

VARIETY

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88 PAGES

A TV WEEKEND TO REMEMBER

Despite 500G and 10% Of the Net, Perry Como Ducks 20th-Fox Film

Hollywood, May 2.

It's all off now but up to last week it was touch-and-go whether Perry Como would accept an offer of \$500,000 and 10% of the net to star in the 20th-Fox feature, "The Great St. Bernard." Walter Reisch, who wrote story dealing with the Alpine monastery and will produce, may try for Bing Crosby, Charlton Heston or James Mason for role of the Augustinian monk.

While General Artists Corp., which agents Como, acknowledges "deal we had talked is off," various reasons for turn-down are offered from various sources, none official. One is that since Como's NBC-TV sponsor, Kraft, recently renewed singer's hour show till Oct. 1, 1962, committing him to 30 colorcasts next season, he feels he should rest during summer—when film would have to be made.

Reisch, who got \$50,000 from 20th to write completed script, stated "there's a bottleneck on getting production going right now, but he will. However, at this point we are waiting until after 20th's board meeting next month in N.Y."

'Coward at the Alamo' Disk Neither Factual Nor Funny in Texas

San Antonio, May 2.

The Daughters of the Republic of Texas are up in arms against the author and singer of a new radio and jukebox ditty titled "Coward at the Alamo."

The Daughters, and the personnel who staff the Alamo, insist there were no cowards at the Alamo. Moses Rose, the Frenchman who went over the wall after refusing to go over Colonel William Travis' famed line in the dust, left the Alamo for reasons of health.

It is to Rose that Dave Gardner, author of the controversial song, obviously is referring, although he doesn't mention him by name. The song contends the whole fight was over the Alamo defenders confiscating all the tequila in the city and refusing to give it to the Mexican army.

Mrs. R. G. Halterm, hostess at the Alamo for the past 15 years, said the matter was an outrage. "Trying to tear down our heroes is subversive."

Mrs. Edwin R. Simmam, chairman of the Alamo Committee, DRT, dubbed the song "terrible." She said she will ask the state convention of the DRT in Houston May 15-17 to take some action against the song, but believes

(Continued on page 74)

Prizes for Translations Of Plays by Africans

The 25-year-old American Educational Theatre Assn. is conducting an African playwriting contest in which the best English translations of native African plays will receive first and second place prizes of \$500 and \$200. Another prize of \$300 will be given for the best original drama in English by a native African (one who has lived his entire life in Africa with exception for schooling and travel).

The prizes, named in honor of Rosamund Gilder, currently representing American Theatre abroad for the State Dept., will be awarded by the Maine Masque Theatre, under the direction of Prof. Herschel Bricker. The award money is a personal donation of Dr. and Mrs. John Mitchell, of the Institute for Advanced Studies in Theatre Arts, N. Y.

Soviet and Britain TV Program Swap

London, May 2.

Longterm program swap between British and Russian television will follow the BBC's live television broadcast of the May Day celebrations in Moscow on Monday (1).

In London as head of Soviet team that finalized arrangements for May Day relay, Konstantin Kuzakov, deputy chairman of the USSR State Committee for Radio and Television, said that some BBC sports, musical and film programs would be suitable for Russian viewers.

He had been impressed by the

(Continued on page 74)

N.Y. Casbah Launches Wide Navel Maneuvering

The Greek and Middle East-style nteries in New York's West 30s, which have been doing so well with bellydancers, has keyed other near-Manhattan spots to go in for the muscle terpers as well. A number of Brooklyn, Long Island and other suburban bistros now have acts that range from Neila Ates (who has one legit show credit, "Fanny") to other assorted navel maneuverers, including one billed as "Little Egypt."

In the idiom of the marathon burlesqueries at Gardena, Calif. (just outside the Los Angeles city limits) and the Largo, on the Sunset strip in L.A., still another Brooklyn joint has "belly dance marathons" instead of the non-stop stripping which highlights the L.A. spots.

WEBS & AFFILIS COME TO GRIPS

By GEORGE ROSEN

Starting tomorrow (Thursday), when the CBS affiliates convene in N. Y. for their annual meeting, and continuing until Sunday night, when both NBC and ABC wind up their pre-NAB affiliate conclaves in Washington, there will be a mass "soul-searching" of the three tv networks, their aims, hopes and aspirations in projecting for '61-'62, and a thorough updating of who's-done-what-to-whom.

At a time when all the affiliate stations throughout the country are jockeying for position in establishing their future stake in the competitive rivalries (as witness the determination of ABC to win over key NBC-CBS stations in two-station markets; the three meetings assume major importance. Not in years, in fact, had so much interest been attached to web-affiliate conclaves, or has there been such a feeling that so much was at stake.

By Sunday night the dust will have cleared—only then, based on the reaction of their respective affiliates, will the networks know for certain whether it's clear sailing ahead or that '61-'62 holds ominous forebodings.

Taking them one by one: CBS—if the answers are to be found in ratings, Bill Paley & Co., it would seem, have the least to fear, with virtual certainty of 100% (Continued on page 58)

Bed-By-Midnight Revolution Hits Spain in June

Madrid, May 2.

The pattern of Spanish entertainment will undergo a radical transformation on June when a new government decree becomes effective to get Spaniards to bed by midnight. Time-worn habits that have made this country unique for late-hour dining and diversion will go out the window in a sweeping government move to establish a working and playing day that compares with the rest of civilized society, come what may.

Film houses and theatres that have been operating forever with two performances a night—one starting at 7 p.m. and the other at 11 p.m. must turn out the lights at 11:30 p.m. from October to May and no later than midnight between June and September. If this weren't enough of a blow to the entertainment industry, the new law contains a footnote giving film exhibitors and theatre owners free-

(Continued on page 74)

Will Bob Kennedy-Written Film Bum-Rap All of U.S. Unions?

'Operation Eichmann' Banned in Germany

Frankfurt, May 2.

Allied Artists' "Operation Eichmann" (titled in Germany "Hunt for Eichmann") just got an absolute turn-down from the German Self-Censorship Film Board, which means that it cannot play in this land.

Film industry's own control board decided against the Samuel Bischoff-David Diamond production because of its release just at the time that the Eichmann trial is once more pinpointing Nazi crimes.

Board declared that the production was "in many points a false simplification" of the Nazi era.

7 Merrick Shows' \$389,714—One Wk.

A combined gross of \$389,714 for David Merrick's current productions on Broadway and the road last week represents one of the highest single-week takes in legit history for a single management. The tally also includes what is believed to be an all-time record gross for a straight play, \$100,104 registered by "Becket" at the O'Keefe Centre, Toronto.

Besides "Becket," the Merrick list included four Broadway offerings with their respective grosses, "Carnival," \$66,576; "Do Re Mi," \$67,142; "Irma La Douce," \$44,510, and "Taste of Honey," \$18,485.

The road lineup, in addition to "Becket," included "Gypsy," which drew \$65,896 at the Colonial Theatre, Boston, and "La Plume de Ma Tante," which gets a guaranteed \$27,000 at the Riviera Hotel, Las Vegas, where it's been berthed the last few months. Since there's no actual gross for "La Plume," the guarantee is figured as the take for the week, but is subject to reduction for a theatre share.

Soviet Space Hero Gets Cha-Cha Rah-Rah Disk

Frankfurt, May 2.

As it seems that Yuri Gagarin is going to become the world's pet Russian word, ranking only after "Laika" and "Sputnik" in popularity, the Russian round-the-world traveller in space has inspired a couple of disks on the Continent.

Radio Prague in Czechoslovakia, only 24 hours after the pilot climbed out of his space ship, played the new "Gagarin Cha-Cha." Words, in translation, went something like, "The whole world toasts your health with red wine."

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Understood that a number of responsible union leaders have taken umbrage against the proposed Jerry Wald filmization of Attorney General Robert F. Kennedy's book, "The Enemy Within," which Budd Schulberg ("On The Waterfront") is scripting. This type of union has cautioned the producer against broad indictments against labor and/or labor racketeering, as a means to give the proposed 20th-Fox picture "action."

Admittedly a segment of the waterfront hoodlums required exposing—and they are the first to concede this—but it is feared that the entire union on movement may be given a black eye, especially in light of the White House connection of the authorship. Kennedy's avowed intention for "tougher" labor laws doesn't help the situation.

Whether any counteraction by combined union forces will figure, when and if "The Enemy Within" is released, is left unsaid. Obviously, the potency of any such move is not to be ignored by Wald or 20th.

Frisco's Masonic Temple Turns Down Miles Davis Benefit Show for NAACP

San Francisco, May 2.

Rental of Frisco's 2,000-seat Masonic Memorial Temple to the National Assn. For Advancement of Colored People for a benefit performance by trumpeter Miles Davis has been refused by the hall's management.

Davis is the second Negro musician to be turned down by the Masonic Temple; last year Nat King Cole, who's performed often at the Fairmont Hotel, a block away, was refused a date on the grounds he might attract an inappropriate audience.

The Masonic's manager, Alvin A. Horwege, said: "Miles Davis has never played here... we don't particularly care to have him play here." When asked why, Horwege said: "That is our business."

The Masonic, however, has allowed some Negro artists to perform, including Ella Fitzgerald, Dinah Washington and Dakota Staton.

The NAACP had sought a Sunday afternoon date in October. Davis and his quintet have offered

(Continued on page 75)

President Kennedy's regular press conference telecast by all networks with three SUPER UNIVERSAL ZOOMAR LENSES. See ZOOMAR LENSES display at equipment area—NAB Convention.

(Adv.)

Grounding of Mercury 'Man-Shoot' Leaves Vast TV Pool Up-in-Air

By BOB CHANDLER

It's a virtual tossup as to who suffered the greater disappointment and frustration in yesterday's (Tues.) postponement of the Project Mercury "man-shoot" at Cape Canaveral — the space experts themselves or the television pool of cameramen, technicians and correspondents who descended on the Cape last week.

For a total of nearly five hours, the television pool had its cameras trained all over the launch site, but in the end, all the networks got on the air was about five minutes — the final announcement of the postponement. Cameras were turned on around 4 a.m. (daylight time), but the only live coverage from the Cape consisted of a National Aeronautics & Space agency spokesman announcing the postponement and three of the pool correspondents doing a fast wrap-up.

The networks were lucky to get in that much, at that, thanks to a wholesale confusion over NASA's groundrules on just what the networks could put on the air and what they couldn't. Until the very last second, at about 8:40 a.m. when the postponement was announced, the question of whether even the announcement itself could be carried live from Canaveral was in doubt. Even then, the pool was given no warning and the networks

(Continued on page 74)

Vice & Versa

Las Vegas, May 2.

Joe E. Lewis met the Maharaja of Mysore (one of the world's wealthiest men) on the Maharaja's recent visit to the Flamingo Hotel, and they held a brief discussion.

"What do you consider the key to your success?" asked Joe E. "Well," replied the Maharaja, "I neither drink nor gamble. And what is the key to your success, Mr. Lewis?"

"Drinking and gambling," replied Joe E.

Satchmo May Finally Get To Blow in Russia; Deal Now Being Set for Summer

The Russians are expected to get a sampling of American jazz should the deal to have Louis Armstrong play a tour of the Soviet Union materialize. Many details have already been worked out between Russian officials and Joe Glaser, head of the Associated Booking Corp., which books Armstrong, but no deal has been finalized as yet.

It's likely that Armstrong will play 30 days starting around Aug. 1, a month later than the July 1 date originally contemplated.

As in many tours of this type, Armstrong will play the dates in order to advance U.S. prestige behind the Iron Curtain. He'll be losing a lot of loot on this tour, even if all Armstrong's terms are granted. It'll be done as a patriotic gesture.

Plans as now set up call for concerts in many cities within Russia. He'll take along his present group which includes trombonist Trummy Young, clarinetist Barney Bigard and pianist Billy Kyle.



GEORGE CLARKE

Noted editor of Metropolitan dailies says in the Boston Daily Record (April 26):

"He has the face of the cherub, the compact body of a lightweight prize fighter and the self-assurance of a banker, the insurance PAUL ANKA, No. 1 on the...hit parade."

At Blinstrub's a wave of vocal enthusiasm... roar of approval... PAUL ANKA truly a phenomenon."

Jacqueline Makes With Arts Hypo

Washington, May 2.

First Lady Jacqueline Kennedy is giving local cultural groups a prestige and b.o. boost.

She attended a performance by the Washington Ballet Friday (28) and a few weeks earlier had heard the Opera Society of Washington sing "Carpen."

She is the first President's wife to attend performances of either organization. At the ballet, Eric Johnston, Motion Picture Assn. of America prez and a patron of culture in D.C., made a short speech to express appreciation for Mrs. Kennedy's interest in local efforts in the arts.

75th Anni of Stagehands Union

[A WALDORF OVERFLOW MAY 14]

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, and Solly Pernick, president of the Theatrical Stage Employees Union, Local 1, Theatrical Protective Union of the IATSE, are cochairmen of the Diamond Jubilee Dinner of the latter local, to be held Sunday night, May 14, in the grand ballroom of the Waldorf-Astoria. More than 3,000, representing government, industry, and all segments of show biz, have been invited to participate in the celebration of Local 1, the first in the American Federation of Labor and the Congress of Industrial Organi-

zations to mark a 75th milestone. George Meany, president of AFL-CIO, is general chairman; theatre-owner Harry Brandt is dinner chairman; and Morton Sunshine, who has been active in writing, producing and staging kindred show biz events, is executive coordinator.

There will be no tickets sold. It is strictly invitational, all invited guests cuffed. Expenses will be defrayed from the souvenir journal. Phil Silvers will be toastmaster and, it is expected, an all-star cast of show biz toppers will show up to honor "the man behind the lights." Already most of the Broadway names have been posing for publicity shots with messrs. Walsh and Pernick. Latter, too, took a bow on the Ed Sullivan TVer this past Sunday, thus setting the bulldozer for the event later this month.

Because of the overflow attendance expected — the grand ballroom only accommodates 1,500 — all the public rooms of the Waldorf have been reserved and the overflow attendance will see the proceedings in the main via closed-circuit television.

Films, tv, radio, legit, Madison Square Garden, the Coliseum, Carnegie Hall and the Met, among others, are combining in putting

(Continued on page 74)

Oistrakh His Booker, U.S. Fiddler to Russia

Sidney Hart, concertmaster of the Symphony, goes to Russia as a recitalist, the first directly from an American orchestra. He has dates set in Moscow, Leningrad, Rostov, Minsk, Tbilisi and Baku.

USSR tour is at recommendation of violinist David Oistrakh who heard and admired the American at the Wieniawski Competition of Moscow in 1957 when Hart missed first prize by three-quarters of a point in the jury vote.

After the Russian dates Hart is due in Puerto Rico for the Pablo Casals Festival.

German Peelers Must Wear More Clothes Under Edict of Vaude Union

By HAZEL GUILD

Frankfurt, April 25.

The reprisals against the skin sisters, long threatened in West Germany, went into effect this month and unfortunately for the thousands of natives and tourists who seek their entertainment in the uncover clubs, that's no joke. The Variety Artists Union has long been out to get the strippers, claiming "unfair competition." The professionals claim that the undress misses have no training for their jobs, and are taking work away from other entertainers. Too, the strippers get much higher pay than the regular variety artists, long a sore point with association members.

Now the beauty and strip dancers performing in West Germany and West Berlin must wear at least "three-cornered pants made of non-transparent material," according to the order put out by the German section of the International Variety, Theatre & Circus Directors Assn. as its own censorship rule. Any contact with the public is likewise forbidden. The girls are not permitted "to perform from bed, chair, stuffed animals or similar objects."

It's now impossible for the girls to appear naked, without dancing. And one of the standard pieces of equipment for the strippers, the zipper, is no longer permitted. That is, the zippers can be utilized, but they can't be ripped open suggestively. Nightclubs are not permitted to use immoral, overly-sexy or suggestive pictures in their lobby displays.

The association has promised to

(Continued on page 74)

Israelis' All-Out Assist On DeLaurentiis' Film

Beersheba, April 25.

The trains are not running on time in this ancient old city these days. Their timetables have been disrupted by a film company.

In the most generous example of cooperation between a community and a film company, all daylight freight trains have been halted for three days while the railroad depot is being used for a key sequence in Dino De Laurentiis' "Two Enemies," starring David Niven and Alberto Sordi. This sequence, which involves some 1,500 extras as well as all principals, shows the departure of Italian troops from Ethiopia after their defeat by the British.

The entire city of Beersheba is helping to make this film a success. Because of the acute labor shortage in this area, director Guy Hamilton could not find the 1,500 extras he needed to portray British and Italian soldiers. The city authorities came to his rescue by asking every

(Continued on page 23)

C'est Bien

It was in the middle of the Algerian revolt, with tanks rolling through the streets of Paris, where Jackie Gleason is headquartered shooting his indie "Gigot." Gleason was on the longdistance phone to N.Y., and with a shout of annoyance ordered his secretary to close the windows because with the noise outside "I can't hear the big news."

When the noise was finally shut out, Gleason shouted into the phone: "All clear. Now let me hear you read me what VARIETY had to say about my kidnapping show." ("The Million Dollar Incident").

Sold Its Acreage, Now 20th May Need Rental Space for Production

Hollywood, May 2.

Twentieth-Fox, having sold off its backlot, is in a bind for space with three productions going and a fourth to roll shortly, so is dickering to rent three stages on the Goldwyn lot.

If that fails, 20th might try Birns & Sawyer Cine Equipment Co., which, along with some associates, plunked down \$250,000 for the old KCOP studios and will convert same into studio facilities for indies. Plan is to spend another \$50,000 putting the plant in shape.

The jamup at 20th is occasioned by "Cleopatra," "Bachelor Flat" and "Star in the West," with the "Chapman Report" due to roll anon.

Tabs of \$11,636 Go For \$625 in Chi Cafe Foldo

Chicago, May 2.

A Chicago collection agency has purchased the autographs of several prominent show biz personalities in the form of signed tabs for the shuttered Black Orchid nightclub.

Final hearing last Thursday (27) in federal bankruptcy court here revealed total assets of Rafo Enterprises Inc. at \$6,000, which will be split between lawyers, the Internal Revenue Bureau and former employees.

Final accounting listed accounts receivable at \$11,636 in the form of the tabs, which was purchased by the collection agency for \$625. Listed among the tab signers are Lindsay Crosby, one of Bing's boys, and Hugh Hefner, publisher of Playboy mag.

Rafo Enterprises was a project of Paul Raffles, now operating a Los Angeles nitery. Black Orchid folded in July, 1959.

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FOX'S CAP CALL-IN-BUT LATER

Underwriters Push 'Going Public'; Approach Show Biz Organizations To Get in on 'Public-Pays' Gravy

"Public-Underwriters-I-love-you" seems to be a new theme song of an opportunistic segment which appears to be talent-scouting for new stock issues "to go public." Some show biz entities have been thus approached to "put yourself on the market."

It struck the showmen as a new kind of "talent-scouting." In this case the financial razzle-dazzlers seem out to "float a stock issue" on anything, and the pitch seemingly is along the same lines—get the dough, stock-options, and life-time salaries, with the public to pay most of the freight and still leave management control as is.

The large number of new issues in recent months, chiefly industrial, manufacturing, and the like, has had the same "growth" appeal to the Wall St. underwriters. Their angle, of course, is anywhere from a 20%-and-up cut.

Fewer Soft Spots, Reports Balaban

Trend toward acceptance of motion pictures has been accentuated, according to Barney Balaban, president of Paramount. He told stockholders in the annual report yesterday (Tues.) that while there have been a number of regional soft spots the year "has been better than our market has been in a number of years."

Said Balaban: "More and more the public is discussing motion pictures and its interest is on the rise." Chief exec of this major company noted, of course, that the difference between profit and loss on a given picture is considerable regardless of intended quality. This means, Balaban stressed, that management must see to it that all ingredients of a picture in the blueprint stage are correct.

Par's gross in 1960 was \$131,325,000, which means a nice increase over last year's \$115,216,000. But, as previously reported, the net fell from 1960's \$75,190,000 to the new year's \$70,226,000.

Major message given by Balaban, one that has been expected, is that the Par-produced color television tube has gotten beyond the pilot stage with "excellent" results. Previous statements averted the tint tv always have stressed the experimentation angles.

OWNERS OKAY OPTION STOCK FOR TRANS-LUX

Stockholders of Trans-Lux Corp. in New York Thursday (27) approved a restricted stock option plan making 25,000 shares of stock available for options to officers and employees who qualify under the plan. Annual meeting also re-elected 12 incumbent directors.

Chairman Percival E. Furber told holders that though he could not give out specific figures yet, the first 1961 quarter was "substantially ahead" of 1960. Figures on earnings for the year ended last Dec. 31 were announced several weeks ago.

Richard Brandt, proxy of Trans-Lux Theatre and distributing subsidiary, reported company has acquired Rank's "Man on the Moon" for release later this year, and is also dickering for several more pix from overseas. Already on company's 1961 release sked is the Italo "And The Wild Women." Company expects to put three and maybe five pix into 1961 release. Usually T-L sticks to one or maybe two new pix a year.

Can't Blame IATSE

It's no longer news that cheaper costs cue the spectacle makers to shoot abroad.

Take one item, horses, which rent for \$3.75 daily in Tunisia, for instance, compared to about \$47 in Hollywood.

'Blockbuster' As Trade's Bad Joke Via Mimeograph

Perlberg-Seaton Productions may well have had the last word on the over-use of that most tired of all Hollywood euphemisms: the blockbuster. The following in the P-S comment as contained in the studio edition of "The Chronicle," a Perlberg-Seaton Publication, dated April 21, 1961.

"In February, 20th Century-Fox announced in the trades a program of 24 'blockbusters' a year. We saved the exact words of the announcement. A few weeks later, James Nicholson, of American International, announced his company would produce 12 'blockbusters' a year, to be released at the going rate of one a month.

"This means 36 blockbusters a year. According to the statistics, a blockbuster has a run of from four weeks to 52 or more weeks. Since both of these announcements were definitely bullish, we'll take a figure of 26 weeks for an average run. Multiplying by 36 pictures, this means that Theatre of America can look forward to 936 blockbuster weeks this year.

"We're thrilled with this forecast for business in 1961. At the same time we're petrified. How can we slip a little old Grade A-er, perhaps non-blockbuster, like 'The Pleasure of His Company,' into this stacked deck of blue chips? "Life is indeed onerous."

Technicolor Shares Up to \$41.25 With New Home Projector

Technicolor common stock on the New York Stock exchange at \$41.25, up \$5.37½, in a gain at \$41.25, up 537½, in a gain attributed largely to the company's diversification into the home motion picture field.

All centres on an 8m projector which was demonstrated yesterday before the New York Society of Security Analysts by Patrick J. Frawley Jr., chairman. It's a small-size, throw-box about the size of a table radio and accommodating a cartridge four-and-a-half minute reel, which adjusts easily without the need of threading. Anticipation of the device had sent the stock up.

Also, said Frawley, earnings for the current year are going substantially ahead of last year to the extent that the first quarter of 1961 exceeds all of 1960.

Frawley reported that the simplified home projector will retail at "less than \$100." Actual cost is estimated at \$65. Manufacturing will be via the Frawley-controlled Eversharp at cost plus 10%.

U's Shock Barrage

Universal execs host managers of RKO Theatres tomorrow (Thurs.) for a display of promo plans on U's forthcoming shock combo, "Curse of the Werewolf" and "Shadow of the Cat." Following week U dittoes for other circuits and indie buyers.

FISCAL STUDY GROUP AT WORK

All rumors to the contrary, 20th-Fox policy re the issuance of tenders for its common shares will not be set until July. If then, according to inside sources. Latter made the comment in New York Friday (28) relative to reports being heard on Wall Street that a common stock call-in was likely to be announced at any moment.

Studying the capital reduction proposals, as well as company prospects and operations generally (particularly the production branch), is a newly formed committee of board members chaired by Milton Gould, new Wall Street rep on the board. Other members of this key committee are Thomas A. Pappas, E. Earl Puckett, Robert L. Clarkson and William C. Michel. 20th exec veep. This committee is functioning separately from the larger executive committee of the board which, of course, also includes proxy Spyros P. Skouras.

Lending substance to the rumors of the stock buy-in, subsequently denied, was the successful closing of the Alcoa-Zeckendorf purchase of the studio property April 17. At the time this purchase plan was approved by stockholders last October, proxy Skouras said that a portion of the \$43,000,000 sale price would probably be used to reduce capitalization.

In the meantime, however, reps of the brokerage houses of Carl M. Loeb, Rhoades & Co. and Treves & Co. (respectively John Loeb and Gould) have moved onto the board to spearhead an investigation into (Continued on page 16)

MGM Cost Control System Being Set

Metro has adopted a new cost-control system at the studio which will mean "substantial" cuts in overhead charges on films made by the company itself as well as by producer associates.

MGM president Joseph R. Vogel said the plan, which goes into effect June 1, will see the end of the same overhead percentage charge. In its place will be lower and different overhead rates applied for different areas of direct cost.

Key point made by Vogel is that the new system will provide efficiency incentives. Hereafter the producer will determine facilities and personnel required and he'll pay only for the specific services and facilities used on each picture. This will be the case with telefilms as well as features.

Stanley Pays 30c

Stanley Warner circuit declared a dividend of 30c per share on its common issue.

Melon payable to holders of record May 9.

Straight Comedy Into a Musical; Lippert as Film-Cosmetic Surgeon

Hollywood, May 2. Two completed 20th-Fox features have been turned over to Robert Lippert's unit for an overhaul job. They will be revitalized with new editing, retitling and a general revamp which will require a new ad campaign.

One film, "Double Trouble," which Jack Leewood produced and Charles Barton directed on budgeted of \$800,000, will be converted by Lippert from present form—a straight comedy—to a musical. Color film top-lines Noonan & Marshall. Lippert now is shopping "for at least three top

Film End \$15,500,000 Loser, But 20th Net Profit \$6,213,101 Thanks to Sale of Realty, Stock

Levine Admires Levin

Joe Levine is impressed with Henry Levin's directing job on "Wonders of Aladdin," so latter is being dickered to a pic-a-year deal by Embassy Pictures.

Terms would provide Levin with carte blanche (which is pretty much Levine style anyhow), and the helmer could lens either in the U.S. or abroad.

Skouras' Shares Now 85,000, Clan Another 37,766

Twentieth-Fox proxy Spyros P. Skouras last December exercised an option to pick up 62,200 shares of common stock, bringing his total holdings at that time up to 85,000 shares, according to the 20th proxy statement mailed out this week. Company's annual meeting of stockholders will be held at the New York homeoffice May 16.

In addition to the 85,000 shares owned by Skouras personally, members of his family own an additional 37,766 shares. Price paid by Skouras for the 62,200 shares last December was \$24.25, the closing price on the date of purchase being \$42. Proxy also reveals that in February of this year, Peter G. Levathes, veep in charge of 20th's tv operations, exercised an option to buy 1,500 shares of common at \$30.1625 a share, with the price on the date of purchase being \$47.

Company's capitalization during the 12 months from April 4, 1960 to April 4, 1961 was increased by 108,450 shares, from 2,338,536 to 2,446,986.

Re 20th's two new board members, John L. Loeb is reported to own 10,000 20th shares in his own name, and Milton S. Gould 1,000 shares.

In a rundown on salaries paid in the 1960 fiscal, proxy statement shows Skouras to have been paid \$175,248; W. C. Michel, exec veep, \$79,235; Joseph H. Moskowitz, veep, \$93,514; and Murray Silverstone, veep, \$119,053. Including these four officers, all other officers and directors (23 persons in all) were paid a total of \$1,006,214 during the year.

The proxy statement also reveals for the first time that Michel's full-time employment contract, which was due to expire last Dec. 31, has been extended until June 30, 1961. Skouras' fulltime employment contract remains the same, expiring Dec. 31, 1963, with his subsequent (Continued on page 16)

Despite aggregate loss of \$15,538,000 before taxes from production-distribution arm of the company, 20th-Fox last week reported a net profit of \$6,213,101, or \$2.54 a share on 2,445,486 shares of common, for the fiscal year ended December 31, 1960. Other branches were in the black.

The profit was all as a result of special income. This totalled \$9,081,214, including \$2,173,000 from the sale of studio property, \$6,239,600 from the sale of 20th's interest in Gaumont British held by Metropolitan and Bradford Trust Ltd., and another \$735,614 realized from insurance on the late studio chief Buddy Adler.

In 1959, company's earnings were \$4,163,135, or \$1.78 a share. Of this total, special income accounted for \$1,830,000.

For the first time, the company acknowledges that its production-distribution loss in 1959 hit \$10,507,000 before taxes. At last year's annual meeting, proxy Spyros P. Skouras reported only a production-distribution loss of \$3,000,000 "after taxes." The 1960 production-distribution loss is reported at \$12,909,000, to which is added a sum of \$2,619,000, described only as "special items," making for the aggregate production-distribution loss of \$15,528,000.

As spelled out in the new report, company had a loss from operations in 1960 of \$2,868,113, which deducted from the special items profit left the overall profit of \$6,213,101. While the production-distribution branch lost money last year, all other branches earned \$13,669,000 before taxes, compared with \$14,113,000 in 1959. At the year-end, there was charged to the other activities, writeoffs totalling \$1,632,000, leaving a profit before taxes of \$12,037,000 for the other branches.

Company's film rentals, including tv, in 1960 amounted to \$108,811,979, compared with \$110,491,963 in 1959.

Jack Lemmon Set With Col to 1964

Hollywood, May 2.

Having extended his seven-year Columbia contract, expiring after "Notorious Landlady" for three pic over three year period, Jack Lemmon will not commit himself beyond 1964 to any company, he declared yesterday. "I want to be free to do the things I want to do, like a stage play, if the right one comes along, teevee drama that appeals to me (no comedy or musical) or special feature like 'The Great Race' with Blake Edwards' company and mine, Jalem Prod., Inc."

He's booked solid until early 1963, actor said. After that he wants to swing to what he thinks and believes in doing important to Jack Lemmon. "Money is money, but freedom to do what I feel is right is something else again."

"When you're hot, it's great to be able to turn down offers," star commented, referring to "Act One," which Josh Logan will do for Warners, and a Joe Pasternak pic at Metro.

He's committed to five pix exclusive of his trio on extended Col deal. First is Sam Spiegel's "Dangerous Silence" in London August and September. "Days of Wine" Jalem-Martin Manulis pic for 20th-Fox, starting December with Lee Remick and Blake Edwards directing. "Try, Try Again" with Debbie Reynolds for Bob Cohn, which will keep him busy until Spring, 1962. In July, 1962, he will make "Ima La Duce" with Billy Wilder in Paris, and then "Great Race."

After that Wilder has something in mind for him, an original com. (Continued on page 28)

Tomorrow's Global Industries Must Find Coin for 'Quality,' Per Paris Producer Dolivet

The motion picture industries of the world, if they are going to survive, "must afford the costs" which quality filmmaking entails, according to Louis Dolivet, head of Gray Film of Paris. Lattur was the French partner in what may well turn out to be the most successful Italian-French co-production ever made, "La Dolce Vita."

The producer, in New York for last week's opening of "Dolce," considers himself fortunate in having worked with some of the greatest directors on the European scene, including Federico Fellini, "Dolce," and Jacques Tati, "M. N. Ouché." Because the latter are such specialists and, to the assembly-line way of thinking, eccentric, the producer who works with them "must live on the inside of the great talent." The producer cannot, for example, demand a completely finished script before shooting starts.

The script for "Dolce," he reported, was being constantly re-captured "usually and sentimentally" during the course of shooting. Tati, he said, in making "Mon Ouché," shot for 24 weeks with a full crew, although 13 weeks with a reduced crew, all of which followed 16 months' script preparation. Clearly it was no project for the nervous producer, or a producer who put "the industrial aspect of filmmaking ahead of film content."

This doesn't mean that Dolivet hasn't the greatest interest in the technical aspects of filmmaking. He thinks, in fact, that both Hollywood and foreign film industries could benefit by an exchange of talent. In his estimation, Hollywood still has the greatest technical facilities in the world, and he thinks many good European directors could learn a lot by working out there.

Big Negative

He is high on the newly developed big negative film processes, plus the "multi-negative" processes such as Cinerama and Cinemascope. He also sounds rather like the new breed of American producer when he says that he thinks the relationship between the film distributor and the producer should be revised, to include a closer working and financial partnership. It's absurd, he says, when a producer who spends a couple of million bucks on a project does not follow that project right through to its point of public sale.

Practicing what he preaches, he was doing just that in coming to New York to see how Astor Pictures International launched a "Dolce," a \$1,250,000 project for which Gray Film put up 20% of the financing. In return, Gray has distribution rights for France, Belgium, and the French Union, and participates in 20% of worldwide profits.

Dolivet says, too, that he thinks U. S. exhibitors are missing a good bet by being afraid to book French product more extensively in general houses. The producer said he wished he had the time to travel around the country, meeting exhibitors individually and persuading them to test foreign product in situations which now seem so unlikely.

Pressed to give some examples of foreign films which he believed could have had wider response but weren't pushed in the general market here, he cited his own "Mon Ouché," also "The Little World of Don Camillo." He also suggested that Jean Gabin might have been built into a more widely known film personality in the U. S. There is something about Gabin that should appeal to American audiences, he said, adding that just as soon as Gabin passes away, he'll suddenly be acclaimed in the U. S. market the way Raimu was. But then it will be too late.

Lollo's Terms at UA

Gina Lollobrigida in three-pie, three-year non-exclusive deal with UA. Gives her scrip, okay right, guarantee and percentage.

She's in Europe for start of Metro's "Lady L."

Hail, Christian Sailor!

Toledo, May 3.

Sailors who come to the Port of Toledo, whether on U. S. or foreign vessel, will be treated royally. They will get a "hospitality kit" as they leave their ships, including information about the city and a free movie pass to almost any downtown film house (except three). They also will be offered free taxi service between the docks and the Y.M.C.A.

Paces are a gift of the Toledo Theatres Assn.

Yugoslav Feature: 36 Scenes-A-Day

Belgrade, May 2.

When the Avala Film Co. of Belgrade, one of the largest in Yugoslavia, stated that it would shoot a full-length feature in seven days, most people in the film world here were skeptical. But, in fact, the company showed that this was no idle boast. Its film "Sharing a Flat" was completed within the time limit by the shooting of 36 scenes daily. The cost of this film was 20 million dinars (\$26,700 U.S.), compared with an average of 60 million dinars for most full-length Yugo features.

"Sharing a Flat" is based on a stage comedy, which has had a regular place on the repertoire of many Yugoslav theatres for the past eight years and has been translated in a number of countries.

The constant "cold war" atmosphere arising from the situation in a flat eventually broke into "armed" conflict at a hilarious climax of the play. Although without artistic pretensions, it has been the most popular modern comedy on the Yugoslav stage in the last few years, dealing as it does with a problem still confronting many people.

GRONICH & MIRISCH REP U.S. AT CANNES

Cannes, May 2.

Fred Gronich, Motion Pictures Export Assn. Continental rep in Paris, will be fronting for the Yank industry at Cannes. He says that this year he has a more than adequate budget and will concentrate on closer working ties with the assembled international press via a series of luncheons and liftings.

Gronich will host one big cocktail party the day of the official Yank pic, "Raisin in the Sun" (Col), unspools. That is May 13. He hopes for presence here of names.

Walter Mirisch, the producer, will be the U.S. governmental rep at Cannes. He was appointed before winning several Oscars for "The Apartment" UA. Industry people are pleased by the Mirisch appointment. In some past years local USIS or Washington personages lacked sufficient background or film knowhow to cope with things.

Pete Levathes Studio Administrator; Bob Goldstein as 20th Artistic Chief

Peter G. Levathes, 20th-Fox's veep in charge of tv operations, and now on the Coast with prexy Spyros K. Skouras, is being named top administrative man at the Hollywood studio, in addition to his present tv duties.

Homeoffice execs say the realignment should not be interpreted as meaning that the duties or prerogatives of Robert Goldstein, production boss, are being superseded by Levathes. Rather, according to the formal handout, the move will al-

E. E. CLARKE PRESIDENT OF BUENA VISTA INTL.

Hollywood, May 2.

Edmund E. Clarke has been elected prexy of Buena Vista International Inc., new foreign sales unit set up by Walt Disney Productions, to operate in Burbank. Other officers are: E. Cardon Walker, veepee; Raymond Keller, veepee; Donald A. Escen, treasurer; Harold P. Archinal, secretary; Luther R. Murr, assistant secretary.

Clarke is back in Gotham after European trip, coast-bound.

L. A. to N. Y.

Richard B. Bart
Kitty Carlisle
Cyd Charisse
Dick C. Chamberlain
Bill Dell
Myrna Fahey
Sylvia Field
Robert Friedman
Wiley Hance
Mess Hart
Al Horwitz
Anne Jeffreys
Tony Martin
Robert Ellis Miller
Irving Mills
Tom Moore
Donald O'Connor
Martin Ritt
Eugene Rodney
Robert Sterling
William Tinkerley

U. S. to Europe

Vincent Canby
Alexander H. Cohen
Robin Craven
James Goldman
Irving Jacoby
Sam Kaiser
Archer King
Leonard L. Levinson
Howard Lindsay
Jean Madeira
Jack Merfeld
Edward Padula
Howard Pearl
Arnold M. Picker
Richard Roeder
Robert Shand
Dorothy Stickney
Stuart Whitman

Europe to U. S.

Roger Bower
Frances Cuka
Edward J. Dazinger
Carl Foreman
Michael Forster
John Gielgud
Esther Harris
Charlton Heston
Vaughn Monroe
Karel Reisz
Noble Sissle

N. Y. to L. A.

Frederick Brisson
Keir Dullea
Ruth Giffette
Celeste Holm
Abe Lastfogel
Edward M. Meyers
Michael Sean O'Shea
Constance Towers
Monique Van Vooren
Gene Wesson
Adolph Zerkor

Howard Pearl to USSR

Detroit, May 2.

United Artists' longtime field exploiter in this area, Howard Pearl, departs Sunday (7) for a tour starting in Cairo, then hitting Istanbul, Athens, Moscow, Stockholm, Copenhagen, Amsterdam, Brussels and Paris and back to Detroit.

Detroit News has commissioned him to do a series of special pieces.

Wald on Metalious' Grog & Fog

Hollywood.

Editor, VARIETY:

Re "Metalious: Return to The Oak Room" VARIETY, April 19 interview by your Vincent Canby—may I set some facts straight? That was no Toulouse-Lautrec painting that Grace Metalious saw in my office. It was a Picasso—not trying to be a painter-dropper. However, through the haze, Grace sometimes mistakes the substance for the shadow. Understand her next novel will be called "Return to Martini Place," a domestic comedy about women who talk in their cups, based, as are all Metalious novels, on personal home town experiences. Between the smog, the grog and the fog, Grace is back on an old track.

Time Magazine reported when we started "Return to Peyton Place" over a year ago that Grace said the story was never meant to be a novel and that it was really a Hollywood treatment and that I served her a dirty trick by helping it to become published. At that time I offered in rebuttal that I wished someone would play me the same trick to the same tune, since Grace has made up to date over \$400,000 out of "Return to Peyton Place" as a book.

As to her now telling you that she only worked on "Return" a month, and didn't work every day, this accounts for the extraordinary long time it took all of us to shape her material into a superb screenplay which was written by Ron Alexander with a strong assist from Joe Ferrer and myself.

Am now ready to make it a trilogy and I will willingly play the pied piper from Peyton Place again...

Stick to the ice cream sodas.

Jerry Wald.

Cannes Entries — By Flag

Cannes, May 2.

ARGENTINA—Official
"El Centroforwado Murio El Amanecer" (Musica)

(The Center Forward Dies at Dawn)
Director: Rene Musica
With: Luis Medina Castro, Raoul Rossi, Udi Carli

About an eccentric who buys unusual human sport and art specimens to found a new order and how one breaks out.

"La Mano En La Fragua" (Angel)
Director: Leopoldo Torre-Nisson
With: Elsa Daniel, Francisco Rabal, Fabio

BELGIUM—Official
"Plein Sud" (Due South) (NCP)

Director: Gaston De Geleche, Raymond Carls
A documentary on the first Belgian Antarctic expedition in 1957-58.

CZECHOSLOVAKIA—Official
"Piesen O Simon Holubovi" (The Song of the Gray Pigeon)

(Czech State Film)
Director: Stanislav Barabas
With: Pavel Polacek, Rostislav Machata

A poetic picture about the impressions of the second World War thru the eyes of two children. It has six sketches seen by the children.

BRITAIN—Official
"The Mark" (20th)

Director: Guy Green
With: Maria Schell, Rud Steigen, Stuart Whitman

A man about to marry a widow with a child is shown to have at one time contemplated attacking a child. However, it was only an impulse and film delves into the psychological aspects and cure.

HOLLAND—Official
"Het Mes" (The Knife) (NFB)

Director: Fons van der Ende
With: Reitze Van Der Linden, Ellen Vogel, Paul Cammermans

A young boy is troubled by his widowed mother's affair with his tutor and even decides to kill him with a knife. But his mother's explanation is his first awakening as a thinking being and he buries the knife.

ISRAEL—Official
"I Like Mike" (Geva Films)

Director: Peter Frye
With: Seymour Gitlin, Tamar Arieli, Hana Rovina, Chaim Topol

A Texas millionaire's son visits Israel and falls for a soldier girl and finally gets her after many complications.

JAPAN—Official
"Otonto" (Brother) (Daiei)

Director: Kan Ichikawa
With: Keiko Kishi, Hiroshi Kawaguchi, Masayuki Mori

A boy revolts against his father and stepmother but is finally brought to his senses only to die of a disease. It is a study of youthful disorientation and understanding.

NORWAY—Official
"The Passionate Demon" (Concord Film)

Director: Nils Reinhardt Christensen
With: Margrethe Røssheim, Torvald Staaland

A young writer leaves his home due to his father's tyranny. He meets a girl and his turbulent affair shows him he has many of his father's traits and he leaves the girl to see his father on his deathbed.

POLAND—Official
"Matka Joanna Od Aniołów" (Mother from the Land of Angels)

(Polski State Film)
Director: Jerzy Kawalerowicz
With: Lucyna Winnik, Mieczyslaw Wloz

Film takes place in the 17th century in a convent supposedly possessed by demons.

RUMANIA—Official
"Darcule" (Bucarest)

Director: Matei Gheorghiu
With: Silvia Popovici, Christia Avram, Victor Rebencule, Ileana Hututur

Biopic concerns a famed Romanian singer who died in misery there in '39. It also traces the history of Rumanian music.

SPAIN—Invited (Not official entry sent)
"Viridiana" (Cinéma)

Director: Luis Bunuel
With: Silvia Pinal, Francisco Rabal, Fernando Rey

A girl is about to pronounce her vows for a nun, but is almost seduced by an unbalanced monk and when he commits suicide goes up her vows. She inherits his land and tries to destroy the palace and is almost destroyed by them and saved by a cousin with whom a normal life may develop.

SWEDEN—Official
"Domaren" (The Judge) (Sandrew-Attejeerna)

Director: Alf Sjöberg
With: Ingrid Thulin, Brita Rensel, Gunna Hellström

It concerns a judge who gets the money of his charges and how he gets his comeuppance.

U.S.—Official
"Raisin in the Sun" (Col)

Director: Daniel Petri
With: Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, John Fiedler

The story of a Chicago negro family. (Reviewed in Variety, March 29, 61.)

THE HOODLUM PRINCE (UA)
Director: Ivan Kautskii

With: Don Murray, Larry Gates, (and many others in Competition)

(Reviewed in Variety, Feb. 22, '61)
"Good Bye Again" (UA)

Directed by: Claude Lelouch
With: Ingrid Bergman, Tony Perkins, Yves Montand

Explicated story of a middle-aged couple whose marriage is precipitated by an ancient young man but who may romantically continue an engagement and off-asian arrangement. It is based on a Françoise Sagan book. (Out of Competition)

EXODUS (UA)
Director: Otto Preminger

With: Paul Newman, Eva Marie Saint, Lee J. Cobb, Sal Mineo, John Huston

The epic story of the beginnings of the state of Israel. (Reviewed in Variety, Dec. 14, '60)

THE CONNECTION (Columbia)
Director: Shirley Clarke

With: Carl Lee, Warren Finnerty
Pie has been united by the Federation of French Film Authors and concerns a group of junkies waiting for a car. It is based on Jack Gelber's off-Broadway Jersey hit.

WEST GERMAN—Official
"Der Letzte Zeuge" (The Last Witness)

Director: Wolfgang Staudte
With: Martin Held, Hans Luthar, Ellen Schwiers

A child has been killed and suspicion falls on the mother, mistress of a rich man, and the latter too. Film also tells the local system.

YUGOSLAVIA—Official
"Dan Celinaesti" (The 14th Day) (Loven)

Director: Zdravko Velimirovic
With: Nikola Popovic, Karlo Bulic, Olga Spivodova

Concerns six condemned men allowed provisional liberty and how they use it.

FRANCE—Official
"Une Aussi Longue Absence" (Such a long Absence) (Cinéma)

Director: Henri Colpi
With: Alida Vali, Georges Wilson, Jacques Harden

A story of a woman who takes an amnesia trip for her husband reported killed in deportation and how she unsuccessfully tries to restore his memory.

(Reviewed in Variety, March 8, '61)
"Le Ciel Et La Terre" (Sky and Earth) (Ardennes Films)

Director: Pierre-Dominique Gaisseau, Gerard Deloye

A documentary in color on the primitive men of New Guinea. This is a surprise entry over many fiction films in the suite. The fact that a few ruling states that a documentary can get only a special prize and not a regular top award. It was passed after the outcry at documentaries sparing prizes over fiction six some years ago.

ITALY—Official
"La Ragazza Con Valigia" (Girl With a Suitcase) (Titanus)

Director: Mario Biondini
With: Claudia Cardinale, Jacques Perrin, Corrado Paul. A knocked about young girl falls for a rich young man but their lives, chances and outlook tend apart.

(Reviewed in Variety, March 29, '61)
"La Ciociara" (Two Women) (Cento)

Director: Vittorio De Sica
With: Sophia Loren, Jean-Paul Belmondo, Raf Vallone

The adventures of two women, a mother and daughter, during the last war.

"La Vitecola" (Titanus)
Director: Mario Biondini
With: Claudia Cardinale, Jean-Paul Belmondo, Rina Morelli

The life of a girl in the twenties with atmosphere in a light sociological way.

"Che Gioia Vivere" (What Joy to Be Alive) (Riviera Films)
Director: Rene Clement
With: Alain Delon, Barbara Lass, Rina Morelli

A comedy about a fascist youth in the Italy of the 1920's who becomes a bomb throwing anarchist for the love of a girl. It was passed after the outcry at documentaries sparing prizes over fiction six some years ago.

HUNGARY—Official
"Duvid" (The ... (Illegible))

Director: Zoltan Pehri
With: Ferenc Székely, Maria Medgyesi, Tibor Kereki

Story of an overbearing landowner who forces him off on a girl who finally he is seduced by her husband in a final film. It takes place in pre-War Hungary.

RUSSIA—Official
"Povest' 11 Let" (The Ardent Years) (Mosfilm)

Director: Julia Solntseva

FUN OF O'SEAS JOBS TO FADE?

Judges at Cannes Fest

Cannes, May 2.
Jury for awards to feature films at the 14th Cannes Film Fest. are 11 in number. To wit:

Liselotte Pulver, Swiss-German film-stage star.
Pedro Armendariz, Mexican film star.
Luigi Chiarini, Italian film critic.
Jean Glono, French novelist, pic scripter, recently a director.
Claude Mauriac, French highbrow film critic of Figaro-Litteraire.
Edouard Molinaro, French film director.
Jean Paulhan, French novelist.
Raoul Ploquin, French film producer.
Marcel Vertes, French painter who has done decoration for some films, namely "Moulin Rouge."
Serge Yutkevitch, Russian director.
Fred Zinnemann, American director.
Prizes for best short films will be given by Pierre Prevert, French short and feature pic director; Yon Popesco Gopo, Rumanian animated film director; Jurgen Schildt, Scandinavian documentary maker; Jean Vidal, French short pic director, and Jean Vivie, French film technical consultant and teacher at the French Film School, the IDHEC.)

Cannes: French and MPEA Palsy

Italians Have Four, Russia Two in Competition—
Big Year for UA

By GENE MOSKOWITZ

Cannes, May 2.
The motto of the Cannes Film Festival still seems to be, "in numbers there is strength." Though most film circles have raised the hue of too many film festivals, unreeling too much product, the 14th Cannes Festival is being prolonged two days to run from May 3-18. Instead of the original dates of May 3-16, because there were just too many entries. There will be 30 features exhibited, two out of competition. Fest begins tomorrow (Wed.) with one of latter, Otto Preminger's "Exodus" (UA).
This is the year of harmony, smooth and coordinated between the festival management and the Motion Picture Export Assn. It is also United Artists' year, '59 it was 20th-Fox, in '60 Metro. After "Exodus," two of the invited competitive pix are from UA via "The Hoodlum Priest" and "Good Bye Again," the latter made in Paris with Ingrid Bergman. Anthony Perkins and Yves Montand. A fifth Yank pic, a non-Hollywood entry made in Manhattan, will be screened out of the competition at the invite of the French Federation of Film Authors. It is Shirley Clarke's "The Connection."
So Yanks look strong in numbers (Continued on page 28)

Nix Hitler Caricatures For Cannes Festival On Unfriendly Spirit

"Interrugum." 29-minute documentary put out by Germany's George Grosz, with rights held by George K. Arthur-Go Pictures, has been rejected for the Cannes Festival. Film originally was an entry but Fest officials this week cabled Arthur in New York that it is being denied showcasing in reconsideration of the "friendly spirit among all nations."

"Interrugum" (Between Wars) is a series of drawings in caricature by Grosz on the rise and fall of Adolph Hitler. It was an Academy Awards nominee in the documentary class.

Curiously, while the Cannes officials concerned themselves with the international "friendly spirit," it is to be noted that the Grosz picture has been sold to television in West Berlin, which presumably is not so sensitive as Cannes.

'Misty' Goes to Venice

Hollywood, May 2.
Robert Radnitz, whose "Dog of Flanders" won last year's Venice Film Festival's Golden Lion Award as "Best Children's Film" of '59, has been notified that his 20th-Fox production, "Misty," based on Marguerite Henry Child's work, is chosen as a U. S. entry in this year's Venice fete.

Pic stars David Ladd. Now being given key-city test runs prior to summer national release dogmatically.

KENNEDY SEEN AS A SPOILSPORT

London, May 2.

American reps of film and television companies working in Britain and other parts of Europe are already seriously perturbed at President John F. Kennedy's new tax proposals, which, if enacted by Congress, could cancel out one of the main inducements of foreign service to Americans. Indeed, some are now suggesting that if the tax proposals go through, the parent companies in the United States will have to offer fresh inducements to keep their top personnel in residence overseas.

So far as individuals are concerned, all those in Europe would lose the total tax exemption to which they are now entitled, though in Britain and in other countries some of the personnel involved have to pay local taxes on part of their earnings. Kennedy's tax-tightening proposals would also end the 18-months exemption of up to \$20,000 which has attracted many stars, directors, producers and publicists to accept overseas engagements.

The position of British subsidiaries of Yank companies is slightly more involved. Currently, profits made overseas by the foreign subsidiary of a Yank outfit, are only subject to American taxes when returned to the parent company in the States as dividends. It is understood that the President's recommendation is that within a two year transitional period U. S. corporations would become liable for American taxes on undistributed profits realized through their subsidiaries. The British subsidiaries of the American majors are, of course, subject to British tax laws.

Though the number of film and TV execs who will be immediately affected is very limited, there is additionally the regular inflow of talent, as well as a substantial press corps, who would be hurt by the tax proposals.

BLAUSTEIN BLOWS JOB

Producer Quits 'Lady L', Metro's Much-Postponed Pic

Julian Blaustein who was slated to produce "Lady L" under own indie agis for Metro, has bowed out, returned property to studio which will assign another producer this week.

Sudden action is latest in long delay in getting Tony Curtis-Gina Lollobrigida costarrer underway. Skedded to have started in January, again stymied April 17 with illness of director, George Cukor, who also had some script disputes with Blaustein. Cukor is now ready to go, and he plans starting camera work within two weeks.

Not Bard, Not Shaw, But Plutarch

Wanger-Mankiewicz Outline (Still Vague) of 'Cleopatra'—Chide Hollywood 'Guards'

Pix Biz Opposes JFK

Washington, May 2.

The Motion Picture Assn. of America and Motion Picture Export Assn. will formally oppose key tax proposals of President Kennedy's tax message at Congressional hearings.

Raymond Freedman, tax manager of Columbia Pictures, was named today (Tues.) to represent member companies at the House Ways & Means Committee hearings. He'll take the stand to oppose those proposals which might cramp the style of those U. S. companies operating abroad. MPEA listed these as: the proposed elimination of tax deferral privileges; revised taxation of U. S. citizens abroad; and allowance for foreign tax on dividends.

Hearings begin tomorrow (Wed.) and are expected to last for weeks. No date for Freedman's appearance has been set.

Paramount Library In 16m May Yield Company Up to 200G Annually

Paramount formally wrapped up the deal this week whereby its entire library of shorts and features will be released to the 16m market through United States by Films Inc., which is a subsidiary of Encyclopaedia Britannica Films. Only picture excluded from the agreement is Cecil B. DeMille's "Ten Commandments."

The 16m prints will be licensed to schools, hospitals and other institutions, plus special situations where there are no theatre facilities. Contract stipulates that the product will not be distributed earlier than one year after completion of regular theatre engagements.

While other distribs have been sub-licensing their product to the 16m outlets for years, Par until now has refrained from doing so. Proceeds accruing to the company will be on a percentage-of-gross basis. Voices from within say Par ought to realize \$150,000 to \$200,000 yearly.

Syd Bowman Exits UA

Detroit, May 2.

Syd J. Bowman has resigned as United Artists' Detroit branch manager at his own request because of ill health. No successor has been named.

Bowman has been with the company 27 years, the last 15 here.

Hollywood, May 2.
Will Shakespeare and G. Bernard Shaw have their versions of Cleopatra but it will be erudite writing of Plutarch which director Joseph L. Mankiewicz will lean on for his new concept of 20th-Fox spec to star Elizabeth Taylor in name role.

Another thing. He thought it was idiotic to make pic in England and said as much on his arrival from Europe, heedless of 20th-Fox executive sensibilities. He'll go to Rome and Egypt for exteriors. Interiors are skedded to be filmed at Beverly Hills lot, where Mankiewicz will make his base starting from scratch with his, "fresh, new concept" of Cleo.

All that Rouben Mamoulian did in England is being dumped. S'right—what little there was of it, to hear Mankiewicz and Wanger tell it was about 10-12 minutes. Meanwhile some \$3,000,000 in cost is gone.

No other producer nor director could estimate final tally, but a 4-12 silence on fact nothing can be determined until script is finished. Lawrence Durrell, whose Alexandria Quartet makes up "Justine," on which he and Mankiewicz were working when Wanger called director into breach, has fashioned vague outline which will be developed by Mankiewicz and other writers between now and September, when he expects to wing back to Cairo or Alexandria to get the film rolling.

Since his return to this country, Mamoulian has been in Washington, not here. He hasn't been contacted for advice and won't be, apparently. Wanger said he's very friendly with Mamoulian, but didn't want to discuss this aspect of the "Cleo" vexations.

Both producer and new director feel strongly about "Cleo" being made in lands of settings. Mankiewicz said, "Cleo's large belongs on the Nile and not on the Los Angeles or Colorado Rivers."

Wanger declared it was not a runaway pic. "It's easier to make a film here, but not all subjects can be produced in Hollywood. The unions would like to keep salaries and employment up, but I want to make pictures where they should be made and which everyone will want to see, not runaway from."

He lashed at Bel-Air Circuit not new out here, stating "we must (Continued on page 28)

Liz Taylor Retrospective; Metro Packages Run Of Her Oldies for Euro-e

Metro is now selling Elizabeth Taylor by the package. Being put to use in the overseas branches is an "Elizabeth Taylor Academy Award Festival" which is aimed to capitalize on the actress' Oscar for "Butterfield 8."

Under the plan exhibitors book various films starring Miss Taylor over a given week. The package includes "Last Time I Saw Paris," "Rhapsody," "Beau Brummell," "Cat on a Hot Tin Roof" and "Butterfield." A different picture is played each night under the Festival idea and the whole thing is given special merchandising.

It's been a click where tried so far, and presumably will be introduced in the states sometime in the future, with the availability of prints.

Arnold Picker Overseas

Arnold M. Picker, United Artists' vee in charge of foreign distribution, left New York Monday (1) for Europe for sales-promotion conferences with UA execs abroad.

He'll visit London, Paris, Rome and Athens, and also stop at the Cannes film fest, returning to New York May 12.

Legit and Video In Joe Levine's Lens; But Not Off Italian Beefcake Pix

Seemingly never at a loss for an encore (and plainly relishing his newsmaker role), Joe Levine projects a diversified outlook that envisages global film-making, a shingle on Broadway and possibly, as prior flashed, a jump into television.

His legit bow is definite for next season with Peter Ustinov's "Photo Finish," with the bearded thesp as scripter-director-star. Tele remains iffy at the moment, but likely to eventuate via a "Heracles" series.

The Boston showman's diversifying not only as to activity, but within his keystone filmic sphere, as evidenced by "Boys Night Out," his first U. S. pic now in preparation, and acquisition of the arty "Two Women," Sophia Loren starrer bowing in N. Y. Tuesday (9).

He is plainly far from disenchanted with the Italian spec-

tales that put him in orbit, as evinced by his current dickers with Lux Films, his Italo mainstay, on a co-financing arrangement. Still, the significant point is that Levine has other horizons in focus of which "Two Women" is a facet, projecting two films a year on the Coast and expressing favor also with England and possibly other Continental locales as future production sites.

Six a Year

The more immediate news for exhibitors is the pledge of a minimum of six features a year for both '62 and '63, and almost without saying, additional properties are being scouted for the beyond. Implicit and inescapable sidebar to this is the ultimate tv backlog being shaped, though it's a cinch with Levine's kinship to exhibs that there'll be no premature homescreen spinoff.

As of today, Levine has seven films blueprinted, underway or

completed, plus the aforesaid "Two Women" arty. Lineup comprises the Warner Bros. package of "Bimbo the Great" and "Fabulous World of Jules Verne"; "Morgan the Pirate," "Thief of Baghdad" and "Wonders of Aladdin," which Metro will handle; "Sodom and Gomorrah," in production by Italy's Titanus; and "Boys Night Out" which partners Martin Ransohoff, topper of Filmways vid-filmery. Kim Novak and James Garner have already been set for "Boys."

That Lux deal being negotiated calls for joint financing, but how the divvy is to go hasn't been revealed. Pact calls for two pix a year for at least two years, each film to be shot in English and with multinational casts. Latter point reflects what has become axiomatic to the trade—that international is as international does. It also underlines Levine's new global propensity.

The Guns Of Navarone (BRITISH-COLOR)

Star-studded, spectacular war meller. Hefty investment involved, and rousing b.o. looms for this exciting piece of entertainment.

London, April 27.

Columbia release of Open Road (Carl Foreman) Cecil F. Ford, director. Stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle. Screenplay by Carl Foreman (from Alastair MacLean's novel; camera: Oswald Morris; editor, Alan Obishton; music, Dimitri Tiomkin. At Odéon, Leicester Square, London. Running time, 127 MINS.

A real heap of coin, labor, sweat, patience, tears, faith and enthusiasm has gone into the making of Carl Foreman's "The Guns Of Navarone." This needed some out-of-this-world cooperation by the Greek government and, through the sweet-talking of exec producer Foreman and producer Cecil F. Ford, it got it. It faced the problem of a director-switch in mid-stream. Film was a prolonged physical and mental endurance test which had everybody on edge right up to a few hours before the preview when a Technicolor print was finally delivered. But last Thursday (27) it got away to good notices and a glamour charity preem in front of the Queen and Prince Philip. Foreman and Columbia may now relax, for "Guns" looks likely to make sweet b.o. music everywhere and handsomely repay even the hefty investment of \$6,000,000.

"Guns" is the sort of spectacular drama that can ignore any tv competition and, even with its flaws, should have patrons firmly riveted throughout its lengthy narrative. With a bunch of weighty stars, terrific special effects, several socko situations plus good camerawork and other technical oaks, Foreman and director J. Lee Thompson have sired a winner.

Story, adapted by Foreman from Alastair MacLean's pop novel, is set in 1943. The Axis has virtually over-run Greece and its islands, except for Crete and the tiny island of Kheros, both a few miles from Turkey. Germany is trying to force Turkey into the war on its side and plans to storm Kheros.

The only chance for the worn-out garrison of 2,000 men is evacuation by sea, through a channel between Kheros and another island. But this channel is impregnable guarded by a couple of huge, radar-controlled guns on Navarone. A small bunch of saboteurs is detailed to spike these guns. How they carry out this suicidal job against time and fantastic odds makes for tingling melodrama.

While the film sticks to the physical hazards, the tension rarely lets up. But the complications arising from the conflicting personal relationships between the members of the party only develop in spasms. Sometimes, between the slabs of excitement, Foreman's well-written screenplay has the cast bickering rather tendentiously about the ethics of war, leadership and personal responsibility. But only occasionally does this become a near-trap. Usually, just in time, director Thompson gets his cast moving again towards the high adventure and excitement that tags the pic as major league. But for this, it would have been a different and perhaps not such a rewarding motion picture.

The film has lined up a fine array of talent, though, frankly, the thespians have to take second place to the situations and the great climax. The saboteur gang consists of Anthony Quayle, Gregory Peck, David Niven, Stanley Baker, Anthony Quinn and James Darren. They all turn in worthwhile jobs. Of this sextet, Baker, playing a dour, war-sick expert with a knife and Darren, as a baby-faced killer, get rather less opportunity for impact than the others. Yet both do justice to their sketchy opportunities.

Quayle leads the expedition with conviction as the man who dreamed it up, a character who revels in war's danger kicks. Peck is suitably laconic yet authoritative as

the officer who takes over when Quayle becomes a casualty. Quinn is a dominating figure as a Greek officer who is conducting all-out vendetta against the enemy and a half-hearted personal one against Peck.

And Niven, cast as a satirical corporal with a genius for handling high explosives, scores with most of the rare but wry humor in the film as well as rising well to a couple of dramatic moments. Two women have been written into the film who were not in the novel, a couple of Greek partisans played very well by Irene Pappas and Gia Scala. Though one becomes a key character in the story line they don't add a great deal to the picture but fulfill their chores satisfactorily. Such competent actors as Albert Lieven, James Robertson Justice (who impressively speaks the prologue), Richard Harris, George Mikell and Allan Cuthbertson also contribute small but telling performances.

The cliff-scaling sequence, a scene when the saboteurs are rounded up by the enemy, a wonderfully directed and lensed storm segment and the final blow climax are just a few of the nail-biting highlights. Apart from Foreman's visualization of the yarn, Oswald Morris's superb camerawork and Dimitri Tiomkin, respectively, there must be plaudits for the superb special effects engineered by Bill Warrington and Wally Vevers. In fact, it's a stint for which every technician can take a bow.

There are some implausibilities in "Navarone" (how, for instance, could the little knot of saboteurs from a fishing boat have blown up a German E-boat at close range without suffering a single scar?), but the overall reaction is that such points are unlikely to occur to audiences while the film is showing. From the start of the credits, patrons will be beguiled by an ambitious, splendidly produced piece of entertainment-plus. Rich.

Der Letzte Zeuge (The Last Witness) (GERMAN)

Berlin, April 25. Europa release of Kurt Ulrich production. Stars: Martin Held, Hans Lothar and Ellen Schwiers. Features: Juergen Goslar, Adelheid Seck. Werner Hinz. Directed by Wolfgang Staudte. Screenplay by Wolfgang Staudte. Camera: Ekkehard Kyrath; music, Werner Eisbrenner. At Zoo Palast, Berlin. Running time, 124 MINS.

Werner Hinz, Martin Held, Ellen Schwiers, Hans Lothar, Juergen Goslar, Adelheid Seck, Werner Hinz, Ingrid Bernhard, Ellen Schwiers, Der Heinz Stephan, Juergen Goslar, Gerd Rame, Adelheid Seck, Council of the Court, Werner Hinz, Miss Ebeling, Lore Hartling, Police Inspector, Siegfried Wischniewski.

Wolfgang Staudte, director of such pix as "Murderers Are Among Us" and "Roses For the Prosecutor," has with this film another better-grade German vehicle to his credit. It, however, is not his best effort. "Witness" is a courtroom drama with a new slant. The injustice of justice.

Staudte attempts to show how people can innocently get into the treadmill of a judicial system which he thinks needs reforming. Unfortunately, his well-meant effort is not too convincing. Nearly all the reps of justice (the police inspector, judge, prosecutor, even the council of the supreme court), have a flair of either narrow-mindedness or unscrupulousness in this. As a consequence, the whole thing doesn't ring true enough. A solid grosser domestically, treatment of the subject matter gives this foreign possibilities.

A four-month old baby has been strangled. The police sees in the illegitimate mother (Ellen Schwiers) the logical suspect and arrest her. A clever lawyer (Hans Lothar), who believes in her innocence, sets out to discover the murderer on his own hook. Although he has an alibi, the murderer turns out to be the infant's father, a wealthy married businessman.

Staudte's direction is generally swift while his handling of the players is brilliant. The most praiseworthy performances are turned in by Martin Held and Lothar. Also Miss Schwiers has many fine scenes. The outstanding support includes Juergen Goslar, as a young medico who innocently becomes a judicial victim; Lore Hartling, cast as Lothar's assistant; Ferner Hinz, Adelheid Seck and Lucie Mannheim.

Technically, this is flawless. The imaginatively lensing by vet camera man Ekkehard Kyrath is especially noteworthy. In all, this courtroom drama shapes as one of the better German pix. Hanz.

Return To Peyton Place (C'SCOPE-COLOR)

Slick, soap-operative followup to Jerry Wald's earlier hit. Carefully tailored for same audience. Should be a money attraction, though not quite the equal of its predecessor.

Hollywood, April 26.

Twentieth-Fox release of Jerry Wald production. Stars: Carol Lynley, Jeff Chandler, Eleanor Parker, Mary Astor, Robert Sterling, Luciana Paluzzi, Brett Halsey, Gunnar Hellstrom, Tuesday Weld. Directed by Jose Ferrer. Screenplay, Ronald Alexander, based on novel by Grace Metalious. Editor, David Bretherton. Art directors, Jack Martin Smith, Hans Peters; music, Franz Waxman; sound, Bernard Fredericks; Warren B. Delaplaine; assistant director, David Hall. Reviewed by Grauman's Chinese, April 26. Running time, 123 MINS.

Allison MacKenzie Carol Lynley
Lewis Jackson Jeff Chandler
Connie Eleanor Parker
Ruth Carter Robert Sterling
Mike Rossi Luciana Paluzzi
Raffaella Gunnar Hellstrom
Lars Tuesday Weld
Selena Cross Kenneth Adams
Peter White Bob Crane
Mark Steele Bill Bradley
John Smith Martin Muller
Nick Parker Casey Adams
Mr. Wadley Phil Herbert
Selection Warren Parker
Mrs. Wolf Jennifer Peterson
Mrs. Jackson Ann Howard
Mrs. Humphries Joan Banks
Mr. Humphries Emerson Treacy
Dr. Fowkes Wilton Graff
Miss Westworth Laura McCann
Arthur Rhoda Leonard Stone
Steve Swanson Alex Duncan
Pierre Galante Frank O'Connor
Frank O'Connor Alex Duncan
Postman Jack Carr
Photographer Tony Miller
Devin Max Muller
Mrs. Bingham Collette Lyons
Counterman Charles Selby
Interviewers Carol Vesilind Bennett

The same audience that devoured "Peyton Place" figures to embrace this sequel. Since the original was such a smash hit, both as a book and a motion picture, and since the sequel has attained bestselling proportions, the film would appear to be presold.

But "presold" is not necessarily the guarantee of success it is sometimes taken to be. It is an aid, not an absolute insurance policy. Fortunately for Jerry Wald's followup, the "presold" nature of the product has been fortified with dramatic restraint, shrewd casting, sound performances and the same slick production values that characterized the first effort. In accomplishing this, and yet never veering too far away from proven formula, Wald has fashioned a likely money picture for his company and his studio. 20th-Fox, although not quite the match of the original in this respect.

Basically, "Return to Peyton Place" is a high-class soap opera. Women, its chief prey, will respond with the most enthusiastic support. There will also be strong support from young people, who will identify with its indictment of parental over-possessiveness, and from civic-minded groups, who will cotton to its plea for tolerance and social reexamination. But the film is by no means universally appealing. It figures to strike the more intelligent, literate filmgoer as at least a trifle too condescending in its preachiness, a mite too obvious and predictable in its dramatic construction, and slightly lethargic in its drift to foregone conclusions.

Ronald Alexander's screenplay preserves the nature of the novel, alternately building three or four separate but related story veins into individual crescendos, then welding the moving parts into a single grand climax in which everything falls neatly into place. The basic stories are: (1) Carol Lynley's, as the tyro novelist whose close-to-home fiction produces civic repercussions and whose romantic relations with her editor-publisher, Jeff Chandler, accelerate her maturity; (2) Tuesday Weld's, as the emotionally troubled girl whose past misfortunes are soothed when Miss Lynley's book sheds new light into the matter for the hypocritical citizens of the backward burg, who are undergoing a kind of civic metamorphosis; and (3) Mary Astor's, as a super-possessive Peyton Place mother whose attempts to wreck the marriage of her son, Brett Halsey, are curbed when her wretched nature is bared before the entire town in a powerful climactic sequence.

Jose Ferrer's direction of this material is deliberate, but restrained and perceptive. Always in control of his story, he unquestionably makes capital of the best of it and improves the worst of it. The cast is a blend of polished veterans and promising young players. There are no towering

marquee names, but there are a number of good performances, and that is vastly more important to a film that banks so heavily upon its story source for marquee impetus. The lovely Miss Lynley, who ripens into mature screen status with this role, establishes herself as a top candidate for important leading lady assignments in future films. She does a thoroughly capable job, although a shade more animation would have been desirable. Another whose talent blossoms and whose career take a forward spurt via this vehicle is Miss Weld. There are equally strong starring ensembles by Chandler, Robert Sterling, Halsey, Eleanor Parker, Luciana Paluzzi and Gunnar Hellstrom, and solid support from a large, animated cast. But it is the veteran Miss Astor who walks off with the picture. Her approach to a taxing, essentially distasteful role is so skillful, so admirably restrained yet perceptively true and lucidly projected, that she succeeds remarkably in exciting audience compassion for the character.

"Return to Peyton Place" is an example of Hollywood production values at their glossiest. Contributing to this impeccable appearance and tone are Charles G. Clarke's De Luxe camera regard for both scenic and personal beauty, David Bretherton's keen editing touch, Franz Waxman's soaringly romantic score and the tasteful sets of art directors Jack Martin Smith and Hans Peters, who, together with Clarke, have conveyed a picture-postcard New England in a Hollywood studio and the slopes of Mammoth, California. A song, "The Wonderful Season of Love" by Paul Francis Webster and Waxman, accompanies the main title. It is not an outstanding number, but sweet enough to attain considerable popularity. Rosemary Clooney works it over nicely.

Io Amo, Tu Ami (I Love, You Love) (ITALIAN-FRENCH) (Color-Songs)

Rome, April 25. Dino DeLaurentiis release of a DeLaurentiis-Grady production. Features: Marny Trio, Fattini, Caroli. Dina Japane Revue, Las Hermanas Benites, Obrazov and his Theatre, George Lafaye, Moliere Ballet, Choe. Philatelic Ballet, Veronique, Red Army Choir. Directed by Alessandro Blasetti. From an idea by Blasetti, Claudio Raimano, Savignano. Camera (Technicolor), Ugoletto, Aldo Tonli. Music arranged by G. Savina. At Corso Cinema, Rome. Running time, 95 MINS.

Pic is one of those currently popular vignette potpourris, with the difference that the usual melange of entertainment, spectacle, sex, humor and music has here been given an extra fillip or two: a central theme and an implied message. Theme is love in its four seasons, and in all its forms and manifestations, from the pure to the decadent, etc., namely childhood, adolescence, middle and old age. And love is witnessed in Italy, Britain, Russia, France, etc.

Filled with crowd-pleasing ingredients, splendidly lensed, this film is a highly saleable item, not the least for its many exploitable aspects. With an adroit "foreign" commentary and perhaps some re-editing to smooth the continuity, it's also a fine export bet.

Director Blasetti and his partners have caught some insight-full glimpses of the various forms their main subject matter assumes in various age groups, climes, and countries, also that present-day Soviets are sentimentalists and sentimentalists are sentimentalists, and viewed them mood-struck or lovingly as the mood struck them. Interspersed with such documentary annotations on manners and mores are such well-known entertainment staples as Chaz Chase, Veronique, Fattini, Obrazov, puppets and many more with Moissev Ballet a highlight.

Edith Piaf's "Hymn to Love" backdrops an effective mood montage in a movingly sentimental vein which is unfortunately jarred at the end by an unfortunate editing juxtaposition with the Red Army Choir. This in turn leads to pic's final message of peace and brotherhood which, though an effective curtainer, looks more like an afterthought as currently presented. Patrons may find that other parts of the pic jump about too much, also, and a new editing effort might avoid this pitfall.

This vehicle has been splendidly outfitted from all technical aspects, including a rousing musical selection arranged by Carlo Savina. Hack.

Master Of The World (COLOR)

Fairly lavish production based on the Jules Verne fantasy, but sluggishly paced and loosely written. B.o. prospects depend on campaign.

Hollywood, April 19.

American International release of James H. Nicholson production. Stars: Vincent Price, Charles Bronson, Henry Hull, Mary Weller, David Frankham. Directed by William Witney. Screenplay, Richard Matheson, based on "Master of the World" and "Robur, The Conqueror" by Jules Verne; camera (CinemaScope), Gil Warrington; editor, Anthony Carras; art director, Daniel Haller; music, Les Baxter; sound, Les Baxter; assistant director, Robert Agnew. Reviewed at Academy Awards Theatre, April 19. Running time, 104 MINS.

Vincent Price Charles Bronson
Prudent Henry Hull
Mary Weller David Frankham
Philip David Frankham
Alastair Richard Harrison
Topage Vito Scotti
Tully Campa Willie Campbell
Shanks Steve Masino
Wilson Ken Terrell
Peter Besbas

It is obvious that a great deal of care, expense and ingenuity went into the making of this picture, American International's most ambitious project to date. Therefore it is doubly disheartening that the finished product emerges watered-down Jules Verne, diluted by modern dramatic agents foreign to the nature of the author's original fantasy. Company will have a battle recouping the considerable outlay that went into the production. Through clever exploitation of the character of the odd flying craft that is the crux of the picture, there is the possibility that sufficient curiosity will be aroused and imaginations haunted to stimulate a respectable turnout, particularly among younger film-going groups.

Richard Matheson's screenplay represents the dramatic consolidation of two of Verne's novels, "Master Of The World" and "Robur, the Conqueror." Robur, the would-be-master, is played by Vincent Price. He is the skipper of an impressive aerial craft, the Albatross, with which he aims to "end for all time the scourge of warfare by means of its invincible power."

But, in his blueprint to subdue and disarm the outside world, he fails to reckon with retaliatory sabotage from within. He, his faithful crew and his beloved flying fortress ultimately are destroyed by four passengers who he has held captive for discovering his craft in a crater, or repair pit.

Judging by Matheson's scenario, Verne's remarkable vision extended to language refinements. The dialog has the distracting ring of mid-20th century idiom and expression. There also is a heavy dose of the shopworn romantic triangle situation, disproportionately injurious to the character of this respected fantasy-fiction and preposterous to boot. And there is a certain element of monotony and repetition about the long ride in the air, a suspended lethargy that director William Witney has not been able to disturb too frequently.

Technically and visually, the James H. Nicholson production is a fairly astute job, notably the work of art director-production designer Daniel Haller, whose Albatross is an admirable flying machine in its interior, and Tim Barr, Wah Chang and Gene Warren of Projects Unlimited, whose special effects make it equally fascinating when regarded from exterior vantage points.

Further credit is due cameraman Gil Warrington (although some of the MagentaColor hues are slightly too artificial), photographic effects specialist Ray Mercer of Butler-Glouner Inc., aerial photog Jack Norton, composer-conductor Les Baxter (whose work included a romantic title song with the aid of lyricist Lenny Adelstein) and the battery of "StereoSonic" sound experts. Pat Dinga's special props and effects are helpful. Some judicious snipping might have improved matters. Editor is Anthony Carras.

Acting isn't especially exciting, but it is thoroughly competent. Price can handle this kind of role with ease. The other principals—Charles Bronson, Henry Hull, Mary Weller and David Frankham—acquaint themselves well, and support is adequate.

Actually the most inspired stroke in the production is its prolog of newsreel clips of early aerial disasters with crude, birdlike, would-be flying contraptions. This passage basically transcends humor, but it will inspire audience howls. Tube.

Mad Dog Coll

Superficial scrutiny of the infamous character's crime career. Introduces several promising young players. Serviceable supporting fare.

Hollywood, April 27.

Columbia Pictures release of Edward Schreiber production. Stars John Chandler, Kay Doubleday, Brook Hayward; features Neil Nephew, Jerry Orbach, Vincent Gardenia, Telly Savalas. Directed by Burt Balaban. Screenplay by Schreiber, based on material by Leo Lieberman; camera, Gayne Reschner; assistant directors, Arthur Steckler, Ulu Grosbard. Reviewed at the studio, April 27. '61. Running time, 88 MINS.

The uproar against crime, bloodshed and brutality in American entertainment fare will hardly be soothed by Columbia's "Mad Dog Coll," a choppy and unpleasant chronicle of the deeds of a bootlegger butcher. Edward Schreiber's production, his first, brings some interesting new people to the screen and offers several other young performers an opportunity to expand their histrionic horizons, but as a screen story it offers little insight into the machinations of the criminal mind and fails to arouse the necessary audience concern for its characters, whichever side of the law they happen to pursue. Liberally stocked with young actors, the picture is likely to attract the attention of youthful filmgoers, but it appears destined to evolve into a supporting attraction only.

Schreiber's screenplay, based on material by Leo Lieberman, traces Coll's activities from early childhood, when he is beaten unmercifully by his sadistic father who dubs him a "mama's boy," through several abortive romances and a fast-rising criminal career in which he challenges New York's mobster hierarchy, to his violent death at age 23. As played by John Chandler, Coll emerges a character instead of a person. Chandler's delineation is explosive and commanding, but it is a one-note performance.

Making their screen bow in the film are Kay Doubleday and Brooke Hayward. The former plays a naive stripper vivaciously. Latter, the lovely daughter of producer Leland Hayward and the late Margaret Sullivan, shows promise in her portrayal of a decent girl involved with Coll and a member of his gang. Jerry Orbach, with whom she lays the groundwork for the leader's downfall. Neil Nephew gives a flashy account of himself as Coll's chief aide, albeit with a scowl and an attitude that is pure Brando. Others who sand out in support are Telly Savalas, Joy Harmon, Vincent Gardenia and Orbach.

Burt Balaban's direction instills a good deal of authenticity into the character byplay but fails to overcome some clumsy story construction, particularly in the use of narration by more than one participant, which results in some confusion and distraction. The film was shot in New York and appears faithful to both period and environment, partially through the efforts of art director Richard Sylbert. Gayne Reschner's pho-

tography is agile, Ralph Rosenblum's editing competent.

Stu Phillips' excitable score includes a title ballad (with lyrics by Eddie D. Trush), which seems designed to serve as a kind of exploitation Collateral. It's sung by Hal Waters of Colpix Records.

Tube.

The Curse Of The Werewolf (COLOR)

Topnotch monster fare. A class production surrounding a familiar topic. Good h.o. bet.

Hollywood, April 24.

Universal release of Anthony Hinds production. Stars Clifford Evans, Oliver Reed, Yvonne Romain, Catherine Feller. Directed by Terence Fisher. Screenplay by John Elder, based on novel by Endore; camera (Eastman), Arthur Grant; editor, Alfred Cox; art director, Don Mingay; music, Benjamin Frankel; sound, Jack May; assistant director, John Peveall. Reviewed at the studio, April 24. '61. Running time, 91 MINS.

Alfredo Clifford Evans
Elizabeth Servant Girl
Cristina Yvonne Romain
Marques Sinestro Catherine Feller
Elizabeth Anthony Dawson
Caroline Josephine Llewellyn
Joe Beggar Richard Wordsworth
L. Dawson Hira Talley
Harry John Gabriel
Ralph Warren Mitchell
Schultz Anne Blake
Vincent Gardenia George Woodbridge
Elizabeth Old Soul Michael Ripper
Caroline Don Fernando Ewen Solon
Joe Don Enrique Peter Sallis
L. Dawson Martin Matthews
Harry Rino Gomez David Collins
Ralph Gailer Denis Shaw
Schultz Chief Charles
Vincent Gardenia Srating Di Leo
Elizabeth Vera Snella Brennan
L. Dawson Isabel Jon Webster
Schultz Yvonne Renny Lister

An elaborate yet meticulous production, a value characteristic of England's Hammer Film firm, lends an especially slick sheen to "The Curse Of The Werewolf," an outstanding entry of the horror picture genre. Although not a particularly frightening or novel story treatment of the perennial shock film topic (werewolves ranking second only to vampires in cinema), it is a first-class effort in other respects. Earmarked for exhibition as the lead attraction in a pairing with "Shadow Of The Cat" (see adjoining review) and ticketed for U.S. distribution during the coming summer vacation season, when its exploitability figures to exert its strongest influence, the Universal release seems assured of a good boxoffice showing.

John Elder's screenplay, based on the novel, "The Werewolf Of Paris," by Guy Endore, dwells at extraordinary length, even for a horror picture, on expository background—the vile heritage responsible for the genesis of the story's monster. But it is a credit to Elder and all concerned that this lengthy "prolog" sustains equal, if not greater, interest than the film's principal story passages, which involve the personal plight of the actual wolfman himself. The drama unfolds soundly and logically, and leads to the inevitable demise of the beast by means of the customary silver bullet carved from a blessed crucifix.

There are no names in the cast that mean anything to American audiences, but stars are not vital to the success of a horror picture. More important, the level of performance is exceptional for a film of this nature. Especially convincing characters are created by Oliver Reed (who resembles Dirk Bogarde) as the compassionate werewolf, Clifford Evans, Anthony Dawson, Richard Wordsworth and Martin Matthews. Attractive distaff support is fashioned by Yvonne Romain, Catherine Feller and Josephine Llewellyn, and there is a restrained portrayal of the budding lycanthrope as a lad by young Justin Walters.

Principally the film is a triumph of the production artisans assembled by producer Anthony Hinds for the occasion. Under director Terence Fisher's obviously knowing surveillance, these experts have created a mood and a production appearance that is an example of horror filmmaking at its visual best. Among those who illustrate they are masters of their craft are cameraman Arthur Grant (whose vivid views and balanced compositions, tinted in Eastman Color, have a haunting character), art director Don Mingay (whose sets are unusually sturdy, expansive and artistic) and makeupman Roy Ashton (who has created some of the vilest creatures imaginable).

Tube.

Two Loves (C/S-COLOR)

Frigidity in the American female, with a New Zealand locale. Top production values and names, but dramatic loose ends.

Hollywood, April 27.

Metro release of Julian Blaustein production. Stars Shirley MacLaine, Laurence Harvey, Jack Hawkins. Directed by Charles Walters. Screenplay by Ben Maddow, based on novel, "Spinster," by Sylvia Ashton-Warner; camera, Oleto-cro, Joseph Ruttenberg; editor, Fredrick Stein; art directors, George W. Davis, Crie McCleary; music, Bronislaw Kaper; assistant director, William Shankt. Reviewed at the studio, April 27. '61. Running time, 100 MINS.

Anna Shirley MacLaine
Paul Laurence Harvey
Abercrombie Jack Hawkins
Roubin Juana Hernandez
Mrs. Cutler Norah Howard
Whitecapita Nobu McCarthy
Roubin Lili Woodward
Sever Alan Roberts
Hinawaka Lisa Sijjar
Matawaka Edmund Varga
Head Master Readon Ronald Long

Frigidity is the subject broached by Metro's "Two Loves," a story of the reawakening of a spinster American schoolteacher in New Zealand. The Julian Blaustein production, based on Sylvia Ashton-Warner's novel, "Spinster," also takes a passing swipe at U. S. mortality, examines the vigorous spontaneous way-of-life of the Maori natives and utilizes the "civilized" point-of-view of western-white values as a frame of reference. Unfortunately, the personal story emerges less lucid than its broader overtones.

Since the Metro release stars two currently hot boxoffice commodities, Shirley MacLaine and Laurence Harvey, and the gifted British actor, Jack Hawkins, it has a strong commercial head start and seems assured of a fairly good response. But it will have to overcome several negative factors to get a big play.

One is the fuzzy nature of the all-important central character, so vaguely defined that an audience never fully grasps the reasons behind her moral ailment. Another is that title. Rarely has a picture been re-dubbed with a blander handle. The original tag, "The Spinster," was not only more provocative and salable, it made more sense.

The physical production itself is first-class. In addition to being rich in cultural values, the George W. Davis-Urie McCleary sets have that elusive lived-in look. Director Charles Walters, with astute camera work by Joseph Ruttenberg and editing by Fredric Stein, has kept the film visually hopping. He also has accomplished the most taxing assignment of supervising, controlling and extracting naturalism from the bedlam of 40-odd moppets who play a major role in a number of scenes, and has coaxed plenty of romantic excitement out of his principal players. And Ben Maddow's screenplay is fortified with some intelligent adult dialog. Yet, in spite of all these plusses, the picture misses.

MacLaine plays a dedicated schoolteacher who has found her way to an isolated settlement in Northern New Zealand from Pennsylvania, although how and why is never clearly established. Her dogged innocence is threatened by the amorous advances of Harvey, a rather irrational and immature fellow teacher unhappy with his lot but unable to rise above it. Influenced by the primitive but practical morality of the Maoris, she seems on the verge of giving her all to Harvey when he (rather conveniently) comes to a violent end in a motorcycle mishap. On the rebound, she is coaxed out of self-guilt pangs by senior school inspector Hawkins, and abruptly gives her all to him.

Compassion for the central character is never truly aroused, partially because she is presented as a self-sufficient woman seemingly quite content to thrust herself into her work, which she dispatches with a vigor and insight that is the byproduct of love and cannot be matched by her colleagues. Yet the story is bent on proving that she is an unhappy, incomplete woman. Unfortunately it attempts to do so by offering her a choice of males who would not necessarily tempt even a woman of easy virtue—one an irresponsible, self-destructive young boozier, the other a middle-aged married man. Frigidity is a serious problem tackled here as if it can be erased by one night with a man.

Miss MacLaine, although not ideally suited to the role, manages for the most part to rise above the miscasting and deliver an earnest,

interesting portrayal. But there is a degree of gravity and warmth missing in her delineation, making it slightly difficult to understand Harvey's passion and Hawkins' tender affection for her. Miss MacLaine is a full-of-fun actress who is at her best playing characters endowed with a dash of whimsy. There is something artificial about Harvey's playing here, but he does have several fine moments. Hawkins fares the best. This fine actor's reactions and attitudes are something to behold. Nobu McCarthy comes through with flying colors as a 15-year-old Maori girl delighted to bear Harvey's children out of wedlock. Juana Hernandez gives a fine performance, and the balance of support is tip-top, right down through the little army of children. Bronislaw Kaper's score provides exciting emotional accompaniment, listenable on its own terms.

Tube.

Cry Freedom (FILIPINO)

Crude, but infectious rehash of World War II glory days of Filipino freedom fighters. Woven within is an intimate love story, valuable as a b.o. lure.

Hollywood, April 21.

Parallel Film Distributors release of Edith Perez De Tagle production. Stars Pancho Magalona, Rosa Rosal, with Tony Santos, Johnny Reyes, Jack Forster, Charles Kelly. Directed by Lamberto V. Avellana. Screenplay, Wolf Baver; camera, Mike Accion; music, Restie Umali. Reviewed at N.Y.C. projection room, April 21. '61. Running time, 82 MINS.

There is a charming and infectious naïveté that threads through "Cry Freedom," a simple, almost childlike vitality that forms an incongruous parallel with its subject, guerrilla combat in the darker days of the Philippine theatre of operations in World War II. The Filipino film, an award-winning import that copied six honors from that country's Academy of Motion Picture Arts and Sciences, is technically crude, frequently dramatically incoherent and motivationally unstable and impulsive, but it has a spontaneous vigor that tells a good deal about the character of this faraway land and its people, and is instilled with a sense of residual ultra-patriotism and nationalism that is inspiring and refreshing in this time of anxious, but sophisticated detachment.

However, its prospects as a box-office attraction in this country are uncertain, at best. Its abundance of combat sequences may attract the action fans, but there have been signs of filmgoing apathy with respect to pictures that rehash the glories of that 15-20 year-old war.

Point should be stressed that this is World War II through the eyes and point-of-view of the Filipino, that it is spoken in English not of the customary post-dubbed variety from abroad, and that it is also a personal story about a man and a woman who are bound together by the crisis and the cause of freedom. This latter, intimate angle is the one to sell, because people are interested in people. Their enthusiasm for decade-old causes has waned in the disenchanting course of the sobering post-war period.

Wolf Baver's screenplay concerns a bus driver who takes command of a small band of courageous guerrillas at the time of Japanese occupation. In the band there is an educated Filipino girl with whom he falls in love. When the Americans invade and the process of total liberation begins, the young leader fears that, with war's end, his comparative lack of social standing and education will mean the loss of his lover. But, of course, the two young people have experienced too much together for a break to occur based on the trivia of upbringing or so, at least, it stands in the zeal of war time.

Pancho Magalona gives a winning performance as the young man, impulsive, dominating, emotional and likeable. Rosa Rosal, as the girl, is equally, if not more persuasive. She exhibits a high degree of restraint and feminine dignity, even in the contradictory garb of the guerrilla fighter. Supporting work is fine.

Lamberto V. Avellana directed for producer Edith Perez De Tagle.

La Ragazza In Vetrina (Girl in the Window) (ITALO-FRENCH)

Rome, April 25.

Lux Film release of Nepi (Rome)—Sofit-Film-Zodiack (Paris) coproduction. Features Lino Ventura, Magali Noel, Marina Vlady, Bernard Fresson. Directed by Luciano Emmer. Screenplay, Emmer, P. Pasolini, Ennio Flaiano, Martino, from story by Casato, Emmer, R. Sonego; camera, Otello Martelli; music, Roman Vlad. At the Barberini, Rome. Running time, 85 MINS.

Elise Marina Vlady
Federico Lino Ventura
Cariello Paul Stockman
Vincenzo Bernard Fresson

Much has been trimmed out of this item by the local censors, ostensibly in key scenes which helped further character development. What remains, apart from a jerky continuity, is to stretch a point, mainly backdrop and bridging material. Mild chances, at least for this cut version, in most areas.

Plot deal with two Italian miners working in Holland who take two girls from Amsterdam's shopwindow redlight row thence the title) for a weekend at a lake resort. The younger girl (Marina Vlady) predictably falls for her guy (Bernard Fresson) and makes him change his mind about returning to Italy. Magali Noel and Lino Ventura, as the other couple, walk off with acting honors. Beautiful Miss Vlady and her partner walk rather listlessly through their roles, the tenderness of their relationship only at times breaking through. Luciano Emmer has neatly backtracked his action in the Dutch mining area. His opening reels are first-rate documentation on working conditions there, but his more intimate scenes seem to lack that extra fillip which binds an audience.

Otello Martelli's lensing on actual Dutch locations is outstanding, with other credits matching up.

Dr. Blood's Coffin (COLOR)

Bloodbath shocker in which an idealistic scientist, in the grand "Robin Hood" tradition, takes from the evil and gives to the good. Trouble is, he is transferring human hearts. Visually quite distasteful, drastically unstable, commercially doubtful.

Hollywood, April 25.

United Artists release of George Fowler production. Stars Kieron Moore, Hazel Court, Ian Hunter. Directed by Sidney J. Furie. Screenplay, Jerry Juran, adapted by James Kelly. Peter Miller; camera, Eastman; Stephen Dale; editor, Tony Gibbs; art director, Scott MacGregor; music, Budoff; sound, William Sutter; assistant director, John Cum'nt. Reviewed at Golden Studios, April 25. '61. Running time, 92 MINS.

Peter Blood Kieron Moore
Linda Parker Hazel Court
Dr. Robert Blood Ian Hunter
Mr. Morton Fred Johnson
Sgt. Cook Kenneth J. Warren
Beale Andy Robinson
Steve Parker Paul Stockman
Hanson John Hume
Sweeting Gerald C. Lawson

Repulsive is about the most congenial word for "Dr. Blood's Coffin," yet its very repellent nature figures to be its staunchest ally in luring the customers. The anti-titled George Fowler production, an attraction for more imprudent tykes, nor would it be palatable fare for anyone who can't stomach the sight of blood. To compound the decidedly R-negative circulatory aspects of the sanguinary United Artists release, the picture does not even benefit from sound story construction. As the responsible British themselves might say, it's a bloody shame.

Jerry Juran's original yarn, adapted by James Kelly and Peter Miller, focuses the irrational activities of a brilliant young biochemist (Kieron Moore) who, through the use of curare, a South

(Continued on page 26)

Kanal

(They Loved Life)

Polish pic reviewed from Cannes Film Fest May 15, '57 was termed by Mosk "hallucinating" in its depiction of Warsaw resistance to Nazis, and "not for the squeamish." However, "film has a heartfelt remembrance of those days of terror that could well make it a telling specialized U. S. entry."

Direction, said Mosk, was "dynamic," albeit theatrical at times, and acting is "first-rate." Right handling "could well make this a worthy U. S. arty theatre entry."

Film is dated for the New Yorker Theatre, N. Y. starting next Monday (8).

Popol i Diamant

(The Ashes and the Diamond) "Polish-made film which won the International Film Critics' Award at the 1959 Venice Film Fest, was reviewed by Mosk in the VARIETY issue of Sept. 16, 1959. Pic, which is the next film for the N. Y. Fifth Ave. Cinema, was shown out of competition at Venice. It is a thriller about postwar Poland and points up the futility of killing and violence.

"An above-average drama with arty chances abroad," on its pacing and acting," reads the VARIETY review. "It concerns two men told to kill a top Communist on the last day of the war."

"Director Andrzej Wajda is masterly but the pic is somewhat over-done in expressionistic bra... However, it is a taut thriller."

L.A. Offish But 'Mein Kampf' Wow \$23,000; 'Pepe' Powerful 12G, 'Deck' Dull 11G, 'Cade' 7G, 'Sun' Hot 12G

Los Angeles, May 2.

First-runs here currently are on the tepid side generally although a couple of openers and several holdovers give certain bulk to the outlook. "Mein Kampf" is shaping to land a socko \$23,000 in two theatres. "Pepe" out on first pop-culture engagement, looks great \$12,000 at Four Star.

However, "All Hands on Deck" looks like slow \$11,000 in three spots. "Dr. Blood's Coffin" is rated thin \$9,000 in two situations. "Rachel Cade" looms dull \$7,000, also in two spots.

Regular holdovers are headed by "Cimarron," which shapes nice \$15,000 in three houses. Second frame, "Gone With Wind," in sixth at Hollywood Paramount, and "Absent-Minded Professor" in seventh at the Chinese, both are aiming at big \$13,500.

"Raisin in Sun" is rated rich \$12,000 in second round at Warner Beverly. "Apartment" and "Elmer Gantry" combo should be slick \$12,700 in second in two spots.

Estimates for This Week

Hillstreet, Pix (Metropolitan-Prim) (2.752; 759; 90-\$1.50) — "Rachel Cade" (WB) (1.000; 1.000; 1.000) (WB) (Indie), Dull \$7,000. Last week, "Black Sunday" (A1), "Little Shop Horrors" (Indie), \$18,300.

Warner Beverly (SW) (1.316; \$1.50-\$2) — "Raisin in Sun" (Col) (2d wk), Rich \$12,500. Last week, \$16,200.

Wilmet, Iris, Baldwin UATC-SW-FWC-State (2.344; 875; 1.800; 90-\$1.50) — "Cimarron" (M-G) (2d wk), Nice \$15,500.

Jusic Hall (Roi) (720; \$1.85-\$2.25) — "League of Gentlemen" (Kings) (2d wk), Busy \$6,000. Last week, \$7,700.

Los Angeles, Loyola, Hollywood (FWC) (2.019; 1.298; 756; 90-\$1.50) — "All Hands on Deck" (20th), "Long Rope" (20th), Slow \$11,000. Last week, Los Angeles, Hollywood, "Sundowners" (WB) and "Sons and Lovers" (20th) (reissues), \$8,800. Loyola, with Orpheum, Vogue, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues), \$29,200.

Orpheum, Vogue (Metropolitan-FWC) (2.213; 810; 90-\$1.50) — "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk), Slick \$12,700.

Beverly, Warren's (State-B&B) (1.150; 1.757; 90-\$1.50) — "Mein Kampf" (Col) and "Hell is a City" (Col), Socko \$23,000. Last week, Beverly, "Hand in Hand" (Col) (Continued on page 10)

'Wind' Sockeroo \$25,000, Hub; 'Priest' Fair 10G, 'Prof' Potent 19G, 3d

Boston, May 2.

Pix biz continues on the upgrade with big new entries sparking the good takes. With cold, rainy weather helping on weekends, the new arrivals are getting an added boost. Fair at the boxoffice is "Hoodlum Priest," in second at the Met. "Breathless" is headed for big week at the Capri. "Gone With Wind" is socko at Orpheum on continuous run.

Second week holdovers are big with "La Dolce Vita" leading the field with torrid take at the Gary. "Absent-Minded Professor" is slick in third at Memorial. "Never On Sunday" is smashing records in fourth at Beacon Hill. "General Rovere" looks big at Exeter in second. "League of Gentlemen" shapes solid at the Kenmore in fourth.

Estimates for This Week

Astor (B&Q) (1.170; 90-\$1.50) — "One-Eyed Jacks" (Par) (5th wk), Oke \$8,000. Last week, \$9,000.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Never On Sunday" (Lope) (4th wk), Hotsy \$14,000. Last week, \$16,000.

Boston (Cinerama, Inc.) (1.354; \$1.75-\$2.65) — "Seven Wonders of World" (Cinerama) (reissue) (11th wk), Okay \$7,000. Last week, \$8,000. "Windhammer" (NT) returns here May 15.

Capri (Sack) 900, \$1-\$1.50 — "Breathless" FAW, Hotsy \$10, (Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week \$2,628,600
(Based on 22 cities and 251 theatres, chiefly first runs, including N. Y.)

Last Year \$2,504,000
(Based on 22 cities and 238 theatres.)

'Helmet' Hep 12G, Tronto; 'Wong' 6G

Toronto, May 2.

Newcomers are doing well currently. "Green Helmet" shapes socko at Uptown. "David and Goliath" is rated big, playing 10. Famous Players and Taylor houses. Stout returns loom at three theatres with "The Apartment" in second. "Absent-Minded Professor" also in second, looks wow. "Exodus" night capacity in sixth frame. "Suzie Wong" still is stout in 13th session.

Estimates for This Week
Carlton, Danforth, Humber (Rank) (2.318; 1.330; 1.203; \$1.50) — "Apartment" (UA) (reissue) (2d wk), Smash \$20,000. Last week, \$25,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, FPC-Taylor (1.336; 1.059; 955; 697; 1.089; 1.138; 752; 1.200; 684; 694; 90-\$1) — "David and Goliath" (IFD), Big \$50,000.

Elmington (FP) (918; \$1.50-\$2.50) — "Windhammer" (NT) (19th wk), Fine \$6,500. Last week, \$7,000.

Hollywood (FP) (1.080; \$1-\$1.25) — "Suzie Wong" (Par) (13th wk), Still stout at \$6,000. Last week, \$7,000.

Hyland (Rank) (1.357; \$1-\$1.50) — "Sons and Lovers" (20th) (6th wk), Good \$6,000. Last week, \$8,000.

Imperial (FP) (3.343; \$1-\$1.25) — "Absent-Minded Professor" (BV) (2d wk), Wham \$15,000. Last week, \$17,500.

Loew's (Loew) (1.641; \$1-\$1.50) — "Hoodlum Priest" (UA) (3d wk), So-so \$6,500. Last week, \$7,500.

Tivoli (FP) (935; \$1.50-\$2.50) — "Exodus" (UA) (6th wk), Nights are capacity, with big \$10,000 on week, Last week, \$10,500.

Towne (Taylor) (683; 90-\$1.25) — "Never On Sunday" (Lope) (14th wk), Great \$6,000. Last week, \$6,500.

University (FP) (1.360; \$1.50-\$2.75) — "Ben-Hur" (M-G) (72d wk), Stout \$10,000. Last week, \$16,000.

Uptown (Loew) (1.304; \$1-\$1.25) — "Green Helmet" (M-G), Smash \$12,000. Last week, "Spartacus" (U) (18th wk), at \$1.50-\$2.75, upsurged to solid \$12,000.

'Professor' Big \$10,000, Port.; 'Ap'ment' Hot 7G

Portland, Ore., May 2.

Town is bogged down with long-playing holdovers that continue to do biz despite many transient name attractions. "Absent-Minded Professor" moves into a third rousing session at Paramount. "Exodus" sails into a 15th inning at Music Box. "Gone With Wind" is okay for fifth round at Broadway. "Little Shepherd of Kingdom Come" is newcomer at Oriental but is very dull despite star Jimmie Rogers being a local boy.

Estimates for This Week
Broadway (Parker) (1.890; \$1-\$1.50) — "Gone With Wind" (M-G) (reissue) (5th wk), Okay \$8,000. Last week, \$7,700.

Fox (Evergreen) (1.600; \$1-\$1.49) — "Pepe" (Col) (3d wk), Fair \$5,500. Last week, \$6,300.

Hollywood (Evergreen) (900; \$1.25-\$2.49) — "Ben-Hur" (M-G) (8th wk), pop prices, Nifty \$4,000. Last week, \$4,600.

Music Box (Hamrick) (640; \$1.50-\$3) — "Exodus" (UA) (15th wk), (Continued on page 10)

'Prof.' Great \$28,000 In Frisco; 'Sun' Hot 14G

San Francisco, May 2.

Frisco first-run biz is okay currently, with "Absent-Minded Professor" rated smash at the Fox. "Raisin in Sun" looms solid at St. Francis but "Plunderers" is only mild at Golden Gate. "Hippodrome" shapes slow at Paramount. "Exodus" still is good in 12th session at the Alexandria.

Estimates for This Week
Golden Gate (RKO) (2.859; \$1.25-\$1.50) — "Plunderers" (AA) and "Look in Any Window" (AA), Mild \$9,000. Last week, "Operation Eichmann" (AA) and "Serengeti" (AA), \$10,000.

Fox (FWC) (4.651; \$1.25-\$1.50) — "Absent-Minded Professor" (BV) and "Silent Call" (20th), Smash \$28,000 or over. Last week, "All Hands on Deck" (20th) and "Tess Storm Country" (20th) (2d wk), \$7,500.

Warfield (Loew) (2.656; \$1.25-\$1.50) — "Gone With Wind" (M-G) (reissue) (5th wk), Fine \$8,000 or close. Last week, \$10,000.

Paramount (Par) (2.646; \$1.25-\$1.50) — "Hippodrome" (Cont) and "Kiss for a Killer" (Indie), Slow \$8,500. Last week, "Giant" (WB) (reissue), \$10,500.

St. Francis (Par) (1.400; \$1-\$1.50) — "Raisin in Sun" (Col), Solid \$14,000. Last week, "Pepe" (Col) (8th wk), \$8,500.

United Artists (No. Coast) (1.151; \$1.25-\$1.50) — "Alamo" (LA) (4th wk), Okay \$8,000 or near. Last week, \$8,000.

Stagedoor (A-R) (440; \$1.25-\$1.50) — "Ricksha Man" (Cont) (3d wk), Okay \$2,500. Last week, \$3,000.

Vogue (S.F. Theatres) (364; \$1.50) — "Virgin Spring" (Janus) (19th wk) and "Seventh Seal" (Janus) (reissue) (9th wk), Fair \$1,700. Last week, \$1,800.

Presidio (Hardy) (774; \$1.25-\$1.50) — "Heaven on Earth" (Indie) (3d wk), Good \$2,000. Last week, \$2,000.

Coronet (United California) (1.250; \$1.50-\$3.50) — "Ben-Hur" (M-G) (71st wk), Fine \$8,500. Last week, \$8,000.

Alexandria (United California) (1.610; \$1.49-\$3.50) — "Exodus" (UA) (12th wk), Good \$10,500. Last week, \$12,500.

'Prof.' Potent 25G, Cleve.; 'Ways' 11G

Cleveland, May 2.

"Absent-Minded Professor" is sailing to a socko take at Hippodrome, outclassing other entrants. "Secret Ways" looks only good at Allen but better than "Atlas," which is laying a bomb for Palace. Holdovers of Ohio's "Exodus," "Gone With Wind" at State and "Apartment" dualled with "Elmer Gantry" at Stillman are all rating excellent biz.

Estimates for This Week
Allen (SW) (3.500; \$1-\$1.25) — "Secret Ways" (U), Good \$11,000 or near. Last week, "Portrait of Mobster" (WB), \$9,000.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25) — "Never On Sunday" (Lone) (18th wk), Hearty \$2,500 after \$2,900 last lap.

Heights Art (Art Theatre Guild) (925; \$1-\$1.25) — "Virgin Spring" (Janus), Good \$2,100 on return date as prize-winner foreign pic. Last week "Entertainer" (Cont) (3d wk), \$2,400.

Hippodrome (Eastern Hipp) (3.700; \$1-\$1.25) — "Absent-Minded Professor" (BV), Socko \$25,000. Last week, "Sanctuary" (20th), \$7,000.

Ohio (Loew) (2.700; \$1.25-\$2.75) — "Exodus" (UA) (7th wk), Nice \$8,000 for last week.

Palace (Sik & Helpert) (2.739; \$1-\$1.25) — "Atlas" (Indie) Poor \$5,500. Last week, "Fiercest Heart" (20th), \$5,600.

State (Loew) (3.700; \$1-\$1.50) — "Gone With Wind" (M-G) (reissue) (2d wk), Big \$18,000 after \$20,000.

Stillman (Loew) (2.700; \$1-\$1.50) — "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk), Bright \$10,000 after \$12,000 in first.

Studes Cop Goldwyn Prizes
Cash prizes of \$2,000 from the Sam Goldwyn Foundation creative writing competition at UCLA won by Robert Lee Gordon for a short story collection.

Second award (\$500) went to Nick Daugherty for his play, "Paradise Valley."

D.C. Down; 'Rachel' Modest \$11,000; 'Sat. Night' Big 9G, 'Wind' 10G, 5th

Broadway Grosses

Estimated Total Gross

This Week \$580,500
(Based on 22 theatres)

Last Year \$505,100
(Based on 26 theatres)

'Prof.' Wham 15G, Cincy; 'Wind' 18G

Cincinnati, May 2.

"Absent-Minded Professor," sock opener at Keith's, and great second week velocity of "Gone With Wind" at Capitol are pillars in the current rosy round for Cincy first-runs. "Hoodlum Priest" shapes only okay in preem at flagship Albee.

Reissue of "Giant" at the Grand is good while "On Threshold of Space" and "Day Earth Stood Still" are only okay at Palace. "Make Mine Mink" bids as a lush entry at Esquire Art. "Exodus" continues in nice stride on hard-ticket run.

Estimates for This Week

Albee (RKO) (3.100; \$1-\$1.50) — "Hoodlum Priest" (CA), Okay \$10,000 or near. Last week, "Butterfield 8" (M-G) (reissue), \$8,800 at \$1-\$1.25 scale.

Capitol (SW-Cinerama) (1.400; \$1-\$1.50) — "Gone With Wind" (M-G) (reissue) (2d wk), Great \$18,000 or over following \$20,000 preem. Holdouts continuing.

Esquire Art (Shor) (500; \$1.25) — "Make Mine Mink" (Cont), Lush \$1,700. Last week, "Entertainer" (Cont) (5th wk), \$800.

Grand (RKO) (1.300; \$1-\$1.10) — "Giant" (WB) and "Rio Bravo" (WB) (reissues), Good \$7,000. Last week, "Fiercest Heart" (20th), \$6,300 at \$1.25 top.

Guid (Vance) (300; \$1.25) — "Virgin Spring" (Janus) (6th wk), Oke \$1,500. Last week, \$1,600.

Hyde Park Art (Shor) (500; \$1.25) — "Sons and Lovers" (20th) (return) (2d wk), Solid \$1,200. Last week, \$1,500.

Keith's (Shor) (1.500; 90-\$1.25) — "Absent-Minded Professor" (BV), Wow \$15,000. Last week, "Cry For Happy" (Col), \$6,500.

Palace (RKO) (2.600; 90-\$1.10) — "On Threshold of Space" (20th) and "Day Earth Stood Still" (20th) (reissues), Okay \$6,800. Last week, "Angry Silence" (Val) and "Young One" (Val), \$7,300 at \$1.25 top.

Twin Drive-In (Shor) (600 cars each side; 90c) — West, "Sword and Dragon" (Indie) and "Terror is a Man" (Indie), Good \$9,000. Last week, "Alamo" (UA) (2d wk) at \$1.15 scale, \$8,000. East, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk), Big \$8,000. Last week, \$12,000.

Valley (Wiethe) (1.200; \$1.50-\$2.50) — "Exodus" (UA) (6th wk), Nice \$9,500. Last week, \$9,700.

'Ap'ment'-Gantry' Sock
12G, Prov.; 'Prof.' 17G, 2

Providence, May 2.

Academy Awards magic has the State happy with reissues of "Apartment" and "Elmer Gantry" with sock week on tap. "Absent-Minded Professor" still is wow at Albee in second. Majestic's "All Hands on Deck" looms fairly good. "Pepe" shapes nice in fifth at Elmwood.

Estimates for This Week
Albee (RKO) (2.200; 50-90-\$1.25) — "Absent-Minded Professor" (BV) (2d wk), Sock \$17,000 or near. First week was \$22,000.

Elmwood (Snyder) (724; \$1-\$1.50) — "Pepe" (Col) (5th wk), Nice \$4,500. Last week, \$6,000.

Majestic (SW) (2.200; 65-90) — "All Hands on Deck" (20th) and "Canadians" (20th), Good \$8,000.

State (Loew) (3.200; 90-\$1.25) — "Apartment" (UA) and "Elmer Gantry" (UA) (reissues), Smash \$12,000 or close. Last week, "Gorgo" (M-G), \$4,500.

Strand (National Realty) (2.200; 65-90) — "Cry for Happy" (Col) and "Sword of Sherwood Forest" (Col) (2d wk), Fair \$4,500 after \$6,000 opener.

Washington, May 2.

Mainstem business is offish this session. Among the few initializers, "Sins of Rachel Cade," at two Stanley Warner locations, shapes fair. "Portrait of Mobster" at Keith's is rated good in opening lap. "Apartment" and "Elmer Gantry," reissue combo, heads for a buff second session at Palace.

"Saturday Night and Sunday Morning" looks big in second round at the Ontario. "Gone With Wind" shapes great in fifth round at Capitol.

Estimates for This Week
Ambassador-Metropolitan (SW) (1.480; 1.000; 90-\$1.49) — "Sins of Rachel Cade" (WB), Fair \$11,000 or close. Last week, "101 Dalmatians" (BV) (3d wk), \$10,000.

Apex (K-B) (940; \$75-\$1.10) — "Butterfield 8" (M-G) (reissue) (3d wk), Okay \$4,000. Last week, \$4,800.

Capitol (Loew) (3.426; \$1-\$1.85) — "Gone With Wind" (M-G) (reissue) (5th wk), Neat \$10,000. Last week, \$12,500.

Keith's (RKO) (1.850; \$1-\$1.49) — "Portrait of Mobster" (WB), Good \$8,500. Last week, "Secret Ways" (U), \$9,000.

MacArthur (K-B) (900; \$1.25) — "League of Gentlemen" (Kings) (5th wk), Fair \$3,800. Last week, \$4,100.

Ontario (K-B) (1.240; \$1-\$1.49) — "Saturday Night, Sunday Morning" (Cont) (2d wk), Big \$9,000 after \$11,500 opener.

Palace (Loew) (2.390; \$1-\$1.49) — "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk), Buff \$14,000 after \$20,000 opener.

Playhouse (T-B) (459; \$1-\$1.49) — "Seventh Seal" (Janus) (reissue) and "Virgin Spring" (Janus) (3d wk), Fair \$3,000. Last week, \$3,400.

Plaza (T-L) (278; \$1-\$1.80) — "Sunlover's Holiday" (Indie), Buff \$9,500. Last week, "Naked in Night" (Indie) (2d wk), \$3,400.

Town (King) (800; \$1.25-\$1.49) — "One-Eyed Jacks" (Par) (5th wk), Nice \$5,000. Last week, \$5,800.

Trans-Lux (T-L) (1600; \$1.49-\$1.80) — "Pepe" (Col) (11th wk), Good \$4,000. Last week, \$4,400.

Uptown (SW) (1.300; \$1.25-\$2.25) — "Exodus" (UA) (10th wk), Hotsy \$8,500. Last week, \$9,000.

Warner (SW) (1.440; \$1.49-\$2.25) — "Spartacus" (U) (15th wk), Great \$9,500. Last week, \$10,000.

'Prof.' Whopping \$27,000, Mpls.; 'Wind' Brisk 17G, 'Kampf' Record at 14G

Minneapolis, May 2.

Advent of four fresh entries is helping to stave off the annual spring lull. Washout this session as film trade remains spotty. Unseasonably frigid weather is a boon to exhibitors, too, but is causing drive-in operators to weep. Biggest of newcomers is "Absent-Minded Professor," looming giant at State. Reissue of "Gone With Wind" looks brisk at Orpheum while "Trapp Family" is trim in Lyric debut. "Mein Kampf" may hit new at St. Louis Park with a huge figure.

Loop holdovers mostly rate oke. Bowing out is "All in Night's Work" lively in sixth chapter at World. It's the fifth week for "Cimarron" which figures to hold at Gopher.

Estimates for This Week
Academy (Mann) (947; \$1.75-\$2.65) — "Exodus" (UA) (14th wk), Holding up well at respectable \$7,500. Last week, \$8,000.

Century (Cinerama, Inc.) (1.150; \$1.75-\$2.65) — "Seven Wonders of World" (Cinerama) (reissue) (3d wk), So-so \$8,000. Last week, \$8,500.

Gopher (Berger) (1.000; \$1-\$1.25) — "Cimarron" (M-G) (5th wk), Okay \$4,000. Last week, \$5,000. Goes another round.

Lyric (Par) (1.000; \$1-\$1.25) — "Trapp Family" (20th), Nice \$7,000. Last week, "101 Dalmatians" (BV) (5th wk), \$5,000.

Mann (Mann) (1.100; \$1.75-\$2.65) — "Spartacus" (U) (7th wk), Neat \$8,000. Last week, \$10,000.

Orpheum (Mann) (2.800; \$1-\$1.50) — "Gone With Wind" (M-G) (reissue), Rousing \$17,000 or over. Last week, "Village of Damned" (M-G) (2d wk), \$6,000 at \$1.25 top.

St. Louis Park (Field) (1.000; (Continued on page 10)

Chi Still Mild Albeit 'Mein Kampf'

Record \$36,000; 'Cade' Modest 13G;

'Jacks' Fat 37G, 'Wind' Hotsy 26G

Chicago, May 2.

Main Stem biz continues mild this session, with the notable exception of several strong holdovers. Of the three newcomers, fastest new entry is "Mein Kampf," which looks like record \$36,000 at bandbox Loop Theatre. "Rachel Cade," initiating at the Roosevelt, looks just fair at \$13,000. Monroe pair of "Carthage in Flames" and "Sword of Sherwood Forest" looks tidy.

"One-Eyed Jacks" continues strong in second week at the Chicago. "Gone with Wind" heads the third weekers with a great session at United Artists. "All Hands on Deck" rates fine in third Woods week, and "League of Gentlemen" is dandy in Esquire third.

"Hoodlum Priest" looks hefty in fourth Oriental round. "Absent-Minded Professor" bids for lively sixth State-Lake stanza. "Make Mine Mink" remains snappy in 10th Cinema session. "Never on Sunday" is noching an excellent 13th week at the Surf.

On the hard-ticket front, "Exodus" is still solid in 20th Cinestage canto while "Ben-Hur" is hardy in Todd 71st stanza.

Estimates for This Week

Carnegie (Tele): 495; \$1.50— "Tunes of Glory" (Lope) (6th wk) (m.o.). Nice \$3,300. Last week, \$3,600.

Chicago (B&K) 3,900; 90-\$1.80— "One-Eyed Jacks" (Par) (2d wk). Tall \$37,000. Last week, \$60,000.

Cinema (Stern): 500; \$1.50— "Make Mine Mink" (Cont) (10th wk). Fine \$3,000. Last week, \$3,200.

Cinestage (Todd): 1,038; \$1.75-\$3.50— "Exodus" (UA) (20th wk). Sturdy \$18,100. Last week, \$17,300.

Esquire (H&E, Balaban) 1,350; \$1.25-\$1.80— "League of Gentlemen" (Cont) on page 10.

'Professor' Biz \$17,000,

Balto; 'Wind' Lively 6G,

4th; 'Cimarron' NG 6G

Baltimore, May 2.

"Absent-Minded Professor" is doing great biz in opener at the Stanton. Other new items are "Cimarron," show at Hippodrome and "Would Be Gentleman," fair at Cinema.

Holdovers still doing well are "Gone With Wind" (4th wk) at the Town, "World of Suzie Wong," nice in 19th week at the Charles and "Never on Sunday," solid in 24th week at the Playhouse. "All in Night's Work" looks fair in second week at the New. "Make Mine Mink" is pleasing in fifth at the Five West.

Estimates for This Week

Aurora (Radio City): 687; 90-\$1.50— "Virgil Spring" (Janus) (recun). Okay \$2,000. Last week, \$2,000.

Charles (Freemantle): 500; 90-\$1.80— "Suzie Wong" (Par) (19th wk). Okay \$2,000 after \$4,000 in previous week.

Cinema (Schubert): 460; 90-\$1.50— "Would Be Gentleman" (Kings). Fair \$2,000. Last week, \$2,000.

Five West (Schubert): 435; 90-\$1.50— "Make Mine Mink" (Cont) (6th wk). Fine \$2,000 after \$2,200 in fourth.

Hippodrome (Rampart): 2,300; 90-\$1.50— "Cimarron" (M-G) (Mild) \$6,000. Last week, \$7,000.

Little (Rampart): 200; 90-\$1.50— "Secret Partner" (M-G) (4th wk). Good \$2,000—\$3,000 in third.

Mayfair (Freemantle): 750; \$2-\$2.50— "Exodus" (UA) (29th wk). Sturdy \$4,000 after same in 19th week.

New (Freemantle): 1,600; 90-\$1.50— "All in Night's Work" (Par) (2d wk). Down to fair \$5,000 after \$9,000 in first.

Playhouse (Schubert): 435; 90-\$1.50— "Never on Sunday" (Lope) (24th wk). Solid \$2,500 after ditto in 23d week.

Stanton (Freemantle) (2,800; 90-\$1.50— "Absent-Minded Professor" (BV). Big \$17,000. Last week, "All Hands on Deck" (20th), \$7,000.

Town (Rampart) (1,125; 90-\$1.50— "Gone With Wind" (M-G) (reissue) (4th wk). Hot \$6,000 after \$10,000 in third.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Prof.' Mighty 25G,

Pitt; 'Exodus' 11G

Pittsburgh, May 2.

"Absent-Minded Professor" is running away from the field in its first week at the Stanley, with boffo take in sight. Other three entries rate soft. They are "Operation Eichmann" at Gateway, "Secret Ways" at Fulton and "Hand in Hand" at Squirrel Hill. "Elmer Gantry" and "Apartment" reissue combo, shape strong in second at Penn, but come out Thursday. "Exodus" remains hardy in eighth at the Warner.

Estimates for This Week

Fulton (Shea) 1,635; \$1-\$1.50— "Secret Ways" (C). Thin \$3,000 or near. Last week, "Sanctuary" (20th), \$2,800.

Gateway (Associated) (2,100; \$1-\$1.50— "Operation Eichmann" (AA). Drab \$3,200. Last week, "Pepe" (Col) (5th wk), \$5,600.

Penn (UATC) 3,300; \$1-\$1.50— "Apartment" (UA) and "Elmer Gantry" (UA) (2d wk). Big \$15,000. Last week, \$22,000.

Squirrel Hill (SW) 834; \$1.25— "Hand in Hand" (Col). Disappointing \$2,500. Last week, "Happened in Broad Daylight" (Cont), \$2,000.

Stanley (SW) 3,700; \$1-\$1.50— "Absent-Minded Professor" (BV). Wow \$25,000. Last week, "Rachel Cade" (WB), \$9,500.

Warner (SW) 1,516; \$1.50-\$2.75— "Exodus" (UA) (8th wk). Hardy \$11,000 or close. Last week, \$11,700.

'Wind' Noisy \$20,000 In

Denver; 'Deck' Slow 10G

Denver, May 2.

"Gone With Wind" back on reissue, is easily the leader this frame here with a smash total at Orpheum. "All Hands on Deck" shapes solid at the Denver but reissue combo of "Apartment" and "Elmer Gantry" looks big at Paramount. "Pepe" still is good in fifth at the Centre. "Hoodlum Priest" looks sturdy on first week at the Towne.

Estimates for This Week

Aladdin (Fox) 900; \$1.25-\$2.50— "Spartacus" (C) (5th wk). Fine \$5,000. Last week, \$5,500.

Centre (Fox) 1,270; \$1-\$1.45— "Pepe" (Col) (5th wk). Good \$8,000. Last week, \$14,000.

Denham (Indie) 800; \$1.25-\$2.50— "Ben-Hur" (M-G) (5th wk). Sturdy \$7,000. Last week, \$7,200.

Denver (Fox) 2,432; \$1-\$1.25— "All Hands on Deck" (20th). Slow \$10,000. Last week, "101 Dalmatians" (BV) (5th wk-5 days), \$8,000.

Esquire (Fox) 600; \$1— "Virgil Spring" (Janus) (4th wk). Good \$3,000. Last week, \$4,000.

Orpheum (RKO) 2,680; \$1.25-\$1.45— "Gone With Wind" (M-G) (reissue). Great \$20,000. Last week, "All Night's Work" (Par) and "Blueprint for Robbery" (Par) (4th wk), \$5,000.

Paramount (Indie) 2,100; 90-\$1.25— "Elmer Gantry" (UA) and "Apartment" (UA) (reissues) (2d wk). Big \$11,000. Last week, \$17,000.

Towne (Indie) 600; \$1-\$1.45— "Hoodlum Priest" (UA). Sturdy \$6,000. Last week, "Sanctuary" (Fox) (3d wk), \$3,700.

'WORK' HEFTY \$14,000,

ST. L; 'ALAMO' 11G, 4

St. Louis, May 2.

Big news here this stanza is the way the reissue combo of "The Apartment" and "Elmer Gantry" is clicking at Loew's Mid-City. Brought back to cash in on their Oscars, this pair looks smash opening. "All in Night's Work," the other newie, is rated fine at Ambassador. "The Alamo" looks big in fourth round at the giant Fox. "Gone With Wind" still is great in fifth at State while "Make Mine Mink" shapes solid in fourth at Shady Oak. "Never on Sunday" is pushing to a good total at Apollo Art in 13th session, being helped by Awards.

Estimates for This Week

Ambassador (Arthur) 2,970; 75-\$1.50— "All in Night's Work" (Par). Fine \$14,000. Last week, "Rachel Cade" (WB), \$13,000.

Apollo Art (Grace) 700; 90-\$1.25— "Never on Sunday" (Lope) (13th wk). Up to good \$3,000. Last week, \$1,500.

Esquire (Schuchart-Levin) 1,800; \$1.25-\$2.50— "Exodus" (UA) (3d wk). Fast \$13,000 or near. Last week, \$16,000.

Fox (Arthur) 5,000; 90-\$1.25— "Alamo" (UA) (4th wk). Big \$11,000. Last week, \$15,000.

Loew's Mid-City (Loew) 1,160; 60-90— "Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Smash \$12,000 or near. Last week, "One Hundred and One Dalmatians" (BV) (5th wk), \$8,500.

State (Loew) 3,600; 60-90— "Gone With Wind" (M-G) (5th wk). Great \$11,000 or over. Last week, \$16,000.

Pageant (Arthur) 1,000; 90-\$1.25— "General Della Rovere" (Indie). Good \$4,000 or close. Last week, "Upstairs and Downstairs" (20th) (3d wk), \$3,000.

St. Louis (Arthur) 3,800; 75-90— "Pepe" (Col) (m.o.) (2d wk). Fine \$8,000. Last week, \$10,000.

Shady Oak (Arthur) 760; 90-\$1.25— "Make Mine Mink" (Cont) (4th wk). Soldi \$2,500. Last week, \$3,000.

'Mein Kampf' Wow

\$18,000 in Omaha

Omaha, May 2.

They're either real good or real bad at downtown first-runs this session. "Mein Kampf" is wow at the Orpheum while reissue "Gone With Wind" is big at the State. But the other new entry, "White Warrior," in dull at the Omaha. Hard-ticket "This Is Cinema" is climbing in its 11th week at the Cooper.

Estimates for This Week

Cooper (Cooper) 687; \$1.53-\$2.20— "This Is Cinema" (Cine-rama) (11th wk). Nice \$7,500. Last week, \$6,500.

Dundee (Cooper) 500; \$1— "Cimarron" (M-G) (5th wk). Offish \$1,800. Last week, 2,200.

Omaha (Tristates) 1,400; 75-\$1— "White Warrior" (WB). Sad \$3,000. Last week, "Little Shepherd Kingdom Come" (20th), \$3,200.

Orpheum (Tristates) 2,877; 75-\$1.80— "Mein Kampf" (Col). Huge \$18,000. Last week, "Pepe" (Col) (3d wk), \$5,000 at \$18.25 scale.

State (Cooper) 743; \$1— "Gone With Wind" (M-G) (reissue). Big \$8,000. Last week, "Gorgo" (M-G), \$4,000.

'Prof.' Smash \$13,000,

Seattle; 'Exodus' 8G, 9

Seattle, May 2.

"Pepe" at Fifth Avenue still looks good in sixth stanza. Of course, "Exodus" continues its nice run at the Blue Mouse, now in ninth stanza. Second frame of "Absent-Minded Professor" still is great at Music Hall. "All in Night's Work" is mild in second at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) 738; \$1.50-\$3— "Exodus" (UA) (9th wk). Good \$3,000. Last week, \$8,700.

Coliseum (Fox-Evergreen) 1,870; \$1-\$1.50— "Thunder in Carolina" (Col) and "Passport to India" (Indie). Mild \$6,000. Last week, "All Hands on Deck" (20th), \$7,200.

Fifth Avenue (Fox-Evergreen) 2,590; \$1-\$1.50— "Pepe" (Col) (6th wk). Good \$5,000. Last week, \$5,300.

Music Box (Hamrick) 739; \$1— (Continued on page 10)

N.Y. Firm; 'Wind' Scorching \$61,000;

'Mein Kampf' Wow 50G, 'Vita' Giant

20G, 'Jacks' Hep 34G, 'Impostor' 25G

Unusually cool, rainy weather for spring plus some strong pictures will make the current stanza at Broadway deluxers a fairly good one. Lone film to be launched in session is "Gone With Wind," out again on reissue, which is headed for a smash \$61,000 at the State, not far from capacity under current policy of four shows daily for such a long pic.

The Normandie, with a week's booking of "Apartment" with "Elmer Gantry," is heading for a good \$4,000. "La Dolce Vita," Italian import, looks to come close to capacity with \$20,000 in second session at the Henry Miller, on hardticket and only 10 performances per week.

"Mein Kampf" is holding excellently in view of the terrific take opening week, with a smash \$50,000 or over in second stanza at the Rivoli.

"Absent-Minded Professor" with Easter stagings "Glory of Easter" portion ended last Sunday; is heading for a great \$135,000 in seventh-final session at the Music Hall. "Parrish" and new stage-show opens at the Hall tomorrow (Thurs.). "Great Impostor" is doing so well at the Palace, with a big \$21,000 in fifth round that the preem of "Secret Ways" has been set back for a week or two. "Impostors" is still good \$4,200 in same week at the arty Trans-Lux 83th Street.

"One-Eyed Jacks" is holding close to last week's figure with a big \$34,000 likely in current (5th) session at the Capitol. "Raisin in Sun" held with bright \$27,000 in fifth round day-dating the Forum and the arty Trans-Lux 52d Street.

"Pepe" looks to top last week's take with a sock \$21,500 in 19th week at the Criterion. "Saturday Night, Sunday Morning" held with smash \$15,300 in fourth round at the arty Baronet.

The Astor and Victoria open "The Alamo" on popscale, continuous-run today (Wed.). It's a locked booking at the Astor, and goes only three weeks. Pic is scheduled to play indefinitely at the Vic. "Hoodlum Priest" held well with \$21,000 in 10 days of fourth round at the Astor. "All in Night's Work" was okay \$15,000 in sixth session at the Vic.

The Paramount and arty Normandie open "Return To Peyton Place" Friday (5), day-dating.

Estimates for This Week

Astor (City Inc.) 1,094; 75-\$2— "Alamo" (UA). Opens pop-scale, continuous-run here today (Wed) day-dating with the Victoria. Last week, "Hoodlum Priest" (UA) (4th wk-10 days), okay \$21,000 after \$17,000 in third week of seven days.

Capitol (Loew) 4,820; \$1-\$2.50— "One-Eyed Jacks" (Par) (5th wk). This session ending today (Wed) is heading for big \$34,000 after \$35,000 for fourth week. Stays on. Pic is in full stride now that the reserved-seat-come-any-time gimmick has been abandoned.

Criterion (Moss) 1,520; \$1.25-\$2.40— "Pepe" (Col) (20th wk). Tie 19th stanza finished last night (Tues.). was sturdy \$21,500 after \$21,900 for 18th week.

Henry Miller (Gilbert Miller) 800; \$1.50-\$3.50— "La Dolce Vita" (Astor) (2d wk). This round ending today (Wed.) looks near capacity \$20,000 same as initial session. Advance sale continues biz.

DeMille (Rode) 1,462; \$1.50-\$3.50— "Spartacus" (C) (10th wk). This round winding up today (Wed.) looks like big \$23,000 after \$24,700 in 29th week. Continues on indef.

Palace (RKO) 1,642; \$1.25-\$2.50— "Great Impostor" (C) (6th wk). Fifth session ended yesterday (Tues.) was great \$21,000 after \$22,000 for fourth. This is holding so well that opening of "Secret Ways" (C), originally scheduled for May 10, has been postponed. Still will day-date with Trans-Lux 85th Street.

Embassy (Guld) 500; \$1.25-\$2— "Follow A Star" (Zenith) (2d-Rnd) (wk). Opening round ended Monday (1) was mild \$6,000, and stays only four days of initial holdover round "Hiller's Execution" (Indie) opens May 6.

Forum (Moss) 813; 90-\$1.80— "Raisin in Sun" (Col) (6th wk).

Fifth week concluded yesterday (Tues.) was bangup \$18,500 after \$19,000 for fourth. Stays.

Paramount (AB-PT) 3,665; \$1-\$2— "All Hands on Deck" (20th) (5th-final wk). This session looks only slight \$12,000 or less after \$14,000 in fourth week. "Return To Peyton Place" (20th) opens Friday (5) after opening on a preview tomorrow (Thurs.) night, playing with "Deck."

Radio City Music Hall (Rockefeller) 6,200; 90-\$2.75— "Absent-Minded Professor" (BV) and stage-show, sans "Glory of Easter" portion after Sunday (30). This seventh and final week ending today (Wed.) looks like great \$137,000. Sixth was \$146,000. "Parrish" (WB) with new stage-show "Puerto Rico Fiesta" opens tomorrow (Thurs.).

Rivoli (UAT) 1,545; \$1.50-\$2.50— "Mein Kampf" (Col) (2d wk). This stanza winding up tomorrow (Thurs.) is heading for wow \$50,000 or over after \$58,000 for opener. Stays on, natch.

State (Loew) 1,900; \$1.50-\$2.50— "Gone With Wind" (M-G) (reissue) (2d wk). Initial round finished last night (Tues.) soared to sockeroo \$61,000 or better, remarkably big in view of policy of four shows daily. Length of pic means that house misses capacity for first show each weekday and usually is unable to fill for final performance because of early starting time at night on this show.

Victoria (City Inc.) 1,003; 50-\$2— "Alamo" (UA). Opens today (Wed.) on popscale, continuous-run, day-dating with Astor. Last week, "All in Night's Work" (Par) (6th) (Continued on page 10)

K.C. Strong; 'Deck' Fast

16G, 'Prof.' Hotsy 7G,

'Spartacus' Fat 9G, 10

Kansas City, May 2.

B ight spot among the new pix this week is "All Hands on Deck" getting a lively play, day-dating at Plaza and Granada. "Look in Any Window" is only fair at Paramount. "Tomboy and the Champ" and "Wings of Chance" in a five-theatre hook-up is heading for a good total. "Absent-Minded Professor" holds torrid at Uptown, while "Spartacus" is continuing good at the Capri in 10th round. Weather is a bit chilly for this time of year.

Estimates for This Week

Brooksie (Fox Midwest-National Theatres) 800; \$1.25— "Gone With Wind" (M-G) (reissue) (4th wk). Nice \$5,500. Last week, \$6,500.

Capri (Durwood) 1,260; \$1.25-\$3— "Spartacus" (C) (10th wk). Good \$8,000. Last week, \$10,000.

Crest (Riverside (Commeval)) 900 cars each; \$1. Boulevard-Indie (750 cars; \$1— "Currently sub-runs. Last week, "Operation Eichmann" (AA) and "Heroes Die Young" (AA), okay \$9,000.

Empire (Durwood) 1,280; \$1.25-\$3— "Exodus" (UA) (19th wk). Modest \$6,000. Last week, same.

Fis, Vista (FMW-NT) 1,360; 700; 90c. New 30, Claco (Baker) (1,000 cars each; 90c. Highway 40 (General Drive-in 900 cars; 90c) "Tomboy and Champ" (C) and "Wings of Chance" (C). Good \$13,000. Last week, sub-runs.

Kimo (Dickson) 504; 90-\$1.25— "League of Gentlemen" (Kings) (2d wk). Modest \$1,500; holds. Last week, same.

Paramount (Blank-U-P) 1,900; 75-\$1— "Look in Any Window" (AA). Fair \$7,000. Last week, "Portrait of Moberly" (WB), \$5,000.

Plaza, Granada (FMW-NT) 1,630; 1,217; \$1-\$1.25— "All Hands on Deck" (20th). Fancy \$16,000 or near; stays. Last week, Plaza only, "Sanctuary" (20th), \$7,000.

Rockhill (Little Art Theatres) 750; \$1.25— "Ballad of Soldier" (Kings). Sprightly \$2,000; new hold. Last week, "General Della Rovere" (Indie), \$1,200.

Roxy (Durwood) 850; \$1-\$1.50— "Cry for Happy" (Col) (3d wk). Fairish \$6,000. Last week, \$7,000.

Uptown (FMW-NT) 2,043; \$1-\$1.25— "Absent-Minded Professor" (BV) (5th wk). Hotsy \$7,000; holds. Last week, including Granada, \$10,000.

Det. Uneven; 'Heart' Sad \$13,000, 'Prof.' Great 20G, 'Mein Kampf' Boffo 19G

Detroit, May 2.

First-run biz is a bit spotty here this week. "Mein Kampf" looks boffo in first round at the Grand Circus. However, the two other newcomers are not so hot. "Fiercest Heart" at the Fox looks drab. "Portrait of Mobster" new at the Palms shapes slow. "Absent-Minded Professor" still is great in second round at the Michigan. "A Raisin in Sun" looks bright at the Adams in fifth session. "Exodus" stays socko in 12th week at Mercury. "Pepe" is rated great in fifth at the Madison. "Ben-Hur" still is socko in 63d session at the United Artists.

Estimates for This Week

Fox (Woodmont Corp) (5.04: \$1.49)—"Fiercest Heart" (20th); "Natchez Trace" (Indie). Drab \$13,000. Last week, "Canadians" (20th) and "Tiger Bay" (Indie), \$9,000.

Michigan (United Detroit) (4.03: \$1.25-\$1.49)—"Absent-Minded Professor" (BV) (2d wk). Wham \$20,000. Last week, \$25,000.

Palms (UD) (2.99: \$1.25-\$1.49)—"Portrait of Mobster" (WB) and "Blood Alley" (WB). Slow \$10,000. Last week, "Black Sunday" (AI) and "The Hand" (AI) (2d wk), \$11,000.

Madison (UD) (1.40: \$1.25-\$2)—"Pepe" (Col) (5th wk). Great \$17,000. Last week, same.

Grand Circus (UD) (1.40: \$1.25-\$1.65)—"Mein Kampf" (Col) and "Broth of Boy" (Col). Boff \$19,000 or over. Last week, "Butterfield 8" (M-G) and "Golden Fish" (Col) (reissues), \$13,000.

Adam (Balaban) (1.70: \$1.25-\$1.50)—"Raisin in Sun" (Col) (5th wk). Oke \$7,000. Last week, \$7,500.

United Artists (UA) (1.66: \$1.25-\$3)—"Ben-Hur" (M-G) (63d wk). Good \$8,000. Last week, \$8,200.

Musical Hall (Cinerama, Inc.) (1.20: \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (18th wk) (reissue). Okay \$9,000. Last week, \$9,600.

Trans-Lux Krim (Trans-Lux) (1.00: \$1.49-\$1.65)—"Breathless" (Indie) (2d wk). Oke \$4,000. Last week, \$6,500.

Mercury (UM) (1.46: \$1.50-\$3)—"Exodus" (UA) (12th wk). Sensational \$15,000. Last week, \$15,500.

BOSTON

(Continued from page 8)

000. Last week, "Ben-Hur" (M-G) (m.o.) (18th wk), \$7,000.

Center (E. M. Loew) (1.54: 60-\$1.25)—"Where Boys Are" (M-G) (rerun). Returns house to reruns after two first-runs. Last week, "Gorgo" (M-G) (2d wk), \$6,000.

Exeter (1.37: 90-\$1.50)—"General Rover" (Cont) (2d wk). Big \$8,500. Last week, \$10,000.

Fenway (Indie) (1.35: \$1.50)—"Bernadette of Lourdes" (Janus) (4th wk). Good \$6,000. Last week, \$7,000.

Gary (Sack) (1.27: \$1.25-\$1.80)—"La Dolce Vita" (Astor) (2d wk). Great \$24,000. Last week, \$30,000.

Kenmore (Indie) (700-\$1.50)—"League of Gentlemen" (Kings) (4th wk). Solid \$9,000. Last week, \$10,000.

Metropolitan (NET) (4.35: 90-\$1.25)—"Hoodlum Priest" (UA) (2d wk). Fair \$10,000. Last week, \$15,000.

Memorial (RKO) (3.00: 90-\$1.49)—"Absent-Minded Professor" (BV) (3d wk). Great \$19,000. Last week, \$30,000.

Orpheum (Loew) (2.90: 90-\$1.49)—"Gone With Wind" (reissue). Sockeroo \$25,000. Last week, "Go Naked in World" (M-G) and "Operation Bottleneck" (UA) (2d wk), \$8,000.

Paramount (NET) (2.35: 70-\$1.25)—"All Hands on Deck" (20th) and "Storm Country" (Indie) (2d wk). Slight \$8,000. Last week, \$11,000.

Pilgrim (ATC) (1.90: 75-\$1.25)—"Fiercest Heart" (20th) and "Viva Zapata" (reissue). Mild \$6,500. Last week, "Portrait of Mobster" (WB) and "Darby's Rangers" (Indie), \$7,000.

Saxon (Sack) (1.90: \$1.50-\$2)—"Exodus" (UA) (14th wk). Fine \$12,600. Last week, \$13,000.

State (Trans-Lux) (730: 75-\$1.25)—"Savage Eye" (T-L) and "The Property" (Indie). Opens today.

Tues. Last week, "The Property" (Indie) and "Rack Streets of Paris" (Indie) (2d wk), \$4,000.

'Prof.' Boffo \$18,000, Buff; 'Ap'tment' 14G, 2d

Buffalo, May 2.

Biz is spotty here this week, with bulk of strength in holdovers, the few newcomers being okay to mild. Best bet is "Absent-Minded Professor," great in second week at Lafayette. "Apartment" ("Elmer Gantry" also is nice in second at the Buffalo. "Pepe" is big in second at Century.

Estimates for This Week

Buffalo (Loew) (3.50: 75-\$1)—"The Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk). Nice \$14,000 or near. Last week, \$19,000.

Center (AB-PT) (2.00: 70-\$1)—"Virgin Spring" (Janus). Okay \$9,000. Last week, "All in Night's Work" (Par) (4th wk), \$7,000 at \$1.25 top.

Century (UATC) (2.70: 70-\$1.50)—"Pepe" (Col) (2d wk). Big \$10,000. Last week, \$14,500.

Lafayette (Basil) (3.00: 70-\$1)—"Absent-Minded Professor" (BV) (2d wk). Great \$18,000. Last week, \$24,000.

Paramount (AB-PT) (3.00: 70-\$1)—"Konga" (AI) and "The Hand" (AI). Slow \$8,000 or near. Last week, "All Hands on Deck" (20th) and "Get Outta Town" (20th), \$7,800.

Teck (Loew) (1.20: \$1.25-\$2.75)—"Exodus" (UA) (5th wk). Big \$9,000. Last week, \$9,200.

Cinema (Martina) (4.50: 70-\$1)—"Carry On Nurse" (Gov) (26th wk). Sturdy \$2,300. Last week, \$2,000.

NEW YORK

(Continued from page 9)

wk), okay \$15,000 after \$16,000 for fifth week.

Warner (SW) (1.81: \$1.50-\$3.50)—"Exodus" (UA) (20th wk). This session ending today (Wed.) looks to hit wham \$45,000 or close after \$46,000 for 19th week. Continues indef.

First-Run Arties

Baronet (Reade) (430: \$1.25-\$2)—"Saturday Night, Sunday Morning" (Cont) (5th wk). Fourth round completed Sunday (30) held at smash \$15,300 after \$16,400 in third week.

Fine Arts (Davis) (468: 90-\$1.80)—"Breathless" (Films A Round World) (13th wk). The 12th stanza finished Monday (1) was big \$8,200 after \$9,500 for 11th week. Holds again.

Beekman (R&B) (590 \$1.20-\$1.75)—"L'Aventura" (Janus) (5th wk). Fourth round ended Monday (1) was great \$7,500 after \$8,000 in third week.

55th St. Playhouse (Moss) (253: \$1.25-\$2)—"Don Quixote" (M-G) (15th wk). This session finishing tomorrow (Thurs.) looks like nice \$4,000 after \$3,900 in 14th week. Stays on, with "Fidelio" (Indie) opening May 13.

Fifth Ave. Cinema (R&B) (250: \$1.25-\$1.80)—"Virgin Spring" (Janus) (m.o.) (12th wk). This stanza winding tomorrow (Thurs.) is heading for bright \$4,500, nice pickup from \$3,600 of 11th week.

Normandie (T-L) (592: \$1.25-\$1.80)—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Brought in for one week, with nice \$4,000 in sight. "Return to Peyton Place" (20th) opens next Friday (5), day-dating with Paramount.

Little Carnegie (L. Carnegiel) (520: \$1.25-\$2)—"Tues of Glory" (Lope) (20th wk). The 19th stanza ended Monday (1) was fine \$6,500 after \$7,000 in 18th week. "Violent Summer" (FAW) opens May 13.

Guild (Guild) (450: \$1-\$1.75)—"Please Turn Over" (Col. Initial session ending tomorrow (Thurs.) is heading for a big \$17,000 after very strong teeoff. Holding. In ahead, "Two Way Stretch" (BL) (13th wk-9 days), \$6,200, but winding a very successful longrun here.

Murray Hill (R&B) (365: 95-\$1.80)—"Ballad of Soldier" (Kings) (19th wk). The 18th round finished Monday (1) was terrific \$5,000 after \$6,500 in 17th week.

Paris (Pathe Cinema) (508: 90-\$1.80)—"Love and Frenchman" (Kings) (10th wk). The ninth week finished Sunday (30) perked to big \$8,000 after \$7,000 for eighth.

Plaza (Lopert) (523: \$1.50-\$2)—"Never On Sunday" (Lope) (29th wk). The 28th stanza completed

Monday (1) was wham \$17,500 after \$18,500 in 27th week.

58th St. Playhouse (Leo Brecher) (370: 90-\$1.65)—"The Bridge" (AA). Opened Monday (1). In ahead, "Days of Thrills, Laughter" (20th) (7th wk-6 days), okay \$3,500 after \$4,500 for fifth full week.

Sutton (R&B) (561: 95-\$1.80)—"League of Gentlemen" (Kings) (15th wk). The 14th round completed Monday (1) held at fine \$6,500 after \$6,400 in 13th week.

"Two Women" (Embassy) opens May 8.

Trans-Lux 52d St. (T-L) (540: \$1.50)—"Raisin in Sun" (Col) (6th wk). Fifth session finished yesterday (Tues.) held at fancy \$8,400 after \$8,500 in fourth.

Trans-Lux 85th St. (T-L) (550: \$1.25-\$2)—"Great Impostor" (U) (6th-final wk). Fifth round completed yesterday (Tues.) was okay \$4,200 after \$5,700 in fourth. "Secret Ways" (U) opening, set for May 10, delayed until later. "Big Circus" (20th) comes in May 10.

World (Perfecto) (390: 90-\$1.50)—"Male and Female" (Mishkin) (11th wk). This week ending tomorrow (Thurs.) looks like solid \$7,000 after \$7,200 for 10th week. Continues.

LOS ANGELES

(Continued from page 8)

(4th wk), \$3,500; Warren's, "Suzie Wong" (Par), "Foxhole Cairo" (Par) (3d wk), \$5,100.

State, Hawaii, (UATC-G&S) (2-404: 1.08: 90-\$1.50)—"Dr. Blood's Coffin" (UA) and "Snake Woman" (UA). Thin \$9,000. Last week, State with Wiltern, Iris, "Cimarron" (M-G), \$24,200. Hawaii, "Carry On Sergeant" (Indie) (2d wk), \$2,400.

Warner Hollywood (Cinerama, Inc.) (1.38: \$1.20-\$2.65)—"Cinera-ma Holiday" (Cinerama). Started fifth week Sunday (30) after okay \$9,000 last week.

El Rey (FWC) (861: 90-\$1.50)—"Ballad of Soldier" (May) (2d wk). Pale \$2,500. Last week, \$2,600.

Hollywood Paramount (State) (1-468: \$1-\$2.40)—"Gone With Wind" (M-G) (reissue) (6th wk). Big \$13,500 or near after \$14,000 last week.

Chinese (FWC) (1.40: \$2-\$2.40)—"Absent-Minded Professor" (BV) (7th wk). Brisk \$13,500. Last week, \$16,300.

Four Star (UATC) (888: 90-\$1.50)—"Pepe" (Col) (1st popscale run). Great \$12,000 or over. Last week, "Trapp Family" (20th) (6th wk), \$2,500.

Fox Wilshire (FWC) (1.98: \$1.80-\$3.50)—"Exodus" (UA) (19th wk). Firm \$9,200. Last week, \$12,300.

Fine Arts (FWC) (631: \$2-\$2.40)—"Never On Sunday" (UA) (2d wk). Boffo \$6,600. Last week, \$9,900.

Pantages (RKO) (1.51: \$1.80-\$3.50)—"Spartacus" (U) (28th wk). Perky \$13,000. Last week, \$14,800.

Egyptian (UATC) (1.39: \$1.25-\$3.50)—"Ben-Hur" (M-G) (74th wk). Sock \$15,000. Last week, same.

MINNEAPOLIS

(Continued from page 8)

\$1.50)—"Mein Kampf" (Col). Looks record \$14,000 or over. Last week, "League of Gentlemen" (Kings) (2d wk), \$3,000.

State (Par) (2.20: \$1-\$1.25)—"Absent-Minded Professor" (BV). Smasher \$27,000. Last week, "Pepe" (Col) (5th wk), \$6,000 with \$1-\$1.50 scale.

Suburban World (Mann) (800: \$1.25)—"Virgin Spring" (Janus) (3d wk). Potent \$4,000. Last week, \$5,000.

Uptown (Field) (1.00: \$1-\$1.50)—"Ben-Hur" (M-G) (2d run) (6th wk). Bowing out with oke \$3,000. Last week, \$4,000. "Black Sunday" (AI) opens Friday (5).

World (Mann) (400: 85-\$1.50)—"All in Night's Work" (Par) (6th wk). Oke \$4,500 in final 6 days. Last week, \$6,000. "Question 7" (Indie) opens May 4.

PORTLAND, ORE.

(Continued from page 8)

Steady \$6,200. Last week, \$6,500.

Oriental (McPadden) (2.10: \$1)—"Little Shepherd of Kingdom Come" (20th) and "Tess of Storm Country" (20th). Bad \$2,000. Last week, "Sundowners" (WB) and "Sons and Lovers" (WB) (reissues), \$3,200.

Orpheum (Evergreen) (1.53: \$1-\$1.49)—"Apartment" (UA) and "Elmer Gantry" (UA) (2d wk) (reissues). Fast \$7,000. Last week, \$14,100.

Paramount (Port-Par) (3.40 \$1-\$1.50)—"Absent-Minded Professor" (BV) (3d wk). Torrid \$10,000. Last week, \$15,000.

Interstate Won't Budge

San Antonio, May 2. Interstate Theatres still holds fast to the policy of racial segregation.

About 40 members of the Students for Civil Liberties failed Sunday evening to gain admission to the Majestic on an integrated basis.

The students, representing most San Antonio colleges, gathered in front of the theatre from 4:30 to 7:30 p.m. with Negro students attempting to buy tickets for the white entrance and white students seeking to buy tickets for their Negro companions.

All were turned back by Interstate officials.

'IMPOSTOR' LIVELY 7G, L'VILLE; 'PEPE' \$8,000

Louisville, May 2.

Race-goers are starting to liven the town, with start of Churchill Downs Meet. "Great Impostor" at Kentucky shapes lively but "White Warrior" at the Mary Anderson is only mild. Still good is "Spartacus" at the Borwn in seventh round. "Cimarron" at the Ohio is rated light. "Pepe" in United Artists second shapes sturdy.

Estimates for This Week

Brown (Fourth Avenue) (1.10: \$1.25-\$1.75)—"Spartacus" (U) (7th wk). Dipping slightly but good at \$7,500 after sixth week's \$8,000.

Kentucky (Swift) (900: 75-\$1)—"Great Impostor" (U). Lively \$7,000. Last week, "All in Night's Work" (Par) (4th wk), \$4,500.

Mary Anderson (People's) (900: 60-\$1)—"White Warrior" (WB). Mild \$4,000 or near. Last week, "Sins of Rachel Cade" (WB), \$5,000.

Ohio (Settos) (900: 60-\$1)—"Cimarron" (M-G) (5th wk). Light \$3,000 after fourth week's \$6,000.

Rialto (Fourth Avenue) (1.10: \$1.25-\$2.20)—"This Is Cinerama" (3d wk). Moderate \$8,000 after fourth week's \$9,000.

United Artists (Fourth Avenue) (3.00: \$1-\$1.50)—"Pepe" (Col) (2d wk). Sturdy \$8,000 after first week's \$12,000.

CHICAGO

(Continued from page 9)

men" (Kings) (3d wk). Nifty \$7,900. Last week, \$9,000.

Loop (Clem) (608: \$1.25-\$1.80)—"Mein Kampf" (Col). Wow \$36,000 or near. Last week, "Trapp Family" (20th) (4th wk), \$6,000 in 5 days.

Moore (Jovan) (1.00: 65-90)—"Carthage in Flames" (Col) and "Sword of Sherwood Forest" (Col). Neat \$5,200. Last week, "Last Woman on Earth" (Indie) and "Little Shop of Horrors" (Indie), \$5,000.

Oriental (Indie) (3.40: 90-\$1.80)—"Hoodlum Priest" (UA) (4th wk). Snappy \$16,000. Last week, \$22,000.

Roosevelt (B&K) (1.40: 90-\$1.80)—"Rachel Cade" (WB). Moderate \$13,000 or near. Last week, "Cimarron" (M-G) (4th wk), \$10,000.

State-Lake (B&K) (2.40: 90-\$1.80)—"Absent-Minded Professor" (BV) (6th wk). Dandy \$23,000 or near. Last week, \$25,000.

Surr (H&E Balaban) (685: \$1.50-\$1.80)—"Never On Sunday" (Lope) (13th wk). Great \$7,500. Last week, \$8,000.

Todd (Todd) (1.08: \$1.75-\$3.50)—"Ben-Hur" (M-G) (71st wk). Solid \$15,400. Last week, \$15,000.

United Artists (B&K) (1.70: 90-\$1.80)—"Gone With Wind" (M-G) (reissue) (3d wk). Hotsy \$26,000 or over. Last week, \$31,000.

Woods (Essaness) (1.20: 90-\$1.80)—"All Hands on Deck" (20th) (3d wk). Brisk \$12,000. Last week, \$14,000.

World (Teitel) (606: 90-\$1.25)—"Ballad of Soldier" (Kings) (4th wk). Busy \$2,900. Last week, \$3,200.

SEATTLE

(Continued from page 9)

\$1.50)—"Gone With Wind" (M-G) (6th wk). Good \$4,000. Last week, \$4,800.

Music Hall (Hamrick) (2.20: \$1-\$1.50)—"Absent-Minded Professor" (BV) (2d wk). Great \$13,000. Last week, \$15,700.

Orpheum (Hamrick) (2.60: \$1-\$1.50)—"Gorgo" (M-G) and "Trouble in Sky" (U). Dull \$6,600. Last week, dark.

Paramount (Fox-Evergreen) (3.00: \$1-\$1.50)—"All in Night's Work" (Par) and "Foxhole in Cairo" (Par) (2d wk). Mild \$3,500. Last week, \$7,800.

'Wind' Rousing \$25,000, Philly; 'Black Sun.' Big 14G, 'Deck' Mild 12G

Philadelphia, May 2.

Biz shapes spotty here this stanza. "Gone With Wind" looks like "old times" to midtown exhibitors, with a sensational take opening round at Stanton. "Black Sunday" looks big on opener at Goldman but "Hoodlum Priest" is only okay at the Viking and rated as not up to hopes.

"All Hands on Deck" looks mild at Randolph, but "One-Eyed Jacks" is still solid in fifth at the Fox. "Absent-Minded Professor" shapes trim in second Stanley session.

Estimates for This Week

Arcadia (S&S) (536: 99-\$1.80)—"Sanctuary" (20th) (6th wk). Drab \$4,200. Last week, \$5,000.

Boyd (SW) (1.53: \$2-\$2.75)—"Exodus" (UA) (14th wk). Big \$15,000. Last week, \$19,000.

Fox (Milgram) (2.20: 99-\$1.80)—"One-Eyed Jacks" (Par) (5th wk). Solid \$11,000. Last week, \$14,000.

Goldman (Goldman) (1.20: 99-\$1.80)—"Black Sunday" (AI). Big \$14,000. Last week, "Secret Ways" (U) (2d wk), \$9,000.

Midtown (Goldman) (1.00: 99-\$1.80)—"All in Night's Work" (Par) (2d wk). Fine \$11,000. Last week, \$18,000.

Randolph (Goldman) (2.50: 99-\$1.80)—"All Hands on Deck" (20th). Mild \$12,000. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues), \$24,000.

Stanley (SW) (2.50: 99-\$1.80)—"Absent-Minded Professor" (BV) (2d wk). Trim \$16,500. Last week, \$22,500.

Stanton (SW) (1.43: 99-\$1.80)—"Gone With Wind" (M-G) (reissue). Wow \$25,000. Last week, "101 Dalmatians" (BV) (5th wk), \$10,000.

Trans-Lux (T-L) (500: 99-\$1.80)—"Never On Sunday" (Lope) (23d wk). Big \$5,000. Last week, \$6,000.

Viking (Sley) (1.00: 99-\$1.80)—"Hoodlum Priest" (UA). Okay \$13,000. Last week, "Cimarron" (M-G) (6th wk), \$4,500.

World (R&B-Pathe) (499: 99-\$1.80)—"Picnic on Grass" (Kings). Mild \$2,300. Last week, "League of Gentlemen" (Kings) (4th wk), \$2,900.

INDUSTRIAL PRODUCERS CONVENTION JUNE 1-3

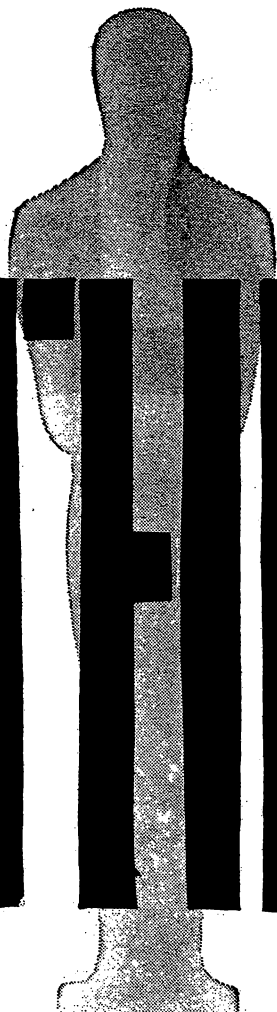
Hollywood, May 2.

Second annual convention of Industry Film Producers Assn. is set for June 1-3 at Miramar Hotel, Santa Monica. Comprised of commercial producers and distributors, speakers from various companies will make up morning and afternoon agendas.

Awards to outstanding subjects made in past year will be presented at banquet winding



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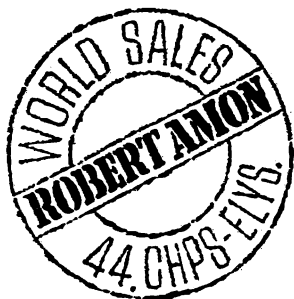
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A RAOUL J. LEVY PRODUCTION

International Sound Track

London

Production starts June 1 on location in Alicante, Spain, on the film version of Herman Melville's "Billy Budd," with Peter Ustinov and Robert Ryan. Interiors will be filmed at the Associated British Elstree Studios. Phil Gersdorf came in from Hollywood last week to act as publicity co-ordinator. . . . Golda Casimir, member of the original cast when "Meet the Wives" by Talbot Rothwell was given a Sunday night performance in 1955, is repeating her role in the film version, now rolling at the New Elstree Studios, under the title "Three Spare Wives." Pic is being produced by Edward J. and Harry Lee Danziger and the cast includes Robin Hunter, Susan Stephen, John Hewer and Ferdy Mayne. Ernest Morris is directing. . . . The Duke of Edinburgh has extended his patronage to the season of films celebrating the centenary of the birth of Rabindranath Tagore at the National Film Theatre. . . . Maurice Ronet has been inked by Sam Spiegel for a lead role in his production of "Lawrence of Arabia." Ronet left London last week for Jordan to join Peter O'Toole and Michel Ray in camel riding lessons. . . . Carl Foreman planned out to New York on Monday (1) with a print of "The Guns of Navarone" (Col), which had a royal preem at the Leicester Square Theatre on the previous Thursday (27).

Rank in hefty tieup with Thorpe & Porter, distributors of May Fair paperback book-of-the-film of "Very Important Person," which stars James Robertson Justice, Stanley Baxter and Leslie Phillips.

Rome

John Gavin to play opposite Romy Schneider in Luchino Visconti's episode of "Boccaccio '70," from a script by Cesare Zavattini. . . . Federico Fellini, Mario Monicelli, and Vittorio DeSica direct the other segments of the Concordia Production. . . . Susan Strasberg, quoted locally about the near-win of her pic "Kapò" in the foreign pic Oscar race: "I'm convinced that if the producer had devoted more publicity to the pic, 'Kapò' would have won. But all over Hollywood, all one saw was publicity for Ingemar Bergman's "Virgin Spring". . . . Looks like John Mather will take over William Morris operations in this area, via a Morris buy-out of Mather's previous operation. . . . Local serio-comic joke: see all Italian pix on first day of their run; after the recent rash of censorship of seizures and cuts, it's likely they won't be seen on subsequent days, at least in toto. . . . Guido Giambartolomei, who just signed Gina Lollobrigida to "Imperial Venus," off to Paris to set Louis Jourdan and Yvonne Fournieux for "Count of Monte Cristo". . . . Stewart Granger and Marcello Mastroianni being paid for key roles in Maleno Malcotti's "Madame Sans-Gene," to be directed by Christian Jacques. . . . Sophia Loren plays the title Madame. . . . Luigi Chiarini replaces Alessandro Blasetti as Italo member of Cannes jury.

UFA Cuts Out Alleged Anti-Semitic Scenes in 'Gravel' Despite Court O.K.

Berlin, April 25.

The new Helmut Kautner film, "Schwarzer Kies" (Black Gravel), currently running in numerous West German cities, has found strong objection on the part of the Central Board of Jews in Germany. Dr. Hendrik van Dam, general secretary of the board, opined that the film contains anti-Semitic scenes. He applied to the court to handle the matter which he called an insult of the Jewish people.

UFA Filmhansa, the distributor of the pic, director Kautner and author Walter Ulbricht rejected the reproach, claiming that the film's intended tendency is just the other way round: It aims at attacking certain remainders of anti-Semitism and neo-Fascism in Germany. Since Van Dam turned down a compromise, the decision was left to the court.

A few days later, the public prosecutor's office in Duesseldorf suspended the case. It declared, after having checked on the matter, that there is no reason for penal prosecution and the film can be shown without cuts. Kautner called the whole controversy "an unholy misunderstanding." He said he never had the intention to insert anti-Semitic scenes. He referred to his manager, Elli Silman, who had seen the film prior to its release. Miss Silman, who's Jewish, didn't express any objections.

Kautner sees Hassle Dangerous "The whole controversy," Kautner said, "is unfortunately rather dangerous. It can put us in a false light. The court has rehabilitated me. The film can be shown without cuts. But we have decided to cut the three objectionable scenes. We want to give in for the sake of peace. We cannot afford to quarrel on such a matter. I must say that I expected everything but never protests from the Jewish people. I rather thought that protests would come from the other direction."

The three objected scenes in the film are as follows: A guest calls a bar owner "Sajud" (an abusive word which means "Dirty Jew"). A swindler says: "I'm no American, I'm not even a Jew." The arm of the Auschwitz concentration camp. The Board of Jews in Germany saw in that an open mockery of the victims of Hitler's gas chambers.

Kautner said that he intended to show via this film all the existing Nazi dangers. He had in mind to shoot a realistic film.

That's to say to let people talk like they talk in real life, without mincing the matter. "Not a single scene was aimed at insulting the Jewish people," the director explained.

Argentinos Speak Wrong Spanish For Spaniards

Madrid, April 25.

Despite harmonious cooperation now existing between the Spanish and Argentine film industries, Argentine pix are having little success at the Spanish boxoffice.

From the first of January to mid-April only two films were out in release—one with a premiere run of eight days and the other on Gran Via marquees only three.

Although Spaniards and Argentines speak the same language the accent is as different as the English spoken in New York and London. Both below-the-border entries provoked audience hilarity during climax dramatic sequences—attributed in each case to the marked peculiarities of the Spanish idiom as she is hablado in Argentina.

Despite Strong Labor Fight, Brit. Council To Ask No Quota Change

London, May 2.

Despite strong opposition from the reps of the labor unions, the Films Council has decided to recommend to the Board of Trade that there should be no change in the British film quota for the year beginning next Jan. 1.

The quota has been static at 30% for about 10 years, and the unions argued forcibly that the time had come for a change. However, the vote went against them, and it is confidently anticipated that the BOT prexy will make a statement of confirmation in the House of Commons within the next few weeks.

This will be the first time the quota year has coincided with the calendar year. Previous Films Acts stipulated that the quota year should run from April 1 to March 31.

Hong Kong to Triple Hotel Space By 1963 For Big Tourist Trek

Hong Kong, April 25.

An estimated 200,000 American and European tourists are expected to visit the Colony this year, giving the tourist industry here a welcome shot-in-arm. With this anticipated tourist "invasion," the question is raised as to whether the Colony has the necessary first-class hotel accommodation.

The Hong Kong Tourist Assn. as well as tourist and travel companies, say the hotels are sufficient but would-be visitors are requested to book well in advance.

Hong Kong's hotel accommodations, while they will treble to 6,448 rooms by 1963, is presently limited to 2,650 rooms of different categories. Some 800 additional rooms are expected to be available this year and 3,000 more, with the completion of two more luxury hotels, now being built, will be ready by 1962-63.

There no longer is doubt about the name of the new American luxury hotel, being financed to the tune of \$10,000,000 by Americans Leo F. Corrigan Sr. and Toddie Lee Wynne Sr., of Texas. It will be the Marco Polo.

Canary Islands' Arts Festival

Madrid, May 2.

Spain's annual summer festivals of music, dance and drama jumped off in the Canary Islands last week. Almost every province of Spain (with the notable exception of Madrid) will participate in the yearly cultural offensive sponsored by the Ministry of Information in close cooperation with provincial and municipal treasuries.

This year guest soloists with one of seven different symphony orchestras will include the usual favorites, Victoria de los Angeles, Jose Iturbi and Alexander Brailowsky as well as Philip Entremont, violinist Gioconda de Vito, and cellist Zoltan Thairring.

Dance groups in the native idiom include Antonio and his Spanish Ballet, Pilar Lopez and her ballet ensemble, Angel Pericet's flamenco dancers and the Galician folk ballet from La Coruna. Classic terps will come to Spain from the Finnish National Opera, the Dutch National Ballet and the Paris Opera.

Three of the outstanding theatre companies in Spain will also criss-cross the Iberian Peninsula. These are the Lope de Vega troupe directed by Jose Tamayo, the Teatro Eslava company under the direction of Luis Escobar and the Nuria Espert Players.

With itineraries to 44 provinces already scheduled and with initial programs already underway, Spain's summer festivals will be on the move until the end of October. Highlight festivals are those planned for Santander in August and Sevilla in September.

Barmby, Lane Stepping Down at Greater Union

Sydney, April 25.

Roy Barmby and Ted Lane will retire June 30 from top Greater Union Theatres' posts after a lifetime with the circuit.

Barmby, recognized as one of the top film buyers in the industry, served under the late Stuart F. Doyle prior to the takeover of Greater Union by Norman B. Rydge.

Lane, the Loop's publicity director, has been responsible for the numerous top selling campaigns. Both Barmby and Lane are also on the GU management committee.

Irving Isaacs Back to U.S.

London, May 2.

Irving Isaacs of the Telepix Corp. of Boston returned to the U.S. last weekend after a four-week product prowling through Europe.

During his month over here, he firmed up deals for theatrical rights to two Polish films and has started negotiations for films from other sources.

Italo Censors on Warpath Again, With Both Legit, Films Hard Hit

Rome, May 2.

211 Pix Scissored, 56 Banned by Ireland

Dublin, April 25.

Of the 721 films submitted to Irish film censor Liam O'Hara last year, 211 were cut and 56 others were rejected. Appeals to the Appeal Board succeeded in only five cases, but the board agreed to pass seven others with cuts.

America continues to be Ireland's biggest supplier of films, sending in 237 last year, with Britain shipping 147. All others were a long way behind, but Italy topped the group with 26.

Dementia Italiana Breaks Out Over 'Intolerance, 1960'

Venice, May 2.

The latest in Italo contemporary opera premiered recently at the Venice Contemporary Music Festival. Audience reaction to the work, Luigi Nono's "Intolerance 1960," was audibly divisive in the extreme. So much so that most critics elected to hold off their critiques until after a second hearing at some future date.

Commotion in the pews was exceptional—even for emotional and vocal Italians. Got so that the opera was interrupted at several points, with pro elements shushing the hyperthyroid razzers.

Sidebar is that some critics, unable to get to Venice, tried to assess the work via radio, but that was equally hopeless. Reason is that the opera is scored to include whistles, shouts and sundry electronic sounds, and at various points became indistinguishable from the whistling and cat-calling among the aud.

The controversial work, despite the local brouhaha, is slated for staging next season in Cologne and several other German theatres where avant-garde works generally receive more sympathetic hearing. But this one is obviously too "far out" for the Italian traditionalists.

KIMMINS GOES FAR TO SEE HIS 'PRAWN'

Melbourne, April 25.

English playwright Anthony Kimmins flew in to see Aussie opening of his farce, "The Amorous Prawn" at Comedy Theatre here. He's believed to be first overseas author ever to do this.

"Prawn" stars Britishers Michael Shepley and Eileen Peel who've been on Broadway, Miss Peel creating the role of Lavinia in Eliot's "The Cocktail Party" there.

Press reception to play here has been mixed but as it's a great laughtermaker should draw in public.

Lax Films Sets Deal For Dubbing in Italy

Rome, April 25.

Pact linking Lax Films (Paris) with Fono Roma to handle dubbing and English-language release of Italian films has been set here by Leo Lax following a week's huddles with Giulio Sbarigia, F-R topser.

Agreement is second in a short span of time for the Paris-based Lax, who only recently signed a \$300,000 revolving fund deal with Republic Films' Consolidated Film Industries. Lax already maintains offices in Rome and the Coast.

The company resulting from merger will be called Fono-Lax, and deal also calls for exchange of technical knowhow in field of dubbing, with an accent on quality jobs in the transfer to the English language. Two recent Italian pix acquired for English-language areas by Lax's firm are "Il Padrone delle Ferriere" and "A Noi Place Freddo."

Latest developments on the local censorship front, in addition to the cuts ordered for "I Love, You Love" and the subsequent yanking of pic from national release by producer Dino DeLaurentis, saw the seizure of another heavy-grossing first-run item, "America at Night," at Pavia, on orders of the local court. Both pic had previously passed the official Italian censorship group, though slotted as forbidden to minors.

Censor also hit hard at the legit field this week, via "seizure" in Milan of "Anima Nera" (Black Soul), a play by Giuseppe Patroni Griffi, after 19 performances. Play had ironically already been seen via 122 performances in 44 Italian cities (including Rome) prior to its Milan bow, which had been hailed by critics. "Nera," in the Compagnia dei Giovani staging, is also slated to rep Italy at the upcoming Paris' legit Fest of Nations.

Play was subsequently "freed" after a two-day hiatus, and after some changes had been made, reportedly in the length of an on-stage kiss and in the garbing of a male character. Noted that "Anima Nera" is second play censored in Milan after "L'Arialda" by Giovanni Testori, which is still banned.

Press nearly unanimously has deplored the seizures. The influential Rome daily Il Messaggero noted that the move might easily provoke legit companies to wire Milan off of their tour slates completely, to avoid the risk of seizure (which is valid thereafter in all italo centers). The paper notes, however, that such a move might prove a death blow to an already moribund legit sector as Milan sums up to about a good half of Italian theatre activity.

Final item in the censor field is the report that the recently-submitted new censorship law, now up for government discussion, may be abandoned and replaced by a still newer elaboration. Current proposals were heavily criticized when announced.

DeLaurentis Pulls In 'I Love' From First-Run Dates After Censoring

Rome, May 2.

Dino DeLaurentis has yanked "I Love, You Love" out of current first-run release throughout Italy, following a cut ordered by local authorities for claimed obscenity of a strip sequence, lensed in a London club. The film, a potpourri of niter acts in various countries, plus other material had gotten off to a strong start here, with some \$385,000 racked up in first situations around the country up to the moment it was pulled.

Precedent-setting move is said the first by a producer in protest of current censorship wave in Italy. In statement to the press, DeLaurentis said he was pulling the pic as cuts had "prejudiced its creative essentiality and the completeness of its values." He added that he didn't feel he should continue to show a pic which didn't measure up to the qualitative level set by his productions.

The production, at least as currently envisioned, will not be released again until next season. Meanwhile, however, its director, Alessandro Blasetti, has resigned his Cannes Fest jury post in order to supervise the re-editing operation on the pic, being replaced by Luigi Chiarini.

United Artists Sets Film Deal With Hoyts

Sydney, April 25.

United Artists and Hoyts' film loop have signed a new deal taking in about 40 pix over a term. New deal puts Hoyts in an okay product position and was signed by Ron Michaels for UA, and Ernest Turnbull for Hoyts.

Distrib and circuit had been at outs over terms for a long time, finally coming together for a limited number of pix, then setting a fresh deal for the balance of the UA fare. Meantime, Warners and Hoyts haven't renewed their product contract.

Deny Split in Irving Allen, Broccoli Partnership in Warwick Films Setup

London, May 2. Widespread reports that Irving Allen and A. R. (Cubby) Broccoli were ending their longtime partnership in Warwick Films, were denied last week by Broccoli. Allen was unavailable for comment as he was leading the British delegation to the Variety Clubs International in Miami as Chief Barker of the London tent.

Broccoli believed the rumors began when it became generally known that the two partners had agreed to go their own ways on certain projects on which they did not see eye to eye. "But," he commented, "we still share the same office and the same desk."

Broccoli explained that Allen was going it alone on "The Helions," which was being made under the banner of Irving Allen Enterprises for Columbia release, while he (Broccoli) was preparing a subject for his own Warfield Productions which would go on location in Africa.

The partnership in Warwick, however, would be actively resumed later in the year for the filming of "Cromwell." The script is now being written by Ken Hughes, and it is hoped to start filming before the end of the year.

JOHN DEREK'S SUIT IN SPANISH SETBACK

Madrid, May 2. Spain's Supreme Court judges reversed lower court verdict granting John Derek the sum of 1,600,000 pesetas (\$27,500) after a 10-month legal dispute with "Colossus of Rhodes" producer Procusa and its Italian coproducer Cineproduzione.

Signed early last year to star in "Colossus," Derek fell out with Italian producer Sergio Leone. His contract reportedly entitled him to final say on the staging of all scenes in which he appeared. Last June Derek refused to appear before cameras in hand-to-hand combat as staged by Leone and was fired two days later. Whereupon the Spanish-Italian coproducers posted \$100,000 in escrow and secured the services of Rory Calhoun.

The Supreme Court reversal was based on the incompatibility of introducing lawsuits brought by actors before labor tribunals, since actors were not ordinary workers and could only plead in ordinary law courts. This decision collapsed Derek's 10-month effort to collect under the contract he signed last year with Procusa and Cineproduzione.

Woman Hypnotized For Pic Wins Damage Suit

London, May 2. "Substantial damages" were awarded in the High Court last week against the Rank Organization to a woman who was shown reliving stages of her life under hypnosis in a Rank "Look At Life" featurette. The woman, through her counsel, said she understood that the film was for showing to private audiences with medical or allied interests, and learning. Instead, part of it was devoted to the music hall performance of a well-known hypnotist.

Counsel for the Rank Organization said the arrangements for the woman's appearance in the film were made by a third party and they were quite unaware of her objections to taking part in a film to be exhibited publicly which included a stage performance. He regretted any misunderstanding and wished to express the company apologies for any inconvenience or embarrassment.

Winifred Atwell Tours

Melbourne, April 25. Before proceeding to U.S. with the revue, "Strike A New Note," West Indian pianist Winifred Atwell is to do a four-week stint at Chequers nightclub in Sydney. She seems to be in no hurry to leave Down Under for the States.

After Sydney, Miss Atwell goes to Perth for more appearances and has a series of 26 concerts throughout Australia.

Reissue Take Trebles

Biz of Initial Date

London, May 2.

"Strangers on a Train," the Hitchcock opus, almost trebled its original gross in the first week of its reissue date at the Warner showcase in Leicester Square.

When first shown in August of 1951, the first week take was only \$7,560. For the initial stanza of its return engagement, the take was over \$21,000. Film was given enthusiastic notices by most of the national crix when re-reviewed.

Moses and Aaron Wins 100% Crix Approval At Theatre Nations Preem

Paris, April 25.

The Fifth Theatre of Nations season started out with a solid prestige success on April 7 at the Theatre Des Champs-Elysees with the late Arnold Schoenberg's "Moses and Aaron" opera, performed by the Berlin Opera of West Berlin. First night audience was divided but crix were unanimous in declaring this a masterpiece and the most important lyrical offering of the TON since its inception. Company then moved to the Sarah Bernhardt Theatre for a series of one-act operas and an evening of ballet.

"Moses and Aaron" was not quite finished by Schoenberg who wrote it completely except for the music of the last act. This was supplied by taking it from the first act. But it is a finished product that seems part oratorio and part opera. Taken from the Old Testament, this uses the story of Moses and Aaron.

The complex music fits the text admirably as Moses declaims and Aaron sings while a chorus counterpoints the action. Costumes and sets of Michel Raffalli are imaginative and with the flair to evoke biblical times. Gustav-Rudolf Sellner's direction is inventive and the choreography of Dore Hoyer for the scene of the worshipping of the golden idol is properly erotic and violent. Hermann Scherchen's musical direction is firm and knowing.

Though critics considered it a great event, quite a few of the white tie first-nighters ankled after the second act. However, it got fine attendance during its three performances. *Mosk.*

Pakistan Okays 19 Pix From Yank Producers

Karachi, April 25.

Pakistan's Ministry of Commerce has decided to issue licenses for the import of 19 films from U. S. producers who are not members of MPPAA. The imports will be through Pakistan nationals. Certain producers in the U. S. who are not MPPAA members, have undertaken to use the excess earnings over and above the remittable ceiling for production of pix in Pakistan in collaboration with Pakistan nationals.

Further details about co-production ventures between U. S. producers and Pakistan nationals are being worked out.

Fox's Call-In

Continued from page 3

all aspects of 20th's corporate plans, including reduction of capitalization.

In addition to being named chairman of the new study committee, attorney Gould, at the April 20 board meeting, was named to the executive committee. He's also been given desk space in the 20th homeoffice where he's spending one or two days a week going over company records, contracts, etc. The latter move is considered "more as a matter of convenience than anything else," so that he's close to information when he wants it.

It's expected that this part-time residence in the h.o. will last for two or three weeks, which would bring him up to the 20th annual meeting May 16.

Japan Hikes Foreign Exchange Allocation

Tokyo, April 25.

Japan's foreign exchange allocation for the first half of fiscal 1961 (beginning April 1) on theatrical and tv films has been increased to \$7,550,000. This is a boost of \$550,000 over budget for last half of 1960 fiscal annum.

Of the total figure, \$275,000 is allocated for newsreel imports. Increase was made in expectation of relaxation of import restrictions on both theatrical and tv pictures.

Cimex Plans Ambitious 'Limited Type' of Pix For Release in U.S.

Mexico City, April 25.

Cimex, Mexican official distributorship in charge of supervising exploitation of national product in the American market, is readying a "limited type" program to make possible the longtime dream of Mexican producers — a steady, highly profitable dollar revenue from north of the border.

Mexican producers have been hoping to crack the lucrative American markets ever since box-office figures were released on the so-so Mexican release of "Adam and Eve" some years back. While badly of a steady quantity of Mexican product has lagged, Salvador Amelio, head of Cimex, is now studying a program which might be inaugurated with a selected group of the best national effort.

Cimex hopes to capitalize on the fact that "Macario" has begun a run in American art houses, followed up by "La Curacha" and "800 Leagues Across Amazon."

Amelio does not paint a big dream of a rain of golden dollars from north of the border. But he does feel that if the initial Mexican pictures now being exhibited on or verge of exhibition, with subtitles, do well, then there's a firm basis for expansion, with dubbing in of English sound. Plan is to move up "Macario" for general circuit release, too. But overall annual release of Mexican product in the U.S. market, aside from the Spanish language areas, can never run more than six to a dozen carefully selected pictures per year.

If the program should sell, Amelio did not discard possibility of doing special productions aimed at the American as well as traditional Spanish language markets.

Bowling Alley Owners Set Up Own Trade Unit

London, April 25.

A sequel to the spread of bowling alleys in Britain is the formation of a new trade organization to be known as the Tenpin Bowling Proprietors Assn. of Great Britain. Initial members are Associated British Cinemas and the Rank Organization.

Ellis F. Pinckney, general secretary of the Cinematograph Exhibitors Assn., will act in a similar capacity for the new body which will meet monthly at CEA headquarters. Full membership to the association will be open to proprietors of all tenpin bowling centres who operate establishments with ten or more bowling lanes.

Skouras' Shares

Continued from page 3

advisory compensation to be at the rate of \$50,000 a year as long as he performs those services. Full-time employment contracts for both Moskowitz and Silverstone expire Dec. 31, 1962.

Wants 'Cumulative' Back

Also included in the proxy statement is a resolution proposed by Lewis D. Gilbert and John J. Gilbert asking that stockholders restore a system of cumulative voting for the election of directors.

Management advises holders to vote against the proposal, noting that the subject was debated at length at the special meeting of stockholders in May, 1953, at which time they voted to eliminate cumulative voting.

At the upcoming meeting, stockholders will also be asked to elect the company's 12 incumbent directors and to approve Touche, Ross, Bailey & Smart as auditors for 1961.

Dancers Languish—In Paris, Too

Paris, May 2.

Dance fanciers and balletomanes here feel that Paris may pride itself on its many legit theatres and activities but argue that it lags far behind other capitals in the realm of the dance, both classical and modern.

It is pointed out that such talents as Yvette Chauvire, Liane Daye, Nina Vyroubova, Zizi Jeanmaire, Roland Petit, Jean Babilée, Vladimir Skouratoff and others either have to go abroad and join other ballet companies or become actors to make a living.

The ensuing Theatre of Nations season has also made this out clear with Miss Chauvire appearing as a prima ballerina with the West Berlin Opera and Maurice Bejart and Janine Charrat, two noted French modern dancer-choreographers, in via the Ballet of the Theatre Royal De La Monnaie of Brussels. Petit and Miss Jeanmaire are putting on a show in Denmark to raise money to pay their debts on a musical they tried to do here last season which seemed too modern for local tastes. Babilée just appeared in a whodunit pic.

It is said there are some acceptable dancers at the Opera today such as Claude Bessy, Claire Motte and Josette Amiel with Marjorie Tallchief from time to time. But there is no real top ballerina which curtails top classics. And the only new entry was Gene Kelly's ballet which was only a fair modern entry. They say that in the U.S., Russia and England new and talented dancers easily find a place for themselves but it is difficult in France. It is felt something has to be done or the dance in France will be the most backward in the world, and this is ironic since so much innovation came from this country.

A new state subsidized ballet may be on the way plus more ambitious attempts from the Opera. But most dancers here either have to live frugally or emigrate these days.

Japan Ups Import Permits to 231; 40 New Licenses Among 20 Distribs

Tokyo, April 25.

Madras Gives Schools Break on Exhibit Taxes

Madras, April 25.

The Madras government has exempted recognized schools and other educational institutions from the operation of the Cinematograph Act in respect to admission charges.

Institutions can now charge admission fees to cover expenses without having to pay the Entertainment Tax. Condition, however, is that no commercial or advertisement films should be exhibited.

Army Hassle in Algeria Puts Damper on French Show Biz; Bomb Scares

Paris, May 2.

The army revolt in Algeria, and the state of emergency proclaimed here by President Charles De Gaulle are definitely seen as curtailing somewhat all big public gathering, which means a damper on show biz. The opening of the Jacques Tati show at the Olympia was interrupted by a phoned bomb scare and this may be repeated for other openings.

If the whole thing is settled this week, it should not have harmed show biz too much, but continued uneasiness may hurt. However, it's been decided to hold the 14th Cannes Film Fest on schedule.

Aside from the added political problems, the legit season has been pretty bad as far as attendance is concerned. Films have just about held their own. The new problems have accentuated things. Six legions are already closed for the season, three months before the usual shutterings, and others may soon follow suit if they do not find new shows to produce.

The Algeria putch was blamed for a drop of 30% to 50% in daily receipts at some of the hit shows. And even hit films fell off.

Leads Signed for 1961

Scot 'Theatre in Hills'

Pittlochry, Scotland, April 25.

Charmian Eyre and Iain Cuthbertson head the company of players at the "Theatre in the Hills" here this summer. Miss Eyre has appeared with the London Old Vic and was last on the London stage in "Girl on the Highway." Cuthbertson is a Scot thespian who played in "The Wallace" at the 1960 Edinburgh Festival.

Peter Streuli is production director, and will also direct "Fifteen Strings of Money." James Forsyth's adaptation from the Chinese, which opens the season on April 22. Other plays set are "Deep Blue Sea," "The Circle," "I Am Married," "Mary Rose," and "The Slave of Truth." Last-named is Miles Malleon's version of "Le Misanthrope."

Finance Ministry will permit 231 foreign films under basic import quota for fiscal 1961 which began April 1. This is an increase of 40 imports over fiscal 1960. Increased number of import licenses will be allowed two to each of 20 importer-distributors. Various types of import quotas (as special adjustment and special distribution) will be absorbed by the one basis quota, according to the Ministry's announcement. Number of prints (25), exhibition period (seven years), remittance rates, export bonus quotas and policy for newsreels remain the same.

Payment of royalties on flat deals remains at \$35,000 per picture, but this figure can now be averaged out among a distrib's total product. Additional imports is not expected to bring significant income hike to U.S. majors because the market potential remains the same. What is expected with increased traffic in product is that films with average b.o. potential will be sliced by smaller entries. Big pictures will still do as big as before.

One major U.S. distrib commented: "The new regulations will give the exhibitors a field day. There will be more product on the market. Income for producers will just become more divided. We may see a 5% increase in our income, but there will be a 3% increase in our expenses to handle the additional pictures."

Another source described the new policy as just another step in the "rigging" of allocations in recent years against the foreign majors and in favor of Japanese indie importer-distributors. This source pointed out that the direction of Ministry regulations has been to boost the status of the local indies with occasional "sweet pills" tossed to the foreign majors so cries of discrimination could not be made. Backing this argument, it was pointed out that Japanese indies have been allowed to boost their import licenses through various and devious quotas and special allocations until three companies have become fat.

Metro Gets Biggest Boost

At the same time, new allocations boost licenses of U.S. majors as follows: Metro (17), Par (16), WB (16), 20th (15), RKO (including Disney) and BCCF (total of 15), Universal (13), UA-Republic (12), Col (11) and AA (7).

Increased imports is expected to bring a greater logjam of releases for Tokyo roadshows, now backed up because of reduced foreign film houses and blockbuster longruns. As fiscal 1960 ended, 18 foreign films remained unreleased to carry into the new annum. Ministry will grant extensions up to three months on these releases. Unreleased films by importer-distributor is as follows: Towa (6), NCC (3), and UA (2) and Par, RKO, Universal, Herald, Tokyu Bunka Kaikan, Shingaei and Italfilm, one each.

Inside Stuff—International

Central Council of Jews in Germany (West) has brought suit against the film "Black Gravel" and its W. German distrib, UFA Films, alleging passages detrimental to the Jewish community in the Federal Republic.

Report in the Manchester (England) Guardian lists three objections in the suit. At one point a character says, "I am not an American and not even a Jew," when he is accused of fraud. At another point, proprietor of a shady nightclub is called a "filthy Jew," and his concentration camp tattoo displayed.

Helmut Kauetner, producer of the pic, calls the action "incomprehensible" and a "wretched misunderstanding," insisting he had not tried to caricature or ridicule the Jews. He said pic was only intended to indicate danger of anti-Semitism and neo-Nazism still exist in Germany.

An expensively produced brochure printed in several colors on heavy art paper has been published by Associated British Picture Corp. to illustrate the widespread ramifications of the group. It gives details of the activities of the parent company, the Associated British circuit, Elstree Studios, its television subsidiary, ABC-TV; Associated British-Pathe, its foreign distributing arm; Pathe Labs, Pathe Equipment, Warner-Pathe, etc.

In addition to listing the top brass in each department, the brochure defines in detail the activities of each part of the group and contains a complete list of all the big theatres operated by the company. One statistical point worth recording is that in the 10 years to 1960, the group has distributed more than \$15,000,000 to stockholders, ploughed back some \$11,000,000 into the business and paid out upwards of \$1,000,000 in staff bonuses.

Heidi Bruehl, 19, German film and recording star, who recently received her first Golden Disk, climbed another rung of her ladder of success. According to a recent poll of the Allensbach-Institute concerning the most prominent women of today in the eyes of Germans, Miss Bruehl reached 10th spot after nine exceptionally foreign females. Another poll of the Allensbach outfit concerned the "most sympathetic women" of today. Here, Miss Bruehl captured third spot. The winner was Grace Kelly, followed by Queen Fabiola, while former Empress Soraya, Margaret Rose and Farah Diba took 4th, 5th and 6th spot.

Russian film industry claims some we-dood-it-first automation per a remote-control camera. According to a London Times report, unit is entirely maneuvered from a console, with operator able to start and stop camera, swing it on its mounting, focus and adjust exposure. Pickups are observed on a tv screen instead of the normal viewfinder—meaning director and others can monitor scene rehearsals at same time. Development, say the Reds, means beaucoup savings of film.

Fewer Pix Preems In West Berlin, Distribs Like Small Cities, Soft Crix

Berlin, April 25.

Many Berlin scribes are annoyed about the fact that there are fewer and fewer film preems here in West Berlin—hence crix have to wait for many better grade films that already have been released in other West German cities, often even small cities. There are various anxiously-awaited films which are already "old hat" to West German audiences, but have yet to be released in West Berlin.

These include "The Devil Played Balalaika," one of the two German contributions to Cannes Film Fest, opened in Hannover, Feb. 2; "Escape to Berlin," released on March 17, Hannover; United Artists' "Magnificent Seven," with Berlin-born Horst Buchholz in his first U.S. western (released in many cities); "Spartacus" (U) released Dec. 16, Duesseldorf; United Artists' "Alamo" opened Jan. 26 Duesseldorf; same company's "Elmer Gantry" premed Feb. 17, Frankfurt; "It Started in Naples" (Par) opened Feb. 24 in many West German keys and "World of Suzie Wong" (Par) on March 3 in many West German cities; "Pepe" (Col) opened March 24, Munich; the British film "Saturday Night and Sunday Morning" premed March 15 in Munich and "The Entertainer" (Cont.) opened Feb. 9, Hamburg.

It's understood that because extended runs at local preem houses they stall new releases. This also is complicated by the fact that films which have been declared "valuable" by the West German film classification board can be seen at a 1.1 (one W-Mark; one E-Mark) by people from Soviet-controlled Germany. This well-meant policy has a considerable drawback because exhibs give preference to those "valuable" pic since they attract East Berliners and consequently biz is better. This blocks up new releases.

There is another angle, of course. Many distribers openly admit that they prefer opening their films in West German cities, even smaller towns, to preming in Berlin. They opine that the local crix are overly tough and a mediocre review can hurt the prospects for West Germany.

Japan's Own 'Eidophore' For Theatres Nearer

Tokyo, April 25.

Toel's own "Eidophore" wireless film projection device will be launched in Tokyo's heavily-populated suburban housing areas. The process, claimed to be 90% perfected by Victor of Japan, will transmit tv programs directly to theatres.

At same time, Victor of Japan plans a transmitter station atop a new seven-story building which will telecast programs directly to teahouses, cabarets and nightclubs. Toel is one of Japan's six majors, with large theatre holdings.

Metro to Lease 2 London Legit Houses for Pix

London, May 2.

Metro is to lease two West End legit theatres to replace its West End showcase. The Empire, Leicester Square, which is to be converted into a dance hall shortly, "Ben-Hur," which has been running at Empire for almost 17 months, will transfer to the Royalty Theatre, Kingsway, on May 29, thus insuring an unbroken West End engagement. The current legit at the Royalty, "The Miracle Worker" is due to transfer to Wyndham's Theatre next week.

Metro also is finalizing arrangements for a lease of the Coliseum Theatre in St. Martin's Lane as a showcase for first-run films. It is expected to be turned into a pix house towards late this month.

The initial film at the Coliseum has yet to be decided, but it's considered to be a long-term project and that the hard-ticket run of "King of Kings" will start near the end of the year.

Metro, of course, is still continuing the operation of the Ritz in Leicester Square and will in due course have a new theatre on the Empire site. Dance hall at the Empire will be operated by Mecca Cafes.

No More Film Work For Cummings After 'Geisha'

Hong Kong, April 25.

American film and tele star Bob Cummings here from Tokyo where he is making "My Geisha," feels that he will end his pix-acting career soon. Cummings said that "Geisha," in which he costars with Shirley MacLaine and Yves Montand, would be his last film for some time. After that he plans to devote all his time to recording a new series of the Bob Cummings Show for television.

Cummings is cutting short his stay, allowing his family to remain here, while he returns to Tokyo to resume work in "Geisha."

Vidpix Also Part Of French Event

Cannes, May 2.

For the third year the Eurovision Festival will be held within the Cannes Film Festival to crown the best vidfilms of the year. It's under the auspices of the European Union of Radio Diffusion, and the International Council of Television and Cinema.

Awards for the best fiction pic and best documentary will be given. Films must be from 13 minutes to not more than 54 minutes long. Each country can enter one fiction film and one documentary. Jury this year will see the following films:

Austria: "Meat for the Tribe" of Max Lersch and Rudolf Kannel's "Simplissimus."

Canada: "Festival in Puerto Rico" and "The Days of Whiskey-gat."

Great Britain: "New Power in Their Hands," and "The Politic Invasion" with Mai Zetterling.

Holland: Peter Creitzberg's "Allied Conquest" and "The Road is Done."

U.S.: "Music in the Forest" of George Freedland.

Yugoslavia: Milenko Strbac's "Happy New Year."

West Germany: "Skiing in Norway" and "Christmas Passion and Danger."

Italy: "Long Lens on the Trevi Fountain" and "The Honorable Archipelago."

Luxembourg: Marcel Bluwal's "Vengeance" and Claude Barma's "In the Net."

British and Germans On Location in So. Africa

Capetown, April 25.

Two film units are in South Africa at present shooting large-scale films.

Warwick Films and Jamie Uys Productions are jointly responsible for "The Hellions" under direction of Harold Huth, with Richard Todd and Jamie Uys as stars. Huth will also produce and shoot outdoor scenes for "Oliver Cromwell" in the Transvaal, later in the year, and will return to England for the interior shots.

Contropol Films (Germany) as in South Africa making "Heisses Land" (Hot Country). The stars are Brigitte Corel, Italian actress, and Michael Cramer, Silva Simone and Michael Kerner, who are Germans. The film is being produced by Lothar Lomberg, directed by Herman Kugelstadt.

Canadian Nabe House Converts to Bowling

Regina, May 2.

Regina's only nabe theatre, the 830-seat Nortown, is closing soon and will reopen Sept. 1 as a two-deck, 20-lane bowling alley. The house was opened Sept. 15, 1953. House is closing because the film industry is "a depressed one," said Leonard Reinhold, head of Nipawin Theatres, Ltd., which built and operated the Nortown. The company will continue operation of the Roxy, a second-run house.

In recent years, the Rex and Grand theatres have closed here. The city, with a population of 108,000, still has four downtown theatres and two drive-ins. The bowling alley will be operated by Nipawin Theatres.

Alfred Jacob Regrets Democracies' Revival of 'Nazi Beast' Themes

Rome, May 2.

Welton Sets U.S. Deals For Four Rank Films

London, May 2.

U.S. distribution rights to the Betty Box-Ralph Thomas comedy, "Doctor in Love," have been acquired by Governor Films. The deal was made in New York last week by Ernest Welton, general manager of Rank Overseas Film Distributors, who also closed a deal with Zenith International for the Norman Wisdom comedy, "Follow a Star." This latter pic opened last week at the N.Y. Embassy Theatre.

Welton also made a deal with Trans-Lux for the distribution of "Man in Moon" and with Continental Distributing for the release of "Never Let Go."

Saturation For 'Seven' Pays Off Big in London

London, May 2.

The saturation payoff for the Mirisch company's "Magnificent Seven" (UA) has resulted in an all-time high on first week on the Rank-circuit in the north west London area. In 35 Rank situations, the seven-day gross topped \$192,000, thereby beating the record set up only a few weeks earlier by "Swiss Family Robinson" (BV) by more than \$44,000. In the same theatres, "Tunes of Glory" (UA) grossed \$133,000.

Just under 100 prints were in circulation and record-breaking returns have been reported from most situations. In the ABC Theatre at Walham Green it broke the record established in 1948.

It is now established that the foreign gross of "Magnificent Seven" will be between upwards of \$5,000,000, roughly double its likely potential in the U.S. market.

Success of the saturation campaign, which was backed by a press and tv promotion costing more than \$110,000, may lead to new thinking on the distribution policy of Britain. The only other attempt on these lines was made a year ago by Joe Levine and won spectacular success on "Hercules Unchained."

'Macbeth' British Film Entry at Berlin Fest

London, April 25.

"Macbeth," produced as a joint venture by Hallmark Productions and British Lion, is to be the official British entry to the upcoming Berlin Film Fest. It stars Dame Judith Anderson and Maurice Evans.

Hallmark already had shown the film on tele, but in London there has so far been only a celebrity presentation at the Royal Festival Hall. A second British film is expected to be invited to Berlin, and a choice is expected within the coming month. The fest runs from June 23 to July 4.

'Marines' Unit Moves Shooting to Okinawa

Tokyo, April 25.

With the commandant of the Marine Corps having approved continued cooperation, the "Marines, Let's Go" (20th) unit moved to Okinawa for its final week of location shooting. The move was made necessary after the Marines, being utilized on camera and logistically for combat sequences at the Mt. Fuji Maneuver Area, suddenly were pulled out when the Laotian crisis came to a boil. The battle scenes will now be completed on Okinawa.

Under producer-director Raoul Walsh, the CinemaScope color action comedy began filming in Japan in mid-February. Sites in and around Kyoto and the Atsugi Naval Air Station were used as locations in addition to the Mt. Fuji area and the Kyoto Eiga Studios for set work.

Appropos the recent VARIETY lead story about the new "Nazi Beast" pic cycle, a locally-based German showman, FCC's Alfred Jacob, finds it "regrettable" that the cycle has taken hold in Italy as well, via a rash of new resistance and other wartime pix recently and currently in production.

According to Jacob, such subject matter can no longer do any good, and only create more misunderstandings in a period and situation where more—not less—European unity is called for. Jacob admits that he has a personal stake in promoting good Italo-German relationships, the function of his company, Film Coproduction Company, which plans to overcome ideological as well as organizational obstacles in achieving collaborative results on several upcoming pic projects in two countries.

Exec admits that German pix have made little or no lasting impact in the international scene. This he blames on "outdated" German directorial and writing techniques and a distrib-dominated market bent solely on making home-market pic "and mostly remakes at that."

U.S. Product Still Tops With Aussie Audiences; See Tele Less Popular

Sydney, April 25.

Film men contacted by VARIETY agree that American-made films are still the No. 1 choice of Australians despite growing opposition from British and Continental product. Filmsters contacted go out into the field week after week, into key cities and smallest grass-root house.

Film people said that close observations confirmed reports that the public is growing tired of the same old type of fare on their tele sets hence a decided swing back to the cinema.

Getting back on top again after three years of tough competition, U.S. distributors are unleashing quality product, with circuit operators and with minor showmen are backing this product with ultra-keen selling.

U.S. pix currently on the local marquee include "South Pacific" (20th), "Ben-Hur" (M-G), "Grass Is Greener" (U), "Great Impostor" (U), "Spartacus" (U) "Where the Boys Are" (M-G), "Can-Can" (20th), "South Seas Adventure" (Cine), "Breath of Scandal" (Par), "The Unforgiven" (UA), with "Pepe" (Col.), "Let No Man Write My Epitaph" now coming up.

Finally Okay Showing Of 'Vita' in Mexico

Mexico City, April 25.

They've finally authorized exhibition of "La Dolce Vita" with preem in three first-runs here. But it is a weak, diluted, badly chopped-up film, without continuity or artistic logic. The censor scissors of Jorge Ferretis, of the Film Bureau, have made a sour mess of "The Sweet Life."

Patrons paying cash to see the undiluted picture, as promised, were struck at the bad cutting, choppy effect, and, to top it all off, bad projection, whether intentional or just carelessness on part of projectionists. There is considerable beefing going on by patrons who plunked down cash, with the plaint that it is a far cry from the pic exhibited at the recent World Review of Film Festivals.

Rank Organization In Stock Rights Issue

London, May 2.

Ordinary shares with a par value of 70c are being offered at \$3.45 by the Rank Organization in a rights issue. All told, a total of 2,254,249 shares will be issued. The new shares are to be offered to Ordinary and "A" Ordinary stockholders in the proportion of one new share for every five held. Letters of allotment will be posted at the end of this week.

WHEN
YOU GET
THE
BIG
YOU
GET
20th's
BIG
SELL!



TV star, newspaper columnist ED SULLIVAN gives testimonial in all newspaper ads, all television trailers, all radio spots and theatrical trailers!

★ Six television trailers each excitingly illustrating the wonders and thrills! ★ Eight radio spots filled with the flavor and fever of the circus ★ Tantalizing theatrical trailer that leaves you limp with excitement and craving for more! ★ One dozen special banners in color for lobbies, marquees, refreshment counters—Creates on-the-spot interest! ★ Fabulous, unique circus acts never before seen in this country to spellbind the spectators ★ Ideal Decoration Day attraction for any theatre! ★

IT'S THE BIGGEST SHOW OF THE SEASON!



WALL ST.'S LONG PULL FOR PIX

Amusement Stock Quotations

Week Ended Tues. (2)

| 1961 | | N. Y. Stock Exchange | | Weekly Vol. Weekly Low | | Tues. Close | | Net Change for wk. | |
|---------|---------|----------------------|------|------------------------|---------|-------------|---------|--------------------|--|
| High | Low | | | 100s | High | Low | | | |
| 60 | 33 1/2 | ABC Vending | 133 | 57 1/2 | 54 1/2 | 55 | — 1/2 | | |
| 61 1/2 | 40 1/2 | Am Br-Par Th | 200 | 60 3/4 | 57 1/2 | 57 1/2 | — 1 1/2 | | |
| 27 1/2 | 20 1/2 | Ampex | 1222 | 26 3/4 | 24 1/2 | 25 3/4 | | | |
| 42 1/2 | 35 3/4 | CBS | 290 | 41 1/2 | 39 1/2 | 39 1/2 | | | |
| 34 1/2 | 21 1/2 | Col Pix | 262 | 31 1/2 | 29 1/2 | 29 1/2 | — 1 1/2 | | |
| 43 1/2 | 32 1/2 | Decca | 676 | 45 1/2 | 44 1/2 | 44 1/2 | + 1 1/2 | | |
| 46 1/2 | 26 1/2 | Disney | 122 | 44 1/2 | 41 1/2 | 41 1/2 | — 3 1/2 | | |
| 119 1/2 | 104 1/2 | Eastman Kdk | 382 | 116 3/4 | 112 1/2 | 114 | — 1 1/2 | | |
| 77 1/2 | 58 1/2 | EMI | 558 | 64 1/2 | 61 1/2 | 61 1/2 | — 1 1/2 | | |
| 17 1/2 | 13 1/2 | Glen Alden | 389 | 15 1/2 | 14 1/2 | 14 1/2 | | | |
| 32 1/2 | 15 1/2 | Loew's Thea | 231 | 31 1/2 | 28 1/2 | 29 1/2 | — 1 1/2 | | |
| 68 | 36 3/4 | MCA Inc. | 43 | 66 3/4 | 64 1/2 | 65 1/2 | + 1 | | |
| 67 1/2 | 41 1/2 | Metro GM | 397 | 64 1/2 | 60 1/2 | 61 | — 1 1/2 | | |
| 41 1/2 | 27 1/2 | NAFI Corp. | 266 | 37 1/2 | 35 1/2 | 35 1/2 | + 1 1/2 | | |
| 9 1/2 | 5 1/2 | Nat. Thea. | 365 | 8 3/4 | 7 1/2 | 7 1/2 | — 1 1/2 | | |
| 85 1/2 | 52 1/2 | Paramount | 135 | 83 1/2 | 79 | 80 | + 1 1/2 | | |
| 24 1/2 | 17 1/2 | Philco | 335 | 22 1/2 | 21 1/2 | 21 1/2 | — 1 1/2 | | |
| 212 1/2 | 175 | Polaroid | 254 | 212 1/2 | 205 1/2 | 212 1/2 | + 8 1/2 | | |
| 62 1/2 | 49 1/2 | RCA | 456 | 59 3/4 | 56 1/2 | 59 1/2 | + 7 1/2 | | |
| 17 1/2 | 10 1/2 | Republic | 265 | 16 3/4 | 15 1/2 | 15 1/2 | + 1 1/2 | | |
| 19 1/2 | 14 1/2 | Rep., pfd. | 95 | 18 1/2 | 17 1/2 | 18 1/2 | + 1 1/2 | | |
| 35 | 26 1/2 | Stanley War. | 82 | 31 1/2 | 30 1/2 | 30 1/2 | | | |
| 34 1/2 | 27 1/2 | Storer | 50 | 33 1/2 | 31 1/2 | 33 | + 1 | | |
| 55 1/2 | 40 1/2 | 20th-Fox | 678 | 52 1/2 | 50 1/2 | 50 1/2 | | | |
| 39 1/2 | 30 1/2 | United Artists | 367 | 37 1/2 | 34 | 36 | — 1 1/2 | | |
| 67 1/2 | 43 1/2 | Univ. Pix | 19 | 67 1/2 | 64 1/2 | 64 1/2 | + 1 1/2 | | |
| 85 | 78 1/2 | Univ., pfd. | 70 | 84 1/2 | 84 1/2 | 84 1/2 | + 1 1/2 | | |
| 67 1/2 | 52 1/2 | Warner Bros. | 23 | 65 | 63 1/2 | 62 1/2 | — 2 | | |
| 144 1/2 | 97 1/2 | Zenith | 250 | 138 | 131 1/2 | 134 1/2 | — 1 | | |

American Stock Exchange

| | | | | | | | |
|--------|--------|-----------------|------|--------|--------|--------|---------|
| 8 1/2 | 4 1/2 | Allied Artists | 206 | 7 3/4 | 6 1/2 | 7 1/2 | + 1 1/2 |
| 4 1/2 | 2 1/2 | Buckeye Corp. | 372 | 3 3/4 | 3 1/4 | 3 3/4 | + 1 1/2 |
| 20 1/2 | 9 1/2 | Cap. City Bldg. | 241 | 20 1/2 | 19 1/2 | 20 | + 1 |
| 19 | 4 1/2 | Cinerama Inc. | 1367 | 18 3/4 | 13 1/2 | 18 3/4 | + 5 1/2 |
| 16 1/2 | 10 1/2 | Desilu Prods. | 108 | 14 1/2 | 13 1/2 | 13 1/2 | — 1 1/2 |
| 7 1/2 | 4 1/2 | Filmways | 58 | 6 1/2 | 5 1/2 | 6 | — 3 1/2 |
| 25 1/2 | 8 1/2 | MPO Vid. | 40 | 24 1/2 | 22 1/2 | 23 1/2 | + 1 1/2 |
| 5 1/2 | 2 1/2 | Nat'l. Telefilm | 242 | 4 1/2 | 4 1/2 | 4 1/2 | — 3 1/2 |
| 42 1/2 | 11 1/2 | Technicolor | 1615 | 42 1/2 | 37 | 41 1/2 | + 5 1/2 |
| 28 1/2 | 9 1/2 | Teleprompter | 545 | 27 1/2 | 24 | 26 1/2 | + 3 1/2 |
| 6 1/2 | 2 1/2 | Tele Indus. | 152 | 6 1/2 | 5 1/2 | 5 1/2 | + 1 1/2 |
| 23 1/2 | 14 1/2 | Trans-Lux | 9 | 22 | 20 1/2 | 22 1/2 | + 1 |
| 18 1/2 | 5 1/2 | Univ. B (GAC) | 38 | 18 1/2 | 16 | 17 1/2 | + 1 1/2 |

* Week Ended Mon. (1).

† Ex-dividend.

‡ Listed on Midwest Exchange.

* Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

| | Bid | Ask | |
|----------------------|--------|--------|---------|
| America Corp. | 4 | 4 1/2 | + 1 1/2 |
| Four Star Television | 25 | 28 1/2 | + 6 |
| Gen Aniline & FA | 300 | 340 | — 10 |
| General Drive-in | 18 1/2 | 20 1/2 | — 1 1/2 |
| Gold Medal Studios | 3 1/2 | 4 | + 1 1/2 |
| King Bros. | 1 1/2 | 2 | |
| Magna Pictures | 3 1/2 | 4 1/2 | + 1 1/2 |
| Metromedia Inc. | 2 1/2 | 22 1/2 | — 2 1/2 |
| Movielab | 16 | 17 1/2 | — 2 |
| Official Films | 3 1/2 | 4 1/2 | — 3 1/2 |
| Screen Gems | 22 | 24 | + 2 1/2 |
| Sterling Television | 3 1/2 | 4 1/2 | — 1 1/2 |
| U. A. Theatres | 7 1/2 | 8 1/2 | — 3 1/2 |
| Wometco Enterprises | 19 1/2 | 21 1/2 | — 1 1/2 |

(Source: National Assn. of Securities Dealers Inc.)

3% Bite on Frisco Hotel Bills May Allow City's Buy of 4,651-Seat Fox

SAN FRANCISCO, May 2. Fox-West Coast has set a price of \$1,250,000 on its 4,651-seat Fox and there's a chance the city will buy the 32-year-old theatre out of funds to be collected from a just-passed 3% hotel tax.

This new hotel tax ordinance, bitterly fought by Frisco hotels, is expected to gross well over \$1,000,000 a year and at one point political support for it was tied to the proviso that its revenue be used to buy the Fox. This condition, however, was later watered down so that the hotel tax money could be used to buy the theatre "if the purchase is deemed desirable" by city officials.

Mayor George Christopher has been cool to the idea all along, but the city's property director, Phillip L. Rezos, recently suggested purchase might be a good idea. The theatre is directly behind the city's five-decade-old, 8,000-seat Civic Auditorium, and this structure is going to be renovated over a period of years, thus cutting down Frisco convention space drastically. Rezos appraised the Fox at \$1,150,000. Fox West Coast claims it will raise the massive, money-losing theatre soon if it doesn't find a buyer.

Christopher, when told by a Fox West Coast exec of the circuit's price for the theatre, replied:

"Don't call me. I'll call you . . . I've heard diverse prices mentioned. Unless a real, impressive need is demonstrated, as I've said before, I don't see how we could use it."

At the same time, a group of Frisco cultural enterprises, including its Film Festival, the Actor's Workshop, the Opera and the Symphony, all of which had vigorously supported the hotel tax, found they might be left out when distribution of the tax maelon starts next year.

The ordinance as originally drafted provided funds for these organizations by name, but this section was deleted before final passage and the ordinance now says merely that the money will be used for "tourist and convention purposes"—that is, to bring more tourists and conventions to Frisco. It's now up to the city attorney to rule whether the organizations will get subsidies above what they are getting; all now get piddling amounts, the Film Fest \$5,000, the symphony \$10,000, the opera \$15,000.

Scheduled to get the biggest chunk of fresh money will be Frisco's Convention and Visitors' Bureau, which will use the funds to deploy more salesmen around the country with the idea of bringing in more conventions.

BIZ EFFICIENCY NETS CONFIDENCE

By GENE ARNEEL

The Wall Street analysts, whether partisan or not for any particular film company, nonetheless have an influence on the quotation welfare of any cited issue. The clients get the wire and the stock goes up or down accordingly, most times.

A. M. Kidder & Co. is out with a new report that's strictly plus for Metro. James Dines of A. M. Kidder & Co. authors the statement that M-G has got to be "highly recommended," with a "target area" of \$80 per share, compared with the current \$63.75.

This is but one of many recommendations coming from Wall Street for various, and most, film securities. The thought had been expressed in traditionally cynical show business circles that the downturners have special interests in certain stocks and are trying to hypo same with the upbeat appraisals. The counter-point from responsible Wall & Broad St. citizens simply is that a "position" would not be taken by a brokerage in a stock unless it were advisable. And it follows that "our customers should be encouraged" anent the same selections.

Kidder's report is spotlighted for the only reason that it is one of the newest to be circulated in financial circles. Key factor is that any consequential trader in Wall Street, in supporting a given stock, can well have the effect of sending the particular stock up and up, and vice versa.

Attitude

Film stock can be good or bad in outlook, depending on the earnings and special income of the corporations individually. This is obvious. But another major consideration is the comparison evaluation—this being the potential of a given security within the context of how the entire market is going. The size-up within this frame of reference is that motion picture offerings on the big board have been generally low-priced, whereas many major issues are going at peak levels.

Hardly a day goes by when at least one film outfit doesn't hit a new high in the tabulations. It's Universal one day, Paramount another, Warners or Columbia another, and so on. National Theatres & Television shouldn't be included in any kind of generalization because of intra-mural hassling although it's to be noted that Eugene Klein, president, is showing confidence via his "insider" purchases of the NT&T common. Nevertheless, skip this one outfit and the conclusion is that all film-theatre enterprises are on high. And largely due to the analytical applause which has been coming from the professional chart-watchers.

Barney Balaban, as recently quoted in VARIETY, was asked why Paramount had jumped to \$80 per share. "The people downtown are responsible," he replied. "That's it."

Upsurge Helps

Past year for the film companies, during which they showed strength comparable to the pre-television era, might have been an annual episode in the history of the business or, then again, might have been an indication of things to come.

One Wall Street organization thinks that the latter is true—that is, Hollywood, is on a continuing upgrade. "We firmly believe that 1960 formed a revitalized base on which the industry will build," according to Hayden, Stone & Co.

The conclusion is that the Hollywood outfits just didn't have a lucky year but instead are on the right track for years to come. The views of Hayden, Stone are important, because they reflect in large part the Wall Street thinking. This can easily be translated into terms of financing and, in general, confidence in the picture-makers.

(Continued on page 24)

Gerard Lorin's Paris Scheme on 'El Cid': Set Film in Several Nabe Situations

Cancel Piaf's Toll

Toronto, May 2.

Because of illness and subsequent cancellation of performance at the Olympia Theatre, Paris, the onstage tape of "An Evening with Edith Piaf" will not be presented on May 4 by Trans-Canada Telemeter to some 5,800 subscribers to pay-tv in Toronto's test-suburb. Miss Piaf has been hospitalized in Paris.

Notice of regret was mailed to subscribers over the weekend regarding two-hour Piaf broadcast, scheduled for May 4, which she was to have done from stage at \$1.50 per performance to the Etobicoke set-up. According to Trans-Canada Telemeter spokesman in Toronto, they scouted for a substitute act but were unsuccessful in coming up with someone of commensurate calibre, hence "dead date."

Tough on Tough Pix in Manila

Hollywood, May 2.

Motion Picture Export Assn. has issued a circular to all major film companies which belong to the overseas arm of MPAA warning of severe crackdown on gangster pix and those dealing with juvenile delinquency by Philippines Film Censor Board.

Whereas many foreign countries, notably Britain, Australia and Scandinavian nations, have been increasingly severe on "violence" in U.S. films—and that automatically covers Hollywood gangster films—the Filipino government censor crackdown is the toughest yet, for as board chairman Alfredo Lozano has notified MPEA:

"The board unanimously approved a resolution banning, effective immediately, all films depicting gangsters in all categories and juvenile and teenage delinquents."

That is the ukase, but the Filipino censor chief further clarifies in his notification to MPEA: "Once, therefore a picture is submitted for examination and found to be a gangster picture or a picture that deals in juvenile delinquency or hoodlomanism or violence, irrespective of whether or not adequate retribution exists, the picture shall be banned by the board from public exhibition."

The censor chief then ominously adds:

"It must be emphasized that this policy covers both imported and locally produced pictures."

MPEA has speedily communicated to major U.S. companies news of the Filipino edict, as, of course, a guidepost in planning productions.

BERNARD LUBER TO EUROPE FOR WILDE

Hollywood, May 2.

Cornel Wilde has signed Bernard Luber, former Paramount executive producer, as co-producer on his "Lancelot and Guinevere," to be filmed in large screen process with Wilde and Jean Wallace in name roles. British and European stars also will be cast.

Luber has left for Europe to represent Wilde in negotiations on co-production offers from England, Italy and Spain. Private financing already has been set.

Luber has been producing features and teevee series in England and Europe. He also initiated "Superman" series for Par and produced "World Concert Hall" for NBC.

Madrid, May 2.

Samuel Bronston's "El Cid" will inaugurate a new pattern for first-run release in Paris, according to Gerard Lorin, director of Prodis, who visited the producer in Madrid. One of over a dozen independent film distributors throughout the world handling the Charlton Heston-Sophia Loren medieval film epic in distinct countries and territories, Prodis has signed four Paris showcases for simultaneous preems in the major film sectors of the French capital city.

Detailing his plan to give Parisian minimum travel and parking pains, Lorin said "El Cid" will open late this year at the Berlitz for the Opera district, the Paris on the Champs-Elysees and at the Cinema Weblin in the heavily-populated Clichy area. Left-Bank filmgoers at long last will not have to cross the Seine, Lorin said, since "El Cid" will be housed in the Bretagne, a new Montparnasse salle, opening its doors and box-office this fall.

Each of the four salles will keep "El Cid" for a minimum of 10 weeks. Those salles during 25,000 entries between Sat. and Wed. of the tenth week will extend for another round. Extension clause, Lorin explained, can run ad infinitum as long as 25,000 admissions are sold during the last four days of the week.

Four-way release was clinched here last week, Lorin said, after two of the exhibitors saw a rough-cut of "El Cid" at Samuel Bronston's Chamartin Studio headquarters. Prodis is the distribution subsidiary for French film producer Raymond Borderie.

Novelist's 10% of 33 1/2% Of U's Net Profit as Paid On 'Flower Drum Song'

By WILLIAM ORNSTEIN

Hollywood, May 2.

"Flower Drum Song" novelist C. Y. Lee, now visiting Universal to act as advisor on production, will receive 10% of Rodgers & Hammerstein's 33 1/2% of Universal's net profit. Author, who has also written three other novels and short stories for New Yorker collected as "Sawbwa and His Secretary," has been recipient of 2% of R&H's share since profits. In addition to a percentage, R&H received \$450,000 cash from film firm.

"Drum" was Lee's maiden novel which has sold 250,000 copies, including paperback, netting him \$20,000, so far from Farrar, Straus & Cudahy, hard cover publisher, and Dell, for paperback. Latter is doing second printing now.

Author revealed book is based on "part experience and part cooked up material." Although he had been planning to produce with cameraman Jimmy Wong Howe his second novel, "Lover's Pit," Ross Hunter is interested in producing it instead.

Two yarns from New Yorker collection have been sold to K. H. Chang, Hong Kong producer, for feature, Lee also noted. His fourth book was "Madame Goldenflower" and latest "Cripple Mah and the New Order," set in Peiping, is about to be published by F. S. & C.

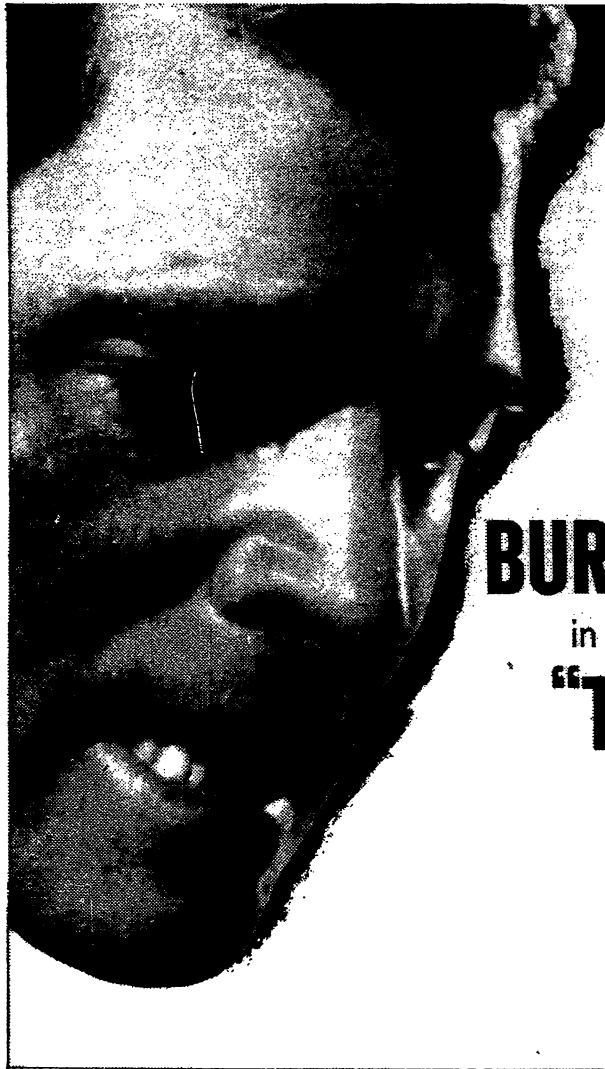
MARTIN POLL SETS 3; 2 FOR PAR, ONE UA

Martin H. Poll's Gold Medal Enterprises is adrenalinizing its theatrical production sphere with three projects on the boards.

Poll purchased rights to "Sylvia," E. V. Cunningham novel, and will make it in association with Paramount. A second Par alignment is slated for "The Iron Men," an original with Sidney Poitier set to star.


Third entry, slated to roll next summer, is "The Grand Duke," with Blake Edwards co-producing for United Artists release.

An Announcement Of Importance!



soon
to be
released...

BURT LANCASTER
in HAROLD HECHT'S
**"THE YOUNG
SAVAGES"**



ACADEMY AWARD BEST ACTOR OF THE YEAR!

In his first role since winning the Oscar "ELMER GENTRY," Burt Lancaster excitement to the screen as a two-fisted

for his performance as now brings even greater District Attorney.



BURT LANCASTER IN A HAROLD HECHT PRODUCTION "THE YOUNG SAVAGES" CO-STARRING DINA MERRILL · EDWARD ANDREWS · VIVIAN NATHAN · LARRY GATES AND SHELLEY WINTERS · MUSIC COMPOSED AND CONDUCTED BY DAVID AMRAM · SCREENPLAY BY EDWARD ANHALT AND JP MILLER EXECUTIVE PRODUCER HAROLD HECHT · PRODUCED BY PAT DUGGAN · DIRECTED BY JOHN FRANKENHEIMER · A CONTEMPORARY PRODUCTIONS, INC. PICTURE **FOR DECORATION DAY**

THRU
UA

BOOMING YANK ANIMATORS

New York Sound Track

As this journal was going to press with its International Film Edition last week a cable brought the flash that following 36 hours of indecision the Paris authorities had decided to go through with the Cannes Film Festival, May 3-18... that being a first intimation that Tall Charlie, M'Sieur le France, had the Algerian folly well in hand.

VARIETY staffers attending the festival will include Editor Abel Green, London manager Harold Myers, Paris rep Gene Moskowitz, Rome rep Robert F. Hawkins and N.Y. staffer Vincent Canby.

One of the ads prepared by 20th for its projected reissue of "The Diary of Anne Frank" carries the line: "The story of the girl who will not be at the Eichmann trial." More than 50-theatre managers and assistants attended a homelike meeting at Walter Reade's Oakhurst (N.J.) headquarters yesterday (Tues.). Irving Sochin, Times Film sales manager, on a 10-day business trip through the midwest... UA execs rather proud of the fact that two of the three of the official U.S. entries at Cannes are UA pix: "The Hoodlum Priest" and "Goodbye Again." Also, of course, UA's "Exodus" is being shown out-of-competition at the fest.

Novelist-scripter and former United Artists exec Richard Condon adieu'd Mexico for Paris to screenplay a Cary Grant starrer (as yet untitled) for Stanley Donen. Afterward, with his Evelyn, "we'll go off on a 53-town gastronomic tour of the French provinces," thence to settle in the "Alpes-Maritimes department somewhere around Venice and tap out novel No. 6."

Peabody Home For Ladies in the Bronx where she died last week at 81 believes its longtime patient Ethel McKelvey Parke came from film biz. Among her callers in recent years was Myrna Loy in her then status as Mrs. Howland H. Sargeant... Following his Madrid stint for United Artists release, "Once A Thief" with Rita Hayworth and Rex Harrison, American publicist Halsey Raines comes up with an assignment to service the European location stuff of Stan Kramer's "Judgment at Nuremberg" during May.

Joe Levine navigating on crutches due to inflamed leg cartilage. Happened, what's more, whilst scanning tv... Ben Gazzara signed for top spot in Allied Artists' "Reprieve," tale of a killer who survived 20 minutes in the chair, then went on to fame as a painter... Walter Slezak hits the lecture circuit this fall, talking on "Showbusiness is No Business"... "Fabulous World of Jules Verne" copped the Parents Mag Gold Medal (as top family pic) for May... Peter Ustinov apparently sold on the value of pre-release bally via his "Romanoff and Juliet" (U). He's making key city stops, plus national tele. plugs via Jack Paar, "What's My Line?" and others. Fact that he won "best supporting male actor" Oscar is additional hypo.

Another before-trial examination of radio commentator Martin Starr was scheduled last Thurs. (27) in the offices of Schwartz & Frohlich. On top of a previous 25 hours of such examination latest session was protested by Starr's attorney, Harry Heller of Brooklyn. This is the case in which Starr charges defamation of him by two film company publicists, Robert Fergusson of Columbia and Roger Lewis of United Artists, cost him his ABC contract.

Leon Brandt, general sales manager of Lopert Pictures, on a sales trip to Indianapolis, Louisville and Milwaukee... 20th-Fox has designed a special trademark for its "Francis of Assisi" campaign: an arm in chain mail holding a sword, with another arm in a cloak holding a cross above it... 20th's "Misty," produced by Robert Radnitz, will be the official U.S. entry at this year's Venice Children's Film Fest... Robert Sterling and wife Anne Jeffries in town from Hollywood for a round of theatre-going... Duke Ellington has started scoring UA's "Paris Blues" at Reeves Sound Studios here.

Actress Joan Blackman is quoted in interview with Frank Rasky, editor of Canada's Liberty (May), as saying of Jerry Lewis, with whom she acted in "Visit to a Small Planet": "He's a kibitzer who either loves you or hates you. Me he loved as though I were his grandchild. I like him, but I do wish he'd relax. Jerry feels he has to do everything. Too much everything!"

Michael Kane, doing "Devil's Advocate" on Broadway, set for Edward Lewis' "Last Hero" at C. Kirk Douglas topline this one... Frederick Brisson to the Coast for Col's "Five Finger Exercise." He returns to N.Y. in June to prep a couple of legit projects.

Karel Reisz, director of Continental Distributing's "Saturday Night and Sunday Morning" here on his first U.S. visit... Scheduled for fall publication by Ziff-Davis is "A Film Is Made." Robert P. Davis' minute-by-minute (and dollar-by-dollar) account of how he, Duard Slattery and Ezra Baker made the Oscar-winning short, "Day of the Painter"... Director Martin Ritt in town for talks with United Artists execs re his "Paris Blues"... Stuart Whitman in New York briefly from California, en route to Cannes where his latest pic, "The Mark," is the official British entry.

More Cannes data: Jean Goldwurm, proxy of Times Film, named IFIDA's official rep at the festival... Some 78 members of the Screen Directors International Guild left here last weekend for Cannes in a chartered plane. Group will hold its first international convention in the course of the French fest... "La Dolce Vita," already playing in N.Y. and Boston and set for Miami May 17, will open at the Michael Todd Theatre in Chicago in mid-June... A special one-night-only screening of "The Great Olympics" at the Rivoli here May 17 will benefit Boys' Towns of Italy. This is the first time the full-length feature about last year's Olympics will have been shown in the U.S.

Bruce Trinz, co-owner of the Clark Theatre in Chi's Loop, in N.Y. to forage for revival product... Mala Powers set for femme lead in the indie venture "Flight of Lost Balloon," formerly "Cleopatra and the Cyclops." Pic due to roll May 15 in Puerto Rico.

Items from Spain: Suggestion made at Valladolid's International Film Week of Religious and Human Values by former Venice Film Festival director Floris Luigi Ammonatti to create a professorship at the University of Valladolid in "History and Ethics of Motion Pictures" was accepted by the University and will become the first of its kind in Spain beginning next fall... Rita Hayworth, accompanied by producer-husband James Hill, turned up at the Sevilla Fair for a series of "Once a Thief" pub-photo layouts... Ruth Roman wound her lead role in "Miracle for Cowards," a low-budget Biblical directed by Mur-Oli... Vincente Parra and German actress Marianne Hold are starring in the Spanish-German coproduction "My Darling," which Rafael Gil started filming this week.

Miss Harper Lee, author of this year's Pulitzer Prize novel, "To Kill A Mockingbird," arrived in N.Y. for conferences with producer Alan Pakula about the film version of the book. Pakula and his partner Robert Mulligan, who will direct the screenplay, have signed Gregory Peck to portray the leading role of Atticus, a lawyer in a small southern town. Production is expected to start in the late fall.

The Bryna-U "Last Sunset" down for multiple key launching June 8... Warner's plucked rights to the Steve Frazee novel, "Beginner's Luck"... Tony Randall signed for "Boys Night Out." Kim Novak and James Garner previously set.

1961 TOTAL RUNS TO \$14,000,000

Hollywood, May 2.
Cartoon and animation biz is zooming. Never as much going on as now, according to Lawrence Kilty, biz rep for Motion Picture Screen Cartoonists Union, IATSE Local 839. Exec figures \$14,000,000 being spent on overall pen sketches production this year. Compared to live action shorts, he realizes, this is puny.

"But there's more cartoon and animated production going on now than ever before in our history." Of estimated figure, Kilty says \$12,000,000 being spent on teevee films, as entertainment and commercials.

Format Films, one of largest, if not most active animated producers, is spending \$1,500,000 on its program. Snowball, Inc., with 85 men working, estimates spending \$1,500,000 too. Hanna-Barbera, has five successful teevee series, and 12 "Loopy de Loop" theatrical shorts being made for Columbia, is going full blast with staff of 150.

Day of pen-and-inker, whether b. & w. or color, is here. They (and she) never had it so good. And Kilty insists no other country can do better producing cartoons. If producers think they can make cartoons or animations abroad cheaper and better, union head challenges anyone for proof.

Noted in volume of teevee shorts are 6 to 7 min. subjects, many of which are put together in groups of three for half hour shows. This is particularly true with "Popeye" subjects, "Beany & Cecil," "Dick Tracy" and "Mr. Magoo."

Most animations in work have been sold for teeveeing next season, according to studio heads. Pilots on several new series are either in work or fini, with outlook good, according to producers. Activity and local cartoon and animation studios, including all phases of production, follows:

FORMAT

26 half hour tv "Alvin and the Chipmunks" in production; 26 half hour tv "The Shrimp" preparing; minimum 26, maximum of 32 "Calvin and the Colonel" half hours; "King Leonardo," 34 half hours in work; "Fractured Fairytales," 32 6-min. subjects; 27 finished; 26 "Beetle Bailey" 7 1/2 min. segs; 28 7 min. "Popeyes"; working on new series "Keemar, Invisible Boy" for tv; three pilots fini: half hour "Sir Lion and the Dragon," half hour "Cat Tales," and 7-min. "Shaggy Dog Tales." In preparation, half dozen theatrical shorts and two features, "Icarus Montgolfier Wright" and "The Illustrated Man" from Ray Bradbury tales.

HANNA-BARBERA

Five tv weekly shows in production: "Yogi Bear" (26), "Huckleberry Hound" (26), "Quick Draw McGraw" (26), "Flintstones" (30), "Top Cat" (30). Also making 12 "Loopy de Loop" for Columbia, along with feature "Yogi Bear." Company shoots 4,500 animated feet weekly.

LAWRENCE HARMON

Preparing "Bozo the Clown." Hopes to make half hour Laurel & Hardy tv cartoons, if copyrights can be cleared.

SNOWBALL

78 "Beany & Cecil" segs for ABC-TV half hour shows, 22 fine.

UPA

(United Productions of Am.)
For tv: "Dick Tracy" (130 5-min. segs), "Mr. Magoo" (104 5-min. segs), GE commercials of 7-10 minutes or less. Finished ATT industrial, 18 mins. "Mr. Digit and the Battle of Babbling Brook." Also producing 3 6-min. theatrical shorts for own distribution system.

WALT DISNEY

Feature, "Sword and the Stones" in preparation, 2 shorts for Buena Vista. Also, 4 ATT series in next 18 months, each at \$400,000. Additionally, working on NBC-TV weekly show, come Fall, to be known as "Walt Disney's Wonderful World of Color" with Prof. Ludwig Von Drake, Donald Duck's lunche, emceeing opening show.

April Showers of New Releases

Come Up as Boxoffice Violets;

'Prof,' '101,' 'Pepe' Tail 'Exodus'

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully, "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.

A long lineup of new pictures and the arrival of the Easter holiday week, earlier than usual this year, made the month of April a happy one for exhibitors across the country. Some of the new fare hit such large totals that even the most sanguine theatre manager was impressed. A fair idea of what the upsurge meant is seen in the fact that the first biggest grossers (covering only four weeks) hit a total of better than \$3,500,000, highest in months.

Although hotly pursued by some new entrants, "Exodus" (UA) still retained its hold on first place albeit by a margin of only about \$100,000. "Exodus," of course, was an easy winner of No. 1 spot in March. "Absent-Minded Professor" (BV) romped in to cop second position, with indications that it would be heard from additionally in the future.

"101 Dalmatians," also from Buena Vista, landed third money. It was seventh in March. "Pepe" (Col), fourth-place winner in the previous month, again wound up in this spot no doubt because it went on continuous-run in many key cities covered by VARIETY.

"Spartacus" (U), third in March, still displayed sustained strength to cop fifth position. The Oscars it won, of course, gave this a nice hypo in the final week of April. "Gone With Wind" (M-G) (reissue), brought back for the fifth or sixth times in some spots, wound up sixth although out in release only three weeks. It also will be heard from in the future. It has been racking up smash to mighty grosses so far.

"All in Night's Work" (Par), a newcomer this past month, finished seventh. "The Alamo" (UA), captured eighth place. It was second in March, the continuous-run policy enabling it to amass amazing totals in smaller keys not covered by VARIETY.

"Ben-Hur" (M-G), which was eighth in March, wound up ninth although now on return dates in several cities. "One-Eyed Jacks" (Par), also new, is winding up 10th with every indication that it will go higher after it gets more playdates.

"Cimarron" (M-G), which was showing possibilities late in March, managed to cop 11th position. "Hoodlum Priest" (UA), a fresh entrant, rounds out the Top 12, and is displaying hopes of doing well in coming weeks.

"Never On Sunday" (Lope), in monthly ratings the two preceding months; "All Hands on Deck" (20th), a newie; "League of Gentlemen" (Kings); "Tunes of Glory" (Lope) and "World of Suzie Wong" (Par), sixth in March, are the runner pix for the month.

Several new pix, just launched as April was winding up, show excellent promise, some of them shaping as real blockbusters. "La Dolce Vita" (Astor), one of the few recent foreign films to attempt a hard-ticket run, teed off in N. Y.

New characters to be introduced from time to time.

WALTZ LANTZ

Plans tv and theatricals, 18 of latter, and "Beary Family" tv series.

WARNER BROS.

20 theatrical shorts. Also "Bugs Bunny" teevee half hour show. No limited sked on latter.

with a near-capacity initial stanza. It also opened with virtual capacity in first round in Boston.

"Mein Kampf" (Col) rolled to a smash opening session at the N. Y. Rivoli, biggest that house has had in many months. "Secret Ways" (U), which is soon to be launched over the country, landed big biz on initial week in Philadelphia.

Booking of "The Apartment" and "Elmer Gantry," two United Artists pix which already had been around on first-runs, into several key cities right after these films were Oscar'd proved highly successful. The reissued pair were so strong that they copied third place in the final week in April, with "Apartment," judged the best pic of the year, credited for the major draw.

"Saturday Night, Sunday Morning" (Cont), which promises to be a great art theatre pic, followed the same pattern as in N. Y. on first session in Washington, with a

April's Happy Dozen

1. "Exodus" (UA).
2. "Absent-Minded Prof." (BV).
3. "101 Dalmatians" (BV).
4. "Pepe" (Col).
5. "Spartacus" (U).
6. "Gone With Wind" (M-G) (reissue).
7. "All in Night's Work" (Par).
8. "The Alamo" (UA).
9. "Ben-Hur" (M-G).
10. "One-Eyed Jacks" (Par).
11. "Cimarron" (M-G).
12. "Hoodlum Priest" (UA).

wow total. "Breathless" (Films Around World), sock in N. Y. on extended-run, was okay in Detroit. "Portrait of Mobster" (WR), fine in Boston, was fairish in K.C. "Raisin in Sun" (Col), still big on longrun at two N. Y. houses, was nice in L. A. and Detroit. It's another newcomer rated having a high potential.

"Sins of Rachel Cade" (WB), inclined to uneven, did well enough one week to wind up as a runner-up pic. "Sanctuary" (20th) was quite spotty but finished a weaker runner-up film a couple of weeks. "White Warrior" (WB) never got far at the wickets last month although a newcomer.

"Virgin Spring" (Janus) never rose to above runner-up category in weekly lists not even bettering that status in the final April week when given an Oscar as the best foreign film. "Giant" (WB) came in with several winning weeks on reissue. "Butterfield 8" (M-G) did nicely in several keys the last week in April because of one of the stars, Elizabeth Taylor, won the Oscar as the top actress.

"Black Sunday" (AI) came through with some good to stout returns on the first few playdates. "Make Mine Mink" (Cont) registered some satisfactory to solid dates during the month.

NEW 'NAZI BEAST'

FILM HITS MARKET

On the heels of Columbia's "Mein Kampf" success based on first two or three U.S. dates, the Sig Shore-Joe Harris Vitalite banner is putting into key first-run this week the German "Hitler's Executioners." Pic premed briskly in Detroit.

Film incorporates Russian footage reputedly unseen before in America. It's becoming a point of levity for the trade, in fact, that the new cycle of "Nazi beast" documentaries seems to have tapped an inexhaustible mine of "never-before-seen" negatives.

"Executioners," which was put together and played off in Europe prior to the Swedish "Kampf," ran on the Continent as "Nuremberg Process." It's clocked at 80 minutes.

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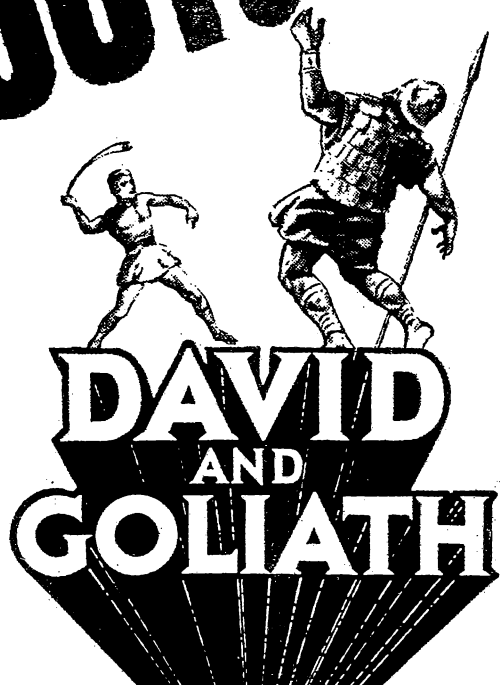
APRIL 25, 1961

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National Boxoffice Survey

Biz Still Big; 'Professor' Again Champ, 'Wind' 2d, 'Exodus' 3d, 'Mein Kampf' 4th, 'Jacks' 5th

First-run biz across the country is holding up remarkably strong this season in key cities covered by VARIETY. The strength is being helped by unusually rainy, cool weather for this time of year. Seasonal influences usually are felt along about this time, but so far there have been few warm, clear weekends to provide opposition to cinema trade.

"Absent-Minded Professor" (BV) is finishing No. 1 again, for third week in a row. And second place is being taken over by "Gone With Wind" (M-G) (reissue), which moved up from fifth position of a week ago.

"Exodus" (UA), champ for many weeks, is winding in third spot. "Mein Kampf" (Col), a newcomer of blockbuster stature, is finishing fourth although in only six keys.

"One-Eyed Jacks" (Par), fourth last session, is taking fifth place. Combo of "Apartment" and "Elmer Gantry," both UA pix, will capture sixth money. Same pair was third a week ago.

"Hoodlum Priest" (UA) is climbing up from way back in the pack to land in seventh position. "Spartacus" (U) is finishing in eighth spot.

"Pepe" (Col) is winding up in ninth place. "Raisin in Sun," also from Columbia, is taking 10th spot, although out for first time this week to any extent. "Ben-Hur" (M-G) will be 11th and "All Hands

on Deck" (20th) rounds out the Top 12 pictures.

"All in Night's Work" (Par), in 11th place last round; "Never On Sunday" (Lope), 10th last week; "League of Gentlemen" (Kings) and "Virgin Spring" (Janus) are the runner-up pix.

"Fiercest Heart" (20th), a newcomer, is only mild in Boston. "Green Helmet" (M-G), also a newie, looks smash in Toronto. "Saturday Night, Sunday Morning" (Cont) still is sockeroo in N.Y. and Washington. "General Rovere" (Cont), also new, shapes big in Boston and good in St. Louis.

"Cimarron" (M-G) is a bit spotty currently, with only a nice session in L.A. on the credit side. "Operation Eichmann" (AA) is rated drab in Pitt.

"Great Impostor" (U), big in Louisville, looks great in N.Y. "Secret Ways," also from Universal, shapes good in Cleveland.

"Rachel Cade" (WB), fair in Washington, looks okay in Chi and dull in L.A. "Portrait of Mobster" (WB), good in Washington, shapes slow in Detroit.

"La Dolce Vita" (Astor) is near-capacity in second week in N.Y. and great in first holdover round in Boston. "Ballad of Soldier" (Kings) still is hot in N.Y.

"Make Mine Mink" (Cont), lush in Cincy and St. Louis, looks nice in Chi and Balto. "Trapp Family" (20th) is rated fine in Minneapolis.

(Complete Boxoffice Reports on Pages 8-9-10)

Mundane Items Dominate Valladolid's Religious Film Week's 6th Year

There were several puzzles at the Sixth International Valladolid Film Week of Religious & Human Values. Ostensibly promoted and supported by Catholic film circles in Spain and situated in a city famous for its tradition of deep religious faith, fest's religious pix were outnumbered this year 19-8 by films in the category reserved for human values. Another unexpected sidelight was the dominating accent provided by a whole series of entries bearing down on the "Nazi beast" or German militarism. Finally, the number of official and unofficial entries were so great, film week sponsors were forced to program three screenings a day for eight consecutive days.

To crown the overtime film fest day, most participants were involved in the Second International Catholic Film Talks which left visitors little or no time to gape at the rich monumental treasures in Valladolid or the many Castilian landmarks close by.

The center of interest at the Talks hinged on the panel devoted to censorship. Spain's chief film censor, Francisco Ortiz Munoz, unequivocally defended the government's right to protect its citizens from moral subversion and human wreckage that bad films engender. He vigorously upheld the "See no evil," "Hear no evil," "Know no evil" policy with regard to film censorship and promised to keep Spanish screens pure by banning impure pix more firmly than ever.

The panel touched off spirited criticism of film censors generally as untutored bureaucrats with no knowledge of the industry and questionable preparation to make borderline distinction between morality and immorality.

Censorship panelists and members of the Spanish film industry present at Valladolid agreed to take a direct step forward in easing rigid censor regulations with a request to government film officials at Valladolid asking for film code ethics as a substitute for arbitrary censor judgments now individually rendered.

Ammannati Active

Ex-Venice Film Festival director, Florio Luigi Ammannati, who vigorously animated Catholic film talks and the film week generally, presided over the seven panels devoted to "Films and Justice," "Films and War," "Circumscribing Evil on Movie Screens," "Films and Penal Punishment" and "Motion Pictures as a Source of Social Understanding."

Although Jacque Flaude, former

director of the Centre National du Cinema in France and ex-San Sebastian Festival director Antonio Zulueta were on hand for closing ceremonies, Valladolid's film link with the outside world was most dynamically maintained by Ammannati, who has become a crusading figure in Catholic circles for uplifting Christian Film fare.

U.S. embassy observer at Valladolid Anthony Cefaratti, will recommend more Yank participation at Valladolid next year. On the other hand, official U.S. attendance might have to be contingent on participation of multiple religious faiths. If Valladolid film organizers seek a veritable international scope in coming years, one of the avenues is to open Valladolid to non-Catholic religious representation as well.

Official Support

Government film authorities this year went further than ever in support of the Valladolid film fest in offering bonus licenses for entries honored with either the religious, human values or City of Valladolid award. Though the extra licenses are meaningful only to importers of English and American pix, neither country showed up triumphantly in three major categories.

In addition to the request for a film censorship code, visitors and delegates also found that a centralized banking operation, abetted by all-Catholic financial and banking circles, would be particularly instrumental in encouraging the kind of morale motion pictures needed.

The Sixth International Valladolid Film Week of Religious and Human Values was no more successful this year than it was last year, but it was again evident that ecclesiastic and lay Catholic support of the Valladolid conclave have firmly established an annual film event of major interest and potential international importance.

Jimmy Durante to Rome

Hollywood, May 2. Jimmy Durante departed for Rome where he will play a cameo role in "The Last Judgment." On his return he opens a three-week stand at Harrah's at Lake Tahoe May 18, and on July 1 he tapes a special with Bob Hope and Garry Moore for Brewers Institute to be aired Aug. 9. Show will be produced by Norman Jewison and scripted by Goodman Ace.

Accompanying him to Rome is his business manager, Bob Braun.

Good Reviews May Not Help 'Art' But Pans Travel Like Lightning

Refunds—21 Yrs. Later

Loew's State Theatre, on Broadway, had to refund to 53 last Wednesday night (26)—but the occasion was far from an unhappy one.

House had sold beyond seating capacity and standees were asking for their money back. It was opening S.R.O. day for the reissue of "Gone With the Wind."

Jury Unimpressed, Throws Out Case Of Balcony Fall

Buffalo, May 2.

In an unprecedented case against the Lafayette Theatre, downtown first run, in N.Y. Supreme Court here a jury returned a verdict of no cause of action in favor of the theatre on a claim for \$275,000 arising out of injuries alleged to have been sustained by two patrons at the theatre in 1957.

Martin O'Connor, who asked \$25,000, claimed that in going from the balcony to a loge seat, he stumbled and fell due to defective carpet and absence of lighting, was hurtled 10 feet and in order to prevent himself from falling over the balcony rail into the orchestra he caught hold of another patron, Theodore Martin, who was seated on an aisle seat. O'Connor claimed injuries to his leg and head and Martin sought damages for a broken bone in the neck, shoulder and arm. He alleged total inability to work since the accident as well as resulting permanent injuries.

The theatre contended that it was not negligent and denied through several witnesses that there was insufficient lighting or that the rug was worn or torn.

The jury after six days of trial and a day's deliberation decided both cases against the claimants.

PUBLICISTS PACT AT U: SENIOR MINIMUM, \$168

Universal and Screen Publicists Guild District 65, AFL-CIO, inked a new contract last week to beat the Sunday (30) expiration of the old pact and thus avert threat of a walkout. Now only Metro remains to be dickered by the scribes. The M-G contract runs to June 1.

Previously, Guild signed with 20th-Fox, Columbia, United Artists and Warner Bros.—the only other majors with which the Guild has had contracts.

Settlement with U is for two years and provides a \$10 pay hike to senior publicists that will boost their minimum to \$168 per week by the start of the pact's second year. Union also won job security benefits similar to those obtained earlier from the other companies—specifically ament work transfers, and replacement of lower echelon positions following promotions.

Metalious in Tizzy

Atlanta, May 2.

Grace Metalious, accompanied by husband, George, blew into town Thursday (20) irate because of a seat mixup on the flight from Atlanta to this burg. Seems like they had tickets entitling them to space in the de luxe portion of the jet plane, but had to sit in the tourist section.

Furthermore, they were not seated together and Mrs. Metalious says she got deathly sick.

While in Atlanta 20th Century-Fox was host in her honor at the Variety Club, where she met the press for interviews and then was handed over to the radio and television boys for tape gabbing.

Indicative of the merry-go-round existence she's undergoing on this junket, Mrs. M. and mate, who handles her business affairs at this juncture, were loaded onto another plane the afternoon of the same day she arrived for a hop to Washington, where more of the same awaited her.

"This trip is killing me," Mrs. Metalious wailed. "I can't wait to get home and out of this ratrace."

Then & Now Re 'Gone Wind'

By GENE ARNEEL

A re-visiting of "Gone With the Wind" is startling to the trade beholder, for this product of a by-gone era looks as much modern times as almost anything else on Broadway, where it was re-seen last Friday (28), Loew's State being the precise location.

David O. Selznick's production, by virtue of this latest reissue, once again is the boxoffice klon-dike of all time, surpassing Cecil B. DeMille's "Ten Commandments," which had wrested the crown last year. That "GWTW" has been a major bolstering factor in the fiscal scheme of things at Loew's Inc., and now Metro, over the years goes without saying. A re-run every five or six years or so can only mean an extra few millions in the till.

The latter-day observer, with a few past observations of the picture under his belt, has got to come away with the impression—the same impression of past—that the mammoth production just will go on and on.

VARIETY's original review in the issue of Dec. 20, 1939, offered the comment that Selznick's epic completely justified the "princely investment." The budget was \$3,900,000. "Record breaking boxoffice business everywhere" was foreseen. But the running time of 217 minutes seemed excessive to VARIETY critic John C. Flinn, late father of like-named staffer at Columbia Pictures.

The then-and-now considerations are of paramount importance. For example, an investment of less than \$4,000,000 in today's market is far from stand-out. Indeed, many

of the current blockbusters are brought in at twice that amount, and more. And the footage seems quite in keeping with the marathon cinematic undertakings of the present.

Startling is that these are "scope" days—scope in terms of technology. Prints are up to 70m in gauge. The screen is vast. The stereo sound is heard from all angles. "GWTW" had none of these physical devices—but the scope is there nonetheless.

Barney Balaban, Spyros Skouras, the late Mike Todd and the late Cecil B. DeMille have talked at length about dimensions in terms of projection and, no doubt, they knew what they were talking about. Added size has accentuated the difference between the theatrical screen and the living-room receiver.

"GWTW" always has its own kind of scope, particularly story depth and characterization substance. The epic from Selznick's poor fellow, he sold out his interests to Metro long ago—is a rare combination of the spectacle, like in the burning of Atlanta, and the intimate, as in the Rhett Butler-Scarlett O'Hara vis-a-vis.

Print seen at the State left nothing to be desired, audio and video. The house at the off-hour of 5 p.m. was near capacity.

VARIETY's man Flinn, back in 1939, was ecstatic, commenting that "GWTW" "opens a new chapter in the picture business." He was so right.

The wondrous part of the whole thing is that the Clark Gable-Vivien Leigh feature doesn't apparently age. It's clearly new for the new generations. And still has vibrancy and freshness for the ancients.

While good New York newspaper reviews are no guarantee of good business on an imported film, in New York or elsewhere around the country, bad reviews in New York not only can be devastating for local art house business, but can also adversely affect the film's chances of getting dates elsewhere. This situation in which bad news travels faster and further than good news has long been a source of bewilderment and irritation to the U. S. importing fraternity.

In an effort to get away from this "domination" by New York, Exclusive International Films is setting up a test pattern of screenings around the country on two of its new imports, the purpose of which is to introduce the pic to exhibitors in the outlying areas before predigested opinions, either good or bad, start flowing from New York.

According to Edward M. Gray, proxy of Exclusive, the idea is create enthusiasm and interest based on the individual imported product itself, and not on hearsay. In effect, he thinks too that the system recognizes that non-New York exhibitors are just as first class as their Big City counterparts who usually get first crack at the top product from abroad.

First Exclusive International film to get this treatment will be the German "King in Shadow," starring Horst Buchholz. Distrib will hold screenings of the pic late this month and in early June in the 15 market areas around the country where Exclusive has distrib affiliates. The picture, which will be shown in the titled version in some areas and dubbed version in others, will not necessarily open in all 15 areas at the same time.

However, it's hoped that the plan, devised by Gray in association with his public relations exec, Bernard Lewis, will create a "simultaneous interest" in the offering on the part of the trade and opinion makers in all the 15 areas. Following "King in Shadow," Exclusive will give the same treatment to "The Most Wanted Man in the World," a French import starring Fernandel and Zsa Zsa Gabor, a large part of which was photographed on location in New York.

Gray took off from New York Friday (28) on a pic-buying trip that will take him to Britain, France, Italy and Sweden. He also hopes to put in at the Cannes fest, starting today (Wed.).

De-Scented Todd Jr. Film Via Cinemiracle

Cinemiracle is taking on global distribution of "Holiday in Spain," Mike Todd Jr. pic with odor embellishment that originally played hardticket briefly as "Scent of Mystery" (Smell-O-Vision). "Scent" was yanked off the market about a year ago after four dull engagements—Chicago (where it bowed), N.Y., Los Angeles and Minneapolis latter city sans scent.

Cinemiracle plans to roadshow "Holiday," opening early summer at the Stanley Warner, Cincinnati. A Toronto date is pending. Three-panel prints of the pic have already been processed in Technicolor.

DeLaurentiis Film

Continued from page 2

private and public organization to allow as many of their male personnel off for three days until Hamilton had completed the sequence. When this did not prove sufficient, the Israeli Army came to the rescue, furloughing 500 soldiers for three days to work in the film.

The Israeli Army also provided the director with tanks, armored cars and even a two-seater observation plane, in which Niven and Michael Wilding make an emergency landing.

The huge company had difficulty finding enough accommodations until private homes volunteered to take in one or more each of the mixed Italian-British-American cast and crew.

"Two Enemies" is a Columbia release in Technirama and Technicolor.

What Lollo Pic Primed In Memphis: Citizens 'Classify', City Censors

By MATTY BRESCIA

Memphis, May 2.

The compelling necessity of Americans to form organizations for the advancement of their conflicting points of view is evident again here. There is now a new Judeo-Christian Council of Decency, a three-way parlay of sure-fire U.S. symbols, which advocates reviewing and labelling of moving pictures. Against it is, also new, the Memphis Anti-Censorship Group, formed by college professors and students who are weary of this area competing with Boston, Chicago and Atlanta for the title of Miss American Bluenose.

To make the local situation more arch, the chairman of the Anti-Censorship Group, John Ryan, 24, of Memphis State U., praises the Memphis city censor chairman, Mrs. Judson McKellar, while denouncing censorship; and further says his college bunch will work with the Judeo-Christian Council, though opposing classification. Seldom has an Anti-Censorship Group so assiduously courted popularity with snippers and pruners. College bunch appears to have been trapped by the false syllogism of "adult" movies and "hardcore" pornography, confusing the two. Frightened to be thought apologists for "obscenity," they express respect for the "motives" of the censor forces while deploring their "principles."

Memphis author Shelby Foote serving in an advisory capacity for the anti-forces who held their session on the campus at Memphis State following the JCCD meeting said: "We do not oppose the present laws in regard to pornography or obscenity; but we believe that whatever goes beyond them in attempting to place further limitations on what anyone can see or hear or read is against the public good and I concur with Ryan in stating that censorship is dangerous."

Foote then pointed out to his group that the Judeo-Christian Council still hadn't ironed out how it will manage advance screenings of the movies it will review. The Memphis Censor Board usually screens features at the 20th-Fox exchange or in various downtown theatres in the ayem.

230 Attend Meeting

First meeting of Judeo-Christian Council for Decency drew some 230 at Memphis, Shelby County Health sic offices. Its formation was an aftermath of the barrage laid down by religious Parent-Teacher and civic groups over the recent showing here of Gina Lollobrigida's Metro produced "Go Naked in the World" as directed by Ronald MacDougall.

Dr. Paul Caudill pastor of the First Baptist Church, "ran the show" at the session and all his recommendations were steamrolled through sans a dissenting voice.

He told the interfaith audience that "movies which overlay sex and wantonness will be labeled morally objectionable," but then emphasized strongly—"we will not censor or ban movies, just review them with our committees."

A committee of 60 representing the Jewish, Catholic and Protestant civic leaders will do the reviewing, Caudill stated. They will work in rotating fashion with six groups of each reviewing releases from month to month, he added. Members of the committee of 60 sought to avoid mere opposition "urging all people to support and attend good films just as strongly as we urge them to stay away from objectionable ones."

Classification

Judeo-Christian reviewing group said its starting date will be before the summer months and "literally all movies coming to Memphis will be reviewed." They will be classified '1' acceptable for family (2) acceptable for adults only, or (3) morally objectionable.

Caudill told the group and newsmen on hand that "we will publicize in whatever effective manner we can through the press, church bulletins and other media—our appraisal of each reviewed movie." A brief explanation of

To Qualify as Censor

Vancouver, May 2

What's it take to censor pix? In Chicago, seems you gotta be the widow of a politician. In British Columbia, naval training's as good a background as any.

So suggests B.C. attorney-general Robert Bonner defending province censor chief Ray McDonald during hearings on budget for latter's department. McDonald saw petty officer service in the Canuck navy.

Actually, he sits well with B.C. film circles. Blue-pencil controversies have been scarce here in recent years, and there's beaucoup goodwill between the topper and trade.

why each film is viewed with the approval or disapproval label will be attached to each classification, the Minister further pointed out.

In full command of the meeting, Caudill stressed several times during the nearly three-hour powwow that "this is NOT A CENSOR BOARD—I want to make that very clear," he emphatically stated, "our group will not attempt to usurp the board (Memphis Censor Board) because we have no legal status. We are merely a group of citizens of good will who want to do something to elevate the standards of movies which come too our screens."

Caudill drew a howl from the crowd when he said that it wouldn't be necessary to review every film—"if a clean little picture comes along that all three major faiths could unite like Walt Disney's fairytland, we'll just pass over something like this." The roar almost broke up the session.

Gaining control of his group again in serious vein, the Baptist Minister said "salacious movies are a chief obstacle facing America in uplifting moral standards to better combat Communism."

Caudill appointed Mary Louise Caldwell, Mrs. Early Mitchell, Harold Curtis, Don Blankenship, Mrs. A. M. Sommers and Bates Brown, all civic and church leaders, as team captains with another meeting tabbed for next month.

The two Memphis dailies 'Press-Scimitar and Commercial Appeal', radio and tv stations and wire services gave the meeting beaucoup coverage.

Rabbi James A. Wax represented the Jewish faith, while Msgr. M. F.

Kearney, repped the Roman Catholics during the meeting.

Admonitions from both the political right and left that youth should get cutting seems to have triggered a new "pressure" group with film interest.

Outfit, called Junior Theatre-men of America, has been formed by youngsters in Perry, Ill., and Baltimore, but basing in the former burg (Box 157) with one Steve Durbin (age undisclosed) as prexy. Group is open to members 12 to 21 years old, and the prez says it's for young people "interested in the future of the motion picture industry."

That's a big swallow, but specific aims aren't detailed just yet. A small membership fee will bring the joiner a JTA publication, which, among other things, will suggest ways to promote new pix.

'FRENCH' LOBBY CAFE FOR DETROIT ARTER

Detroit, May 2. Trans-Lux Krim, uptown first run arty, plans on spending \$100,000 to build a "French" cafe in the lobby and remodel the 1,000-seat house itself. Richard Brandt, prexy of Trans-Lux Theatres, was in town conferring with Eric Rose, theatre manager.

Depending on city ordinances, theatre care will serve wine or espresso and light suppers. Cafe may spill over onto sidewalk if arrangements can be worked out, Rose said.

Brandt said the investment reflected confidence that the upward trend in movie biz was going to continue. Theatre will remain open during most of the work which is scheduled for completion late this fall.

Tollvision in Germany?

Cologne, May 2

Step toward the introduction of home toll television in West Germany has been taken here with the registration in the local court of Coin Television Corp. Sponsoring group includes Werner Hofer, emcee of the "Round Table" Sunday morning show on conventional tv, and record producer Kurt Feltz.

It's blueprinted as a coin-operated system, as brought to West Toronto by Paramount's International Telemeter, with the programming to consist of new features, opera, outstanding sports, etc.

Canada's Film Censor on 'Shock Value'

Toronto, May 2.

A predictable censorship crackdown on adult "sex in the raw" films, plus continuance of "crude and blatant appeal to eroticism" and "the use of shock value applied to the point of obscenity," are highlights of the Ontario Board of Censors' annual report to the end of March 31, 1961, submitted over the weekend by O. J. Silverthorne, chairman, to the Ontario Travel and Publicity Department.

Features of American origin dropping to 43% of their previous distribution in Ontario, an increase in "restricted" films, and a decline to 459 movie theatres in Ontario from the previous year's 477, were also noted by Silverthorne.

Inroads of tv, plus added impetus of adult entertainment—"now markedly mature"—has brought about a film industry development in which obligations to the family have been largely forgotten, said Silverthorne. He referred to film sequences of nudity, brutality, sadism, sexual conduct and relationships not conducive to the proper character development of children.

A Warning

He had warned that the "unsavory in film presentations" would mean increasing restraint—to the disadvantage of distributor and exhibitor alike—unless the industry could adjust itself to the rising tide of criticism but added "if any adjustment has been made in the right direction, it is not yet apparent to the Board."

In stronger terms of warning, Silverthorne said: "We reiterate our belief that almost any subject can be discussed by the motion picture industry without compromising professional integrity and within the grounds of taste but, in the case of questionable themes, we deplore its exploitation in a cheaply sensational manner and, all too often, by a blatant appeal to eroticism and the use of shock value applied to the point of obscenity. Again we urge the industry to consider healthy and wholesome story material."

He advocated the non-resorting to that which is

TOA's Big-Negative Sell

Theatre Owners of America is out to persuade the public that there's no screen entertainment like bigscreen entertainment. Ex-hib body plans a monthly theatrical trailer designed to get the point across, starting this month, and offered to all theatres without charge.

Idea is to use sequences from upcoming product to convey the point, first with clips from Columbia's "Guns of Navarone" actioner. Trailer will start with reduced black-and-white clips from the pic, enlarging to Cinemascope dimensions (and color) to drive home that "great high adventure can only be shown effectively on the giant motion picture theatre screen." Whole pitch will run about 70 seconds.

TOA discounts notion the scheme's chief value will be to promote pix, but it obviously figures to get across beaucoup plugging anyhow. Wouldn't surprise anyone if producers line up to offer "assistance."

Costa Rica Latest of Many Meetings For World Secretariat of Unions

Hollywood, May 2.

Although idea has been discussed for some time, and in several European cities plans for definitely establishing a World Secretariat of Entertainment Unions will be further developed at a founding convention May 19 in San Jose, Costa Rica.

Decision was reached to hold sesh at New York meet early last month when George Meany, prexy of American Federation of Labor-Congress of Industrial Organizations, appointed Herman Kenin, American Federation of Musicians prexy, as chairman.

American unions have agreed to underwrite costs of some South American union delegates to Costa Rica powwow.

Wall St. Columbuses

Continued from page 11

Major film corporations, for the most part, have never had it so good so far as the downtown appraisals are concerned, and this is superbly mirrored by the Hayden, Stone oncover. This Wall Street organization pictures a new face in the big board crowd, thus: "The past whimsical nature of the business appears no longer with us. Instead, efficient management techniques are now being utilized to reduce excess costs, and to revitalize the industry's financial structure. The prime motivating factor today is the profit-and-loss table. Earnings per share is now probably the most influential title used in Hollywood."

End of 'Whimsy'?

The report from Hayden Stone says in effect that the Hollywood companies no longer are volatile businesses and investments in same no longer are whimsical.

On the plus side: cost-cutting—meaning more efficient operations; meaningful sale of non-earning assets, including land holdings and the back-picture libraries; diversification both within and beyond the entertainment field; cash on hand, in part as the result of liquidation of far: the "potentially gross profit" from home tollvision.

Along with all this are the better feature products as the industry goes for the high-budget, high-quality line of roads. Hayden-Stone analyst Robert Bingham sees attendance going up, as the novelty of television has worn off. He further sees more cheaper production abroad, more acceptance of films overseas and larger admission prices all over. These, plus additional audiences add up to a new kind of success story for the American film business.

So they say.

Cy Londner's Veepcy

Board of directors of Skouras Theatres has named Cy Londner veep assisting in general theatre operations.

Londner joined Skouras in December, 1951, as N.Y. division manager. Since last June he has been acting as assistant to Salah M. Hassanein, prexy.

Nicholson's Own Travail

Dallas, May 2.

James H. Nicholson, prez of American International Pictures, was here on behalf of the latest AIP release, Jule Verne's "Master of the World."

Nicholson has been head of AIP since the company was established seven years ago, but this is the first of its 98 releases that he has taken over actively as producer.

'KAMPF' CHICAGO'S 1-DAY HOUSE MARK

Chicago, May 2.

Loop theatre set a 21-year house record for a single day's take with a reported \$6,000 gross last Wednesday (April 26). Current feature is Columbia's "Mein Kampf," which also did an amazing \$37,000 in its first three days at the Rivoli in New York.

In contrast, "Operation Eichmann" 'AA' had a brisk but not outstanding three-week run at the Woods here. Trade speculation is that the historical book title is helping "Mein Kampf" and that the atrocity appeal is greater on this film.

"low and lascivious, depraved and depressing"; predicted that, unless this is done, the industry faces further difficulties. Unless remedial action is taken, he warned of "acute censorship and boxoffice anemia."

50 And 8

Of the 210 features of American origin dealt with under the 12-month period under review, 50 were classified as "adult" and eight as "restricted." Of the 61 features of British origin, 16 were classified as "adult" and five were "restricted." He contrasted this with film features of foreign origin, presented in their native tongue—either with dubbed-in English or English subtitles. These totalled 219, with 11 classified as "adult" and eight "restricted." Silverthorne noted that, of the Japanese films, none were treated; that of Russian origin, only one subtitle was removed in English.

During the 12 months, 19,634 pieces of advertising were received by the Board of Censors for consideration. Owing to the fact that American producers are making fewer films, there has been some decrease but British, European and foreign imports have mainly taken up the slack, though their advertising campaigns are very abbreviated compared to the extensive promotions prepared by the United States film-makers.

In spite of the 43% reduction in American films submitted to the Ontario board, advertising has assumed an entirely different character. Says Silverthorne: "It has become bolder and very frank and, in some cases, close to sensational. Every effort is made to keep the advertising matter within reasonable bounds and, at the same time, permit sufficient leeway to convey the nature of the film."

Furthermore, the Board realizes that advertising campaigns are prepared for the specific purpose of attracting patrons into the movie theatres; if the Board censors advertising to the point of stultifying it, the exhibitors may believe that we are interfering with their right to promote additional business."



THE NEW 707 ASTROJET* JET AGE: STAGE II

Now offered in regular transcontinental passenger service, American Airlines' new 707 Astrojet brings you a new standard of jet performance by the airline that's *first choice of experienced travelers*.

Powered by revolutionary new Jet-Fan engines, the 707 Astrojet greatly outperforms all other airliners. It takes off more quickly, uses far less runway than the best of standard jets. Aboard it, you

experience a wonderful feeling of confidence as the Astrojet climbs swiftly to cruise easily, smoothly, within the transonic range—faster than any other jetliner in the world.

In keeping with its 25-year tradition of leadership, American is proud to be first in bringing you this new dimension in jets—this historic new era in air travel.

AMERICAN AIRLINES

America's Leading Airline

*Service mark of American Airlines, Inc.

Continued from page 7

The title ditty might just catch on, and "Let's Get Together" could have been a good seller a few years back, when a rockin' jump beat and a casually wailed "yay, yay, yay" phrase were just about enough to insure pop success.

THIS SUMMER...THE GREAT ATTRACTION ACROSS THE COUNTRY WILL BE...

A LAND UNTAMED...A DOG UNMATCHED...AN ADVENTURE UNEQUALLED!!

Walt-Disney's

NIKKI

WILD DOG OF THE NORTH



JEAN COUTU · EMILE GENEST · URIEL LUFT · ROBERT RIVARD

TECHNICOLOR

Released by BUENA VISTA DISTRIBUTION CO., INC. • WALT DISNEY PRODUCTIONS

Screenplay by RALPH WRIGHT and WINSTON HIBLER

Based on the Novel "Nomads of the North" by JAMES OLIVER BIRWOOD

Produced by WINSTON HIBLER Directed by DON HALDANE and JACK COUGHER

This full-color **24-SHEET POSTER** will be seen everywhere — coordinated with SATURATION TELEVISION --- RADIO --- ADVERTISING and MERCHANDISING CAMPAIGNS...launching national impact support of a motion picture in the tradition of WALT DISNEY'S OLD YELLER!

SO THAT EVERYONE WILL HAVE AN OPPORTUNITY TO PLAY THIS PICTURE THIS SUMMER...BUENA VISTA IS MAKING AVAILABLE MORE PRINTS THAN EVER BEFORE...TO BLANKET THEATRES FROM COAST TO COAST!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....2
This Date, Last Year.....1

AMERICAN INT'L

Starts, This Year.....3
This Date, Last Year.....2

"JOURNEY TO THE SEVENTH PLANET"

Prod.-Dir.-Sidney Pink
John Agar, Grete Thyssen, Anne Smyrn, Cal Otisone
(Started Jan. 24)

"ATLANTIC ATTACK"

(American International)
(Shooting in Spain)
Prod.-Dir.-Bernstein, Gustaf Unger
Dir.-Charles Haas
St.-Gordon, Crawford
(Started Feb. 15)

COLUMBIA

Starts, This Year.....9
This Date, Last Year.....5

"THE HELLIONS"

(Driving Allen, Ltd.)
(Shooting in S. Africa)
Prod.-Dir.-Kenneth Annakin
Richard Todd, Lionel Jeffries, Anne Marjorie, John H. Wood
(Started Feb. 15)

"TWO ENEMIES"

(Cino de Laurentis Prods.)
(Shooting in Italy)
Prod.-Dino de Laurentis
Dir.-Guy Hamilton
St.-Niven, Alberto Sordi
(Started March 1)

"UNDERWATER CITY"

(Geopline Prods.)
Prod.-Dir.-Alex Gordon
Dir.-Frank McDonald
William Lundigan, Julie Adams, Roy Roberts, Carl Benton Reid, Chet Douglas, Kathy Norris, Paul Dubov, Ed Mallory
(Started March 7)

"EVERYBODY'S A LUCKY"

Prod.-Dir.-Red Doff
Dir.-Don Taylor
Mickey Rooney, Buddy Hackett, Joanie Sommers, Roland Winters, Gene Blakely, Elizabeth MacRae, Jackie Cooper
(Started March 17)

"SARDONICUS"

(William Castle Prods.)
Prod.-Dir.-William Castle
Gina Lollobrigida, Ronald Lewis, Audrey Dalton, Guy Rolfe, Vladimir Sokoloff, Lorna Hansen
(Started March 28)

"BARABAS"

(Cine De Laurentis Cinematografica Prods.)
(Shooting in Italy)
Prod.-Dino De Laurentis
Dir.-Richard Fleischer
Anthony Quinn, Silvana Mangano, Jack Palance, Vittorio Gassman, Ernest Borgnine, Valentina Cortes, Douglas Fowley
(Started April 4)

"A WALK ON THE WILD SIDE"

(Famous Artists Prods.)
(Shooting in New Orleans)
Prod.-Dir.-Charles Feldman
Dir.-Edward Dmytryk
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda, Barbara Stanwick, Juanita Moore, Todd Armstrong, Karl Swenson, Graham Drenton, Willard Waterman, Ted Jacques
(Started April 11)

"THE TIGER AMONG US"

(Clodd Enterprises, Inc.)
Prod.-William Bloom
Dir.-Philip Leacock
Alan Ladd, Rod Steiger, Michael Callan, Dolores Dehn, Jeanne Cooper, Arnold Merritt, Chris Robinson, Mark Blade, Henry Beckman, Bernie Hamilton, Clegg Hoyt
(Started April 25)

"THE CRUCIBLE"

(Phillip Barry Productions)
Prod.-Phillip Barry Jr.
Dir.-Irving Brecher
Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon, Ernie Kovacs, Frank Gorshin, Jesse White, Frances Lembeck
(Started April 28)

WALT DISNEY

Starts, This Year.....1
This Date, Last Year.....0

"BABES IN TOYLAND"

Prod.-Dir.-Walt Disney
Dir.-Jack Donohue
Ray Bolger, Tommy Sands, Ed Wynn, Annette Funicello, Henry Calvin, Gene Sheldon, Tommy Kirk, Mary McCarthy, Kevin Corcoran, Brian Corcoran, Ann Jillmann, Melanie and Marilee Arnold
(Started March 13)

METRO

Starts, This Year.....4
This Date, Last Year.....2

"ADA"

(Avon Prod.)
Prod.-Lawrence Weingarten
Dir.-Daniel Mann
Susan Hayward, Dean Martin, Ralph Meeker, Wilfrid Hyde White, Martin Balsam, Frank Maxwell
(Started Jan. 9)

"A MATTER OF WHO"

(Walter Shenson-Milton Holmes Prod.)
(Shooting in London)
Prod.-Dir.-Walter Shenson, Milton Holmes
Dir.-Don Chaffey
Terry-Thomas, Sonja Ziemann, Alex Nicol
(Started March 2)

"THE HONEYMOON MACHINE"

(Avon Prods.)
Prod.-Lawrence Weingarten
Dir.-Richard Thorpe
Steve McQueen, Brigand Bazlen, Jim Button, Paula Frontina, Dean Jagger
(Started March 2)

Jack Mullaney, Jack Weston, William

Leacock
(Started March 20)

"A THUNDER OF DRUMS"

Prod.-Robert J. Enders
Dir.-Joseph Newman
Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronson, Danny Kaye, James Douglas, Dick Chamberlain, Irene Tedrow, Tammy Marthugh, Casey Tibbs, Slim Pickens, Clem Harvey
(Started April 3)

PARAMOUNT

Starts, This Year.....4
This Date, Last Year.....7

"DEADLOCK"

Prod.-Edmond O'Brien, Stanley Frazen
Assoc. Prod.-Sam Waxman
Dir.-Edmond O'Brien
Jeffrey Hunter, David Janssen, Stella Stevens
(Started Feb. 20)

"HAWAII"

Prod.-Hal Wallis
Dir.-Norman Taurog
Elvis Presley, Joan Blackman, Angela Lansbury, Nancy Walters, Rolando Winters, John Archer, Howard McNear, Darlene Thompson, Jeanne Maxwell, Christian Kay, Pamela Akert, Frank Alenza, Jose DeVarga, Ralph Hanan, Lani Lane
(Started March 27)

"TOO LATE BLUES"

Prod.-Dir.-John Casavetes
Bobby Darin, Stella Stevens, Seymour Casel, Cliff Carrel, Vincent Edwards, Nick Dennis, Everett Chambers, Bill Stafford, Richard Chambers, Ruperto Cose, Allen Hopkins
(Started March 27)

"THE HUSTLER"

(Rosen Ent.)
(Shooting in N.Y.)
Dir.-Robert Rossen
Paul Newman, Myron McCormick, George C. Scott
(Started March 6)

"THE TWO LITTLE BEARS"

(AFD)
Prod.-George W. George
Dir.-Randall Heistand
Eddie Albert, Jane Wyatt, Brenda Lee, Soupy Sales, Jimmy Boyd, Donny Cooper, Butch Patrick, Vincent Kulp, Theodore Marcuse, James Maloney, Milton Parsons, Emory Parnell, Jack Finch, Opal Beard, Dick Alden, Jack Chazelle, Brooks
(Started March 6)

"THE INNOCENTS"

(Achilles Film Prod.)
Prod.-Dir.-Jack Clayton
Deborah Kerr, Megs Jenkins, Martin Stephens, Pamela Franklin
(Started Feb. 6)

"20,000 EYES"

(APD)
Dir.-Jack Leewood
Dir.-Jack Leewood
Gene Nelson, Merry Anders, James Brown
(Started March 16)

"THE PURPLE HILLS"

(APD)
Prod.-Maury Dexter
Dir.-Maury Dexter
Gene Nelson, Kent Taylor, Josepha Barnes, Jerry Summers, Russ Bender
(Started April 11)

"A STAR IN THE WEST"

Prod.-Jack Cummings
Dir.-Vincent Sherman
Debra Reynolds, Steve Forrest, Ken Scott, Andy Griffith, Thelma Ritter, Evadne Baker, Isabel Elsom
(Started April 17)

"BACHELOR FLAT"

Prod.-Jack Cummings
Dir.-Frank Tashlin
Robert Wagner, Tuesday Weld, Terry-Thomas, Celeste Holm, Carol Christensen, Magzi Brown, Ann Del Guercio
(Started April 19)

"VANISHING FRONTIER"

(Shooting in Apache Junction, Ariz.)
Prod.-Leonard A. Schwartz
Dir.-John Bushman
Kent Taylor, Jody McCreas, Jack Nicholson, Diana Darrin, Robert Samson, Jack Sneed, Don Orlando
(Started April 24)

"JUDGMENT AT NUREMBERG"

(Stanley Kramer Prods.)
(For UA Release)
Prod.-Dir.-Stanley Kramer
Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, William Shatner, Alan Baxter, Joseph Bernard, Ray Teal, Hans Conried, John Wengraf, Martin Brandt, Warren Kleeper, Turben Meyer, Kenneth MacKenna, Ed Blums
(Started Feb. 22)

"ESSICA"

(Pino Corp.)
(Shooting in Sicily)
Prod.-Jean Negulesco
Dir.-Jean Negulesco
Maurice Chevalier, Angie Dickinson, Agnes Moorehead, Danielle DeMetts
(Started March 13)

"GERONIMO"

(Levy-Gardner-Laven Prod.)
Prod.-James Levy, Arthur Gardner
Dir.-Arnold Laven
Chuck Connors, Kamala Devi, Rosa Martin, Pat Conway, Adam West, Enid Jaynes, Lawrence Dobkin, Armando Briski, George John Anderson, Mario Navarro, Denver Pyle
(Started April 6)

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(For UA Release)
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Dir.-Jean Negulesco
Maurice Chevalier, Angie Dickinson, Agnes Moorehead, Danielle DeMetts
(Started March 13)

"GERONIMO"

(Levy-Gardner-Laven Prod.)
Prod.-James Levy, Arthur Gardner
Dir.-Arnold Laven
Chuck Connors, Kamala Devi, Rosa Martin, Pat Conway, Adam West, Enid Jaynes, Lawrence Dobkin, Armando Briski, George John Anderson, Mario Navarro, Denver Pyle
(Started April 6)

"JUDGMENT AT NUREMBERG"

(Stanley Kramer Prods.)
(For UA Release)
Prod.-Dir.-Stanley Kramer
Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, William Shatner, Alan Baxter, Joseph Bernard, Ray Teal, Hans Conried, John Wengraf, Martin Brandt, Warren Kleeper, Turben Meyer, Kenneth MacKenna, Ed Blums
(Started Feb. 22)

"ESSICA"

(Pino Corp.)
(Shooting in Sicily)
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(Started Feb. 22)

"BEAUTY AND THE BEAST"

(Edward Small Harvard Film Corp.)
Prod.-Robert E. Kent
Dir.-Edward L. Cahn
Joyce Taylor, Mark Damon, Edward France, Mickey Rourke, Henry Anderson, Dayton Lumis, Walter Burke
(Started April 10)

"POCKETFUL OF MIRACLES"

(Quince Prods.)
Prod.-Dir.-Frank Capra
Glenn Ford, Bette Davis, Hope Lange, Arthur O'Connell, Peter Falk, Jack Oakie, Edward Everett Horton, Mickey Shaughnessy, Sheldon Leonard, Peter Mann, Ann Margaret
(Started April 20)

"X-15"

(Essex Production)
Exec. Prods.-Howard W. Koch, Henry Santon, Madly Lazarino
Dir.-Richard Donner
Charles Bronson, Brad Dexter, James Gregory, Elisabeth Hush, David McClean, Mary Tyler Moore, Patricia Owens, Ralph Taeger, Ken Tobey
(Started April 24)

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(Essex Production)
Exec. Prods.-Howard W. Koch, Henry Santon, Madly Lazarino
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(Started April 24)

Kenneth Williams, Eric Barker, Lis

Frazer, Jennifer Wayne
(Started April 4 in Eastmansolor at Pinewood)

"SHELL HAVE TO GO"

(Asher Brothers Prod.)
Prod.-Dir.-Bob Asher
Dir.-Bob Asher
Bob Monkhous, Alfred Marks, Mattie (Jacques), Peter Butterfield, Denis Lolis Ann, Karling
(Started April 17 at MGM Studios, Boreham Wood)

"ON THE FIDDL"

(Benjamin Fies Prod.)
Prod.-Benjamin Fies
Dir.-Cyril Frankel
Cecil Parkes, Kathleen Harrison, Eric Barker, Stanley Holloway, Alfred Lynch, Shean Connery
(Started April 4 at Shepperton)

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The Company that gave you

"The Lovers"

"400 Blows"

and

"Hiroshima, Mon Amour"

NOW PRESENTS

"The Cow and I"
Starring Fernandel

"The Green Mare"
Starring Bourvil

and

"Follow a Star"
Starring Norman Wisdom

• ————— •
Zenith International Film Corp.

1501 Broadway - New York 36, N.Y.

Youngstein Diverts Film Importers With Sarcastic Jabs at MPAA

By VINCENT CANBY

Max E. Youngstein would like to know why "Butterfield 8" should get a Production Code seal of approval while the imported "Never On Sunday" does not. Perhaps, he thinks, it's because the nympho heroine of "Butterfield 8" accidentally drives off a cliff at the end, while the "Sunday" prostie simply goes on her merry, harmless way.

The United Artists veep last Thursday (27) spotlighted these alleged inconsistencies in a hard-hitting, shirtsleeves (literally) speech in New York before the Independent Film Importers & Distributors of America. Veep was in top form as he blasted the Motion Picture Assn. of America ("it's been dead for a very long time") and the Legion of Decency whose "arbitrary position" on UA's "Moon Is Blue" (a condemnation) contributed to that \$400,000 pic doing about \$4,000,000 distributor's rental worldwide.

He also blasted other major U. S. distributors (excepting Columbia, with its Kingsley International tieup, and UA with its Lopert tieup) for ignoring the possibilities of foreign pix in U. S. market, and said that most exhibitors ("exhibitors are almost as close to me as the MPAA") have "contributed to the present product shortage" either by refusing to play quality foreign pix, or, when they do, by not promoting them sufficiently.

180 Hear Him

Youngstein appearance at what is described as the first annual IFIDA luncheon drew a capacity crowd of about 180 industryites. Emphasizing that he was speaking his own mind and not officially as a UA exec, Youngstein told the importers that "you guys are frightening the hell out of the MPAA" by bringing pix to the U. S. market that are unusual and adult. However, he warned the importers that they had helped make the word "adult" synonymous with "obscene." This is be-

cause so many of the pix brought in are "obscene, not in the strict legal sense," but in the sense that they are outright exploitation stuff designed to titillate audiences.

"You must be careful," he said. "In playing this side of the street." In other words, make sure that "adult" pictures are also "tasteful and good pictures."

The UA veep said blandly: "The MPAA has been a leader in the fight against censorship." He paused, then added with punch: "And if you believe that, you'll believe anything."

In most censor fights, he said, the MPAA "has hidden under the rug while you people have carried the burden." Exec exhorted the importers to continue to act "as a burr" placed next to a sensitive part of the major companies' anatomy until they (the majors) understand that they fight against censorship is a matter of principal.

Fragments Only

Youngstein thought it amusing that he had been scheduled to speak about "the effect of foreign films on the U. S. motion picture industry." "Gentlemen," he added, "I must tell you, there is no U. S. motion picture industry." Rather it's a bunch of "fragmented, often argumentative people" who together happen to make pictures.

More seriously, he cited the VARIETY figure from the International Film Edition that foreign pix had made \$50,291,105 in the U. S. last year, and added that this was hardly peanuts. Not only have the overseas pix contributed to the U. S. boxoffice, but they have prompted Hollywood filmmakers to better quality production and more intelligent themes. While he congratulated importers for bringing in the best foreign pix, he repeated his warning about the "dirty" product "which doesn't build anything."

Apropos of the Legion and "Moon," he qualified himself to the extent of saying that his listeners shouldn't assume that Le-

gion people are fools. "They are extremely intelligent men," and most of the pix they condemn deserve it.

When he was berating exhibitors for not taking advantage of foreign product, exhibitor leader Harry Brandt tried to cut in and say that some exhibitors had done just this. Youngstein said that this was obviously true but he didn't care to debate: "This is my speech and I'm going to make it."

As an example of what good foreign pix can do, he cited UA's "Sunday" which cost about \$140,000 and will do close to \$5,000,000 worldwide.

Ohio Supreme Court In Review of Warth Case; Involves 'The Lovers'

Columbus, May 2.

Dayton Municipal court's conviction of Allen S. Warth; former manager of the Art Theatre there, but now manager of the Esquire Theatre in Cincinnati, has been taken under advisement by the Ohio Supreme Court, which last week (26) heard arguments in the case. Warth was charged with exhibiting an "obscene" motion picture, "The Lovers," French import, and was found guilty Feb. 3, 1960. Judge Emmet J. Jackson suspended half of a \$1,000 fine and costs and a 30-day workhouse term.

The case was carried to the Supreme Court after the Second District Court of Appeals upheld the conviction last July. Counsel for Warth argued that the Municipal Court lacked jurisdiction and that the film, approved for distribution in the United States, was judged not obscene by the Bureau of Customs.

Appellate judges ruled that Congress did not intend to interfere with the police power of the states by delegating to the Bureau of Customs any authority to make final determination upon the question of obscenity. In the Columbus hearing last week, Dayton City Prosecutor Arthur O. Fisher argued the errors cited by Warth's attorney, Harry Wright III of Columbus, did not justify an appeal to the high court.

Harold Field Uses Candor in Ads

Minneapolis, May 3.

Rapping the film's ending and labeling the film entertaining but "not a great movie," exhibitor Harold Field is taking a new tack in plugging "League of Gentlemen," current offering at his suburban St. Louis Park theatre. With such unusual candor and restraint in using superlatives, promotion effort is a distinct departure from the usual tubthumping campaign.

Field employs a touch of negative psychology in the quarter-page institutional ads he's running on the film in local newspapers. Headlined by rave quotes from the New York Times and Herald Tribune and Time Magazine, ads ask readers: "How can you tell 'League of Gentlemen' from other movies on which the press has lavished these same superlatives? Are you weary as we are of the catchwords 'rollicking and hilarious,' 'crisp and crackling,' 'taut and tense?'"

Ads continue at considerable length to tell what pic "is really like," describing plot, comic situations, cast and romantic aspects. Regarding film's ending, blurbs note: "We wish we could spare you the final scenes—a conventional denouement that is imposed by movie censors and codes rather than, in our opinion, by logic; but you are, we hope, used to disregarding this sort of moralistic interference with the pleasures of moviegoing."

Using candid, soft-sell approach, ads point out that "League of Gentlemen" is not a great movie, but it is a very good and thoroughly entertaining movie. We promise you won't hate yourself—and us—for having given an evening to it."

Same Crew for Variety International; Dublin in 1962, Houston Follows

Miami Beach, May 2.

'Selected' Integration

"Selected" Negroes (i.e. invited individuals) are being admitted experimentally to four downtown Nashville film situations, to see what happens, if anything. This fits in with Nashville's plan to slowly extend desegregation by small reforms, one at a time.

Generally the whites-only policy still holds. There is one all-Negro house in a colored neighborhood.

Lexington, Ky., is also reported experimenting with admission of Negro patronage in its film houses.

(Two situations, above, were reported by the N.Y. Times.)

AL CAPONE ESTATE SUES ALLIED ARTISTS

Chicago, May 2.

A \$9,500,000 suit has been filed against Allied Artists and 33 individual exhibitors in Cook County (Ill.) Circuit Court for alleged appropriation of property rights in the production, distribution and exhibition of the film "Al Capone." Attorney Harold Gordon is acting in behalf of Mafalda Martore, administratrix of the Capone estate.

Following recent tack of similar cases, the suit avoids the usual "invasion of privacy" allegation and claims the "appropriation of property rights in the name, likeness and personality of Al Capone which accrued to his estate." Gordon, who also sued Desilu Productions, CBS and Westinghouse in 1959 for their presentation of "The Untouchables" on behalf of the Capone estate, says that he will argue that the Capone story is no longer current news and thus not in the public domain.

In a parallel argument, Gordon maintains that the Capone bio was used purely for "cheap sensationalism" and against the public interest. He will cite clippings from VARIETY and other publications in an attempt to show that the material allegedly appropriated was used in a sensational manner. One particular story that he will use is a VARIETY piece on a screening of the film at which reporters were frisked for weapons as part of the bally.

UJA'S GREENFIELD LUNCH

Larry Tisch Will Report on Trip To Israel

Irving H. Greenfield, Metro counsel, will be honor guest at a luncheon given May 24 at Manhattan's Essex House by the United Jewish Appeal of Greater New York. He's being cited for "philanthropic efforts" as past chairman (three years) of the Appeal's motion picture and amusement division.

Laurence A. Tisch, chairman of Loew's Theatres, will preside, and also will report on his recent trip to Israel where he looked in on the film-amusements "adopted" settlement of Hasolelim.

Variety Clubs International concluded its 34th annual convention here last week (28) with re-election of Edward Emanuel of Philadelphia as International Chief Barker (pres).

Other international officers voted a second term were Rotus Harvey, San Francisco; James Carrares, London; Ezra Stern, Los Angeles; and Ralph Pries of Philadelphia. Showmen's organization meets next year in Dublin, and set the '63 parley for Houston.

Earlier, it was announced to more than 1,000 delegates and their wives that VCI last year raised nearly \$3,000,000 to aid some 370,000 ill and handicapped children, and that this figure brought to more than \$83,000,000 the org's total contribution in 34 years to moppet betterment.

London tent received the annual Heart Award for helping raise over \$300,000 for various charities. Heart Citation went to the Las Vegas tent, and the third award to the Seattle chapter.

Stars who appeared during the confab included Joan Crawford, Gloria de Haven and Danny Kaye, latter awarded a special citation for his work among children of the world. Principal speakers were the Hon. Grant Stockdale, ambassador to Ireland, and John Teeter, exec director of the Damon Runyon Cancer Memorial Foundation.

ATLANTA 'WIND' REPEAT GOOD FOR 7 WEEKS

Atlanta, May 2.

David O. Selznick's "Gone With the Wind" blew out after seven weeks at Loew's Grand Theatre and made way for John Wayne's "The Alamo," which opened Friday (28). This pic will lock up Grand for another four or five weeks.

Meanwhile, Otto Preminger's "Exodus," Paul Newman-Eva Marie Saint starrer, is in its third week at Wilby-Kinney's Roxy Theatre and doing surprisingly good business despite contrariwise predictions on part of those who contended Atlanta would not take to this type film. It is a hard ticket run.

W-K's flagship, 5,500-seat Fox Theatre, does not have a picture this week, but it ain't dark—far from it. Monday (1) night it was "Turandot," opener in six-night, plus Saturday matinee, season of opera for Atlanta with town going gaga over presence of Metropolitan Opera Company here. Fox will light up its screen Sunday (7) with Walt Disney's "The Absent-Minded Professor," starring Fred MacMurray and Nancy Olsen.

New York Theatre

RADIO CITY MUSIC HALL

Starliner Center, CI 6-600

"PARRISH"

Starring TROY DONAHUE

CLAUDETTE COLBERT • KARL MALDEN

Co-starring DEAN JAGGER and Parrish's three girls

Connie STEVENS • Diane McBAIN • Sharon HUGUENY

In Technicolor from Warner Bros. and Gals NEW Stage Spectacle "TUERTO RICO HOLIDAY"

Get on the bandwagon

with the book all America
has taken to its heart

I Love You Honey,
But the Season's Over

By CONNIE CLAUSEN



"This is more than just a book of laughs about circus life. Miss Clausen is a good reporter with a perceptive mind. She brings to her pages a fascinating crowd of remarkable human beings, brave and pathetic, earthy and frank... This is broad entertainment, not just for circus fans but for everyone."

—MILES A. SMITH, Cleveland Plain Dealer

"Charming, entertaining and engaging... a model of its kind... I was completely won over by the delightful personal memoirs of this 'bally broad.'"

—AL MORGAN, N. Y. Herald Tribune Book Review

"Only every few years does a book with [this] impact come along. The last one that compares with it is The Egg and I."

—WILLIAM J. COUGHLIN, Detroit Free Press

"It is in the close-up scrutiny of her traveling quarters (and companions) that Miss Clausen excels... She pulls no punches in describing the spats, loves, whispered revelations and feminine foibles... her prose, as a rule breezy and colloquial, becomes moving and eloquent when she explores her own season's romance."

—ROBERT LEWIS TAYLOR, N. Y. Times Book Review

"A small literary miracle... packed with sparkling anecdotes, vivid and perceptive accounts... Miss Clausen's lively style is her own, yet it has the same kind of whimsical humor as Jean Kerr's Please Don't Eat the Daisies."

—DONALD KIRKLEY, Baltimore Sun

"One of the season's happiest literary flings."

—Chicago Daily News

\$3.95 at all bookstores now.

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HURRY, HURRY, HURRY!
3rd Large Printing
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SHEPPERTON STUDIOS

**WHERE
THE BEST
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ARE MADE**



**"THE GUNS
OF
NAVARONE"**

Columbia

**TUNES
OF
GLORY**

United Artists

**THE
GRASS IS
GREENER**

Universal-International

**SUDDENLY
LAST
SUMMER**

Columbia

**THE
Innocents**

20th Century-Fox

**Greyfriars
Bobby**

Walt Disney

**"I'm
All Right
Jack"**

British Lion

Dissidents Make NT&T's Board

Bitter Proxy Fight Ends With Len Davis, Phil Handsman Joining

Los Angeles, May 2. Leonard Davis and Philip L. Handsman, dissident stockholders in bitter National Theatres & Television proxy fight, were finally named to board of directors after nearly a week and one-half ballot counting, thus ending one of largest proxy battles in exhibition history.

Management, with a total share count of 1,641,847 (81% of voting), retains 10 members on board. David and Handsman scored 367,776 shares to seize their two posts. Remaining 6,000 votes went to Samuel L. Kurland.

Management emerged victorious in gaining continuance of Lybrand, Ross Bros. & Montgomery as indie auditors for company by vote of 1,475,276 against 282,115. Stockholders rejected opposition's plea for a review of matters affecting company by David Berdon & Co. by vote of 1,480,932 to 284,357.

Two directors who are being replaced by Davis and Handsman are Graham L. Sterling, who chaired the annual meeting at the Fox Wilshire theatre on April 11, and William H. Hudson. Sterling will continue as legal counsel, however.

Major points of issue in a brief press session with Davis and Handsman and NT&T president, Eugene V. Klein, following meeting's close April 19 concerned future participation by the company in management of National Telefilm Associates and a discussion of board chairmanship.

Company now has 38% interest in NTA, which was focal point of entire proxy fight, but it was pointed out that stock conversion of a \$4,000,000 note will give them in excess of a 50% and, thus, operating interest in near future. Whether they will expend activities in television direction and outcome of NTA is a major concern of Davis, but he declined to state his feelings on the matter more fully until further investigations can be made.

Klein said he would recommend

the post of board chairman be dropped and the executive officer be named single head of the Co., stating, "There is no need for two officers." Recent chairman, B. Gerald Cantor, who was target of derisive attack throughout proxy fight, resigned post on eve of race's outcome. Largest single stockholder, with 110,000 shares, Cantor retains his spot on the board, however.

Neither side expressed surprise at outcome of the race and Klein appeared confident that operating policies would not be changed. While Davis and Handsman are two against 10 on the board, the president said it is not a question of opposition and stated reliance on qualifications of members to work in best interests of the stockholders.

Davis said he hopes to be elected to the executive committee, currently composed of six directors. His chief concentration as a director, he said, would be to expand company's theatrical operations. However, he should interest in television activities, but said latter would depend on considerable future investigation.

Asked cost of proxy fight, Davis declined to give exact figure but admitted to a minimum of \$25,000. Stockholders would be asked to approve payment at next annual meeting, he said.

Board members re-elected, besides Klein and Cantor, are Joe Benaron, John B. Bertero, Samuel Firkis, William J. Friedman, A. J. Gock, Willard W. Keith, Richard W. Millar and Jack M. Ostrow.

Klein's Authority

Eugene V. Klein was reelected president of National Theatres & Television Inc. at first board of directors meeting (20) held following company's proxy contest. New directors, Leonard Davis and Philip L. Handsman, who won posts on board as result of the fight, were present at their first stock session.

Klein's recommendation that office of board chairman be abolished was agreed to by the directors. Thus, his continuance as president of company also makes him chief executive officer.

Neither Davis nor Handsman secured a seat on the executive committee, which went up to seven members from last year's six. A. J. Gock, Joe Benaron and John B. Bertero are newcomers on this committee, with B. Gerald Cantor, chairman of the board until his resignation Tuesday, and Graham Sterling being dropped from this group. Sterling was not re-elected to board by stockholders.

Company's entire slate of officers was re-elected. Sheldon Smerling is exec vicepres, with Alan May, v.p. and treas.; M. Spencer Leve, v.p., Laurence A. Peters, sec., and Paul F. Scherer, asst. sec. and asst. treas.

Some discussion centered about the question of participation in management of National Telefilm Associates and other television activities, but no decisions or policies were reported.

Variety Memorials Dooley

Miami Beach, May 2. Late Dr. Thomas Dooley, felled at 33 last year by cancer, was named posthumous recipient of the annual humanitarian award from Variety Clubs International at windup of organization's 34th annual convention here. Winner last year was Dr. Salk for his development of polio vaccine.

Selection of Dooley was made by a committee of over 125 editors, educators and religious leaders from various countries, who cited the doctor's "unforgettable fight against all kinds of difficulties to minister to the needs of suffering mankind."

Snarled in Michigan On 'Abolition'; State Police Not Auspices Anymore

Lansing, May 2. Dispute still rages here over screening of the Fulton Lewis 3rd documentary, "Operation Abolition" which Gov. John B. Swainson ordered State Police as such to stop showing to the public. Michigan Legislature twice has refused to approve a resolution asking U.S. Rep. Walter D. P., chairman of the House Un-American Activities Committee which "sponsored" the films, to address a joint session of the Legislature.

Swainson and church groups charge that the film, which purports to show Communist inspired student riots in San Francisco, distorts what happened, and why. On the other hand, leading Detroit and Michigan business executives argue that the film is not misleading and that it should be shown to any group that wants to see it.

Results of the wrangling so far are that the State Police are out of the exhibition biz and the film is being shown to many more organizations than it ordinarily would be because of the controversy.

The Fight in Hampshire

Manchester, N.H., May 2.

New Hampshire's two largest daily newspapers have started slugging it out, editorially, over "Operation Abolition," which is being given state-wide distribution by the Manchester Union Leader.

In an editorial entitled "New Low in Cowardly Sniping," the Union Leader charged that the Concord Monitor, published by James Langley, was "absurd" in its apparent opposition to the showing of the film before members of the New Hampshire Legislature.

The Union Leader claimed its Concord rival falsely implied that "only the John Birch Society and Bill Loeb (Union Leader publisher) favor distribution of the film."

Zanesville: Two Left

Zanesville, O., May 2.

The State Theatre, opened in 1912, has closed its doors. Two film houses, the Liberty and Weller, are left in downtown Zanesville.

State was operated under the name of Quimby Theatre, after ks builder, the late W. C. Quimby, for many years. It has been owned by Shea Theatre Corp. since 1940.

Fun in the Cemetery—Called Off

By ALBERT SCHARPER

Hollywood, May 2.

United Artists' three Coast field men—Bill Scholl, Pete Emmet and Dick Pritchard—quietly buried a ballyhoo plan they had elaborately concocted for UA's British horror import, "Dr. Blood's Coffin."

After hearing around for several days lining up tv and downtown daily press coverage for an attempted "sneak previewing" of pic at midnight in Rosedale cemetery, the latter got wind of stunt and made sure the gates have been securely locked and guarded after dark. It's all very well for Evelyn Waugh and other writers to kid funeral folkways out here, but not Hollywood.

Gimmick was that all mortician students in Southern California were to be invited. However, the So. Calif. Funeral Directors Assn., as well as the Mortuary Accommodation Service also got warned and disavowed stunt, so notifying tv stations and downtown dailies. Apparently the UA publicists feared to ask any cemetery for permission to pull stunt, and had hoped it might be staged at Rosedale sans attention until after coverage of stunt had been buried—in the papers.

Cause was not entirely lost, however. Scholl hired local model Louis Kent and had her pretend to be a member of cast of "Coffin," who aspires someday to "become the queen of all horror pictures." The flax bought her a wreath and whisked her out to Holy Cross Cemetery where she placed a wreath on the grave of Bela Lugosi. That story—played straight—made one downtown daily.

Inside Stuff—Pictures

Herbert S. Nusbaum, Beverly Hills attorney, and John J. Ash, independent field auditor for major film companies, have copyrighted a simplified form of sales contract and a requisition form now being made available to all distributors. Nusbaum for many years was associated with Metro's homeoffice legal staff under J. Robert Rubin, late general counsel, handling distribution matters. Ash also spent many years in the field as traveling auditor for Leo the Lion and lately had been with Buena Vista.

Simplified contract form eliminates six clauses in the standard contract employed by major distributors. It also can be used—one contract—for several years by adopting the requisition form for individual pic.

Republicans are again using show biz analogy to harpoon the Democrats. GOP National Chairman Thruston B. Morton had this to say in recent Atlanta speech: "The Academy Award people were guilty of a grievous oversight the other night. As choreographer of the 'Red Ink Ballet,' now set for a four-year run in the nation's capital, President Kennedy obviously deserved recognition. The big hit of this show is a skit called 'Banknotes in a Wind Tunnel.' This features Democratic budget director Bell as Kennedy's chief of 'Operation Outgo Unlimited.' In the wind tunnel number, Bell's lyrics are delivered against a background of spiked tranquilizers."

Whether because of its "Italian postcards" theme or what, "La Dolce Vita" experienced an inordinate demand for advance screenings, and Bill Doll had to arrange large special press showings for groups from Life, N. Y. Times, Look, Time, Hearst and others. These were in advance of the heavy schedule of screenings up to tonight's formal charity premiere at the Henry Miller, N. Y., last week. These screenings, also, were before the film had been titled and thus Mario de Vecchi, international sales manager of Astor Pictures (which has the U.S. rights), was doing a neo-Burton Holmes with off-screen dialog improvisations in lieu of the dubbing.

The Town Council of Oudtshoorn, a town situated in the southwestern district of the Cape Province, South Africa has sent cables to Spyros Skouras and Eddie Fisher suggesting that "Cleopatra" should be shot at Oudtshoorn using the Cango Caves as a studio.

They maintain that the Van Zyl's Chamber of the Caves is ideal for the purpose as it has excellent acoustic properties and natural air-conditioning. The environs of Oudtshoorn can fulfill all the requirements for filming facilities.

Los Angeles Times in past week accepted Paramount's ads for "World of Suzie Wong," bare thigh of Nancy Kwan and all. Last week the daily insisted on covering up Miss Kwan above the knee but, curiously, permitted the original art work to run when it was submitted by Pacific Drive-In Theatres. Par's Herb Steinberg protested, and got his way.

Because of Magna Pictures' tie with Rodgers & Hammerstein's "South Pacific" etc., George P. Skouras is active in the May 30 dinner at the Waldorf in honor of General Omar Bradley for benefit of the Eleanor Roosevelt Cancer Foundation, a \$125-plate affair. There is a Rodgers & Hammerstein Fellowship linked to Mrs. Roosevelt's pet charity. President Kennedy will make a N. Y. public appearance at this dinner.

Nostalgia triumphant centers in the private theatre of Dick Simonant at Toluca Lake (Calif.) where there is a four-manual, 38 deck theatre Wurlitzer organ. The fun is for a bunch of yesteryear movie palace organizers to get together and improvise accompaniments to old silent films.

There is a rapid rise in popularity of British comedies and thrillers in So. Africa which, no doubt, shows that audiences need something to take their minds off the daily worries and troubles.

Of the U. S. pic, "Ben-Hur" ran 48 weeks in Johannesburg and 12 weeks in Cape Town.

VARIETY review of "Gone With The Wind" clocked it at 217 minutes but MGM says it runs 220 minutes. In either event it's a shade longer than "Ben-Hur" (213 mins.) which closes at Loew's State April 23 to make room for "GWTW" opening there April 26.

UNITED ARTISTS' PRIZES

Soussa's Brazil Branch Wins—Germany, Hong Kong, Too

United Artists' Porto Alegre (Brazil) branch has won the grand prize in the company's 1960 international sales drive. Office, managed by Antonio Elias Soussa, topped 105 UA branches around the world.

Top cash award in the exploitation phase of the drive went to Germany, whose publicity manager is Karl H. Scheffler. The Hong Kong office, headed by Eric Kwok, won first place in the administration competition.

Alpersen Sues Melfords

Hollywood, May 2.

Edward L. Alpersen Jr. filed suit in Superior Court against Melson Pictures Corp., Frank and Raquel Melford for \$2,500 he claimed was "wrongfully" withdrawn in Italian lire from corporation's account by defendants.

Counterclaim was filed by Melford for \$10,591 plus 6% interest.

Don McDonald Hits Trail

Don McDonald, who heads U's national newspaper service, on his annual cross-country trek to talk up biz with amusement editors. He'll be on the road a month.

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WHAT'S WITH THE TV AWARDS?

Digges: 'No Dig That Peabody'

Samuel Cook Digges, member of the Board of Governors of the Radio-Television Executives Society, in a memo to the RTES membership last week, explained why the organization is withdrawing its support from Peabody, to wit:

"To review briefly the thought behind the dropping of the Peabody Awards and setting up our own RTES Awards, there was a feeling that our sponsorship of the Peabody Awards consisted merely of providing a hall, with all of the glory to Peabody.

"There was a feeling that the Peabody panel, on the whole, was not knowledgeable about broadcasting, and that many of its members were basically anti-broadcasting. Also, there were instances in past years of the Peabody panel being unduly subject to pressures, to which they responded, with the result that awards were given undeservedly in some cases, and in other cases deserving winners were by-passed.

"In general terms, there has been a bad history of organizations outside the industry granting awards. It is not logical that educators, community leaders, and newspapermen are better equipped to judge creativity in our business than are people in the industry."

Lots of Wide Open Holes on CBS

Sked; Only One Night (Sat.) SRO

Despite its generally bullish rating picture, CBS-TV has run into some snags in selling its fall schedule. Web, contrary to general belief, has less than 80% of its primetime schedule sold for fall and there's little indication it'll reach SRO status quickly. Probability is it will take two to three months more before an SRO is approximated.

It's hardly a panic situation for the network; rather, it's an indication that the sales market isn't quite as bullish as CBS itself believed. Of the remaining 20% of the schedule, CBS could quite likely sell off half in a matter of two weeks if it chose to sell minutes in all time periods. But the network has been holding out for alternate half-hour program sales in all but one unsold slot, and the number of such available bank-rollers appears to be less than the original CBS estimate.

Network's avowed policy is to restrict sale of minutes in prime hours to the 7:30-8:30 period, with everything else going the orthodox program sale route. That leaves only two shows on a minute basis, the new Thursday night "Frontier Circus," and the "Father Knows Best" reruns. Latter is two-thirds sold; "Circus" only has a few scattered short-term participating orders.

Rest of the sked, CBS felt, (Continued on page 62)

Bishop's P&G Gain Is 'Ichabod's' Loss

CBS-TV has a new hole in its otherwise solid Tuesday night schedule, created by the defection of Procter & Gamble from its alternate-week sponsorship of the Tuesday at 9 period. That's the timeslot slated for "Ichabod," the web's new Robert Sterling-George Chandler comedy stanza.

P&G and Quaker shared the time this season with the Tom Ewell show, and both indicated a willingness to renew until CBS informed them that "Ichabod" would get the slot. Both decided to study the new "Ichabod" format for awhile and then give CBS a final decision on renewal. Quaker then decided to go along with "Ichabod."

In the interval, however, the hassle between NBC-TV and Lever Bros. over the Joey Bishop show developed, and when Lever decided against buying Bishop on the Wednesday 8:30-9 spot following "Wagon Train," P&G immediately hopped networks and jumped into the breach. It was that Tuesday night CBS-TV money which P&G used to buy Bishop, and the sponsor notified the network it was pulling out last week.

CBS has several prospects to fill the slot, the most notable of which is AT&T, now flitting with the idea of moving into regularly scheduled programming, as opposed to its traditional (in tv) specials.

PPG Setting TV Budget

With an estimated \$2,600,000-\$3,000,000 to spend, Pittsburgh Plate Glass is mulling participation in some of NBC-TV's hourlong action-adventure stanzas next season and the alternate-half slotting of the new puffairs package, the half-hour weekly "David Brinkley's Journal."

Decision by PPG is due this week.

B&W's Quest For 'That Rarer 5th' Via Pubservice

With the majority of the '61-'62 web tv budget laid out for pure entertainment programming, Brown & Williamson, via Ted Bates agency, is holding out some coin in quest of a pubservice investment.

Cig firm and agency figure they're not reaching "that quintile of light viewers not touched by the action-adventure form" and would like to get that rarer fifth of the audience exposed to the B&W message.

Early consideration was CBS-TV's Sunday afternoon "Twentieth Century," which looked for awhile as though it would lose longtime bankroller Prudential. A B&W buy-in is still a possibility of the insurance firm decides to relinquish a half of the show.

Cig firm, however, figures it's getting some of the selective and with its major buy (two minutes a week of ABC's "quality" gunshooter, "Naked City," 10 to 11 p.m. Wednesdays, and is hoping for a similar catch with the fall-preempting ABC hour, "Bus Stop," 9 to 10 p.m. Sundays.

Otherwise, B&W is in for alternate halves of the ABC hours, "Surfside Six" and new "New Breed," and the same web's Saturday night bowling half-hour, "Make That Spare"; and alternate halves of the new CBS Saturday night hour, "Defenders," and "The Detectives," moving to NBC's Friday schedule in hour format.

The Saturday night buys represent a half-hour cutback for the cig company, which is probably the source of the leftover bagful of pubservice loot.

'Tall Man' Renewed

R. J. Reynolds has renewed on NBC-TV for half of the Saturday night half-hour, "Tall Man" Program, which in early April almost lost its 8:30 time slot to a replacement, is thus locked in definitely for next season.

Reynolds alternate-week buy was made via the William Esty agency.

INDUSTRY LACKS A SOLID SETUP

Now that the Peabody awards for 1960 are out of the way (Emmy doesn't strut her stuff until May 16) and with the Radio-Television Executive Society henceforth giving Peabody the brush to set up its own annual citations, there is mounting feeling within the industry as to the qualitative value and merits of all existing awards.

With the threat of still another go-round added to the list via RTES auspices and with overtures already initiated to perpetuate Peabody in the wake of the RTES sponsorship howout, there is a renewed realization that sooner or later the radio-tv industry will have to harness its resources and thinking with an eye toward the creation of a single set of objective awards that will have both meaning and prestige, and let the others go by the board.

When, a couple years back, Sylvia hit on the idea of dropping its annual awards, there was hardly a murmur of dissent. In fact in key industry quarters there was a general refrain of "bully for Sylvia." For too long the sentiment was shared that the sponsor of a national tv show, as in the case of Sylvia, hardly offered the appropriate auspices for award making.

The "left field" status of Peabody and its "rural Georgia" origination (U. of Georgia's School of Journalism in Athens) has for years occasioned eyebrow-raising within the industry (even though mentor John E. Drewry has had regional assists from so-called "experts"). At no time did they command unqualified industry respect, and in more recent years the prestige of the awards has been on the decline.

How effective the RTES awards can be is viewed as conjectural by virtue of its all-industry origins that could so easily lend itself to roll-rolling. Similarly with the Academy of Television Arts & Sciences-inspired Emmys which, for all the glamor attached to its annual tv showcasing (giving it the aura of a lowercase Oscar event), still lacks the seal of distinction.

The TV Guide awards are felt to be nothing more or less than a popularity (fill-in-the-coupon-and-mail-it) contest. (Nobody talks about the station manager who tried to buy up all the available issues of the mag in town for a blanket balloting for his favorite station's show.)

The Ohio State Institute hands out its awards so indiscriminately to everybody and his AM-FM-TV brother as to render them practically valueless.

Then, of course, there are the round-robin of peripheral kudos ranging from the Saturday Review to the Sigma Delta Chi awards.

Where the ultimate answer lies in terms of a qualitative award that will command full respect of the industry is debatable. Some would like to see a Pulitzer tag attached to them, and in fact overtures had been made to Columbia Univ. to sanction a complete radio-tv Pulitzer award unit with its built-in definitive seal of approval.

500G IN POLAROID COIN FOR ABC-TV

Polaroid is about to pour approximately \$500,000 into ABC-TV's coffers. It's buying into two half-hours, the Friday "Hathaways" and the Saturday "Leave It to Beaver."

Polaroid, through Doyle, Dane & Bernbach, is taking seven weeks in the Saturday 8:30 stanza and eight over 12 weeks in the Friday-at-8 half-hour.

In a special buy this summer (for the month of July), Lehn & Fink is going to invest in 19 ABC-TV participating minutes—in "Stagecoach West," "Roaring 20s," "Asphalt Jungle," "Naked City" and "Cheyenne." Agency is Geyer, Morey, Madden & Ballard.

Give or Take a Few '21' Lunches

NBC, CBS Radio Inch Into Black Ink, ABC, Mutual Still in Loss Column

By ART WOODSTONE

NBC Radio figures to turn a profit for the full 12 months of 1961 that won't disappear even if one of its salesmen overextends his expense charges at 21 Club. High web sources answer critics by insisting that the profit is not a matter of bookkeeping manipulation but is quite real.

Having in the last year or so narrowed its programmatic scope so that it, basically, consists of news (although there are some entertainment segs in the weekend "Monitor"), NBC Radio was able, in the fourth quarter of '60, to turn enough of a profit so that the full year, the web says, came out in black ink. Encouraging note today is that in May, with seven months in the year to go, NBC Radio already had 80% as much business as it did in all of 1960, assuring at least a small profit.

When the Friday night version of "Monitor" was eliminated and other time reductions were made in NBC Radio's recent history, the amount of advertising revenue fell off too. But the lowering of NBC costs is said to have been so much greater than the lowering of revenue that the profit margin increased in comparison to past financial performance by the radio web.

The profit, NBC reports, is without counting the return from the owned & operated radio stations. CBS Radio also claims a borderline profit (without o&os), but ABC Radio, which is close, and Mutual, also close, still report losses.

Two years ago, the industry was rife with speculation about the future of network radio. Reports were everywhere that one or another of the webs (most particularly ABC and Mutual) were going out of biz. The rumors—most of them anyway—have subsided, largely because all the radio webs have lessened the drastic losses of the years between 1953 and 1959.

In the bad years of network radio, the CBS, NBC, ABC and, in smaller measure, the former Mutual managements resisted dropping web feeds. Resistance was built up, mainly, as the direct result of what has been termed "corporate ego." Nobody wanted to be first in letting go of the losing (Continued on page 62)

All Black-&-White Season at CBS-TV

Despite RCA's upbeat forecasts for color television and the fact that other setmakers have begun to turn out tint models, rival CBS-TV will decrease the amount of colorcasting it does next season. In fact, it's likely the network will do no colorcasting at all.

Currently, CBS has no plans for colorcasts — not even the annual "Wizard of Oz," which is scheduled for monochrome next Christmas. This, says the web, is subject to change, but only if a sponsor is willing to foot the bill for the tint coverages or if suddenly tint circulation surps to the point where CBS might be missing the boat by refusing to tint up.

CBS has been cutting back on tint gradually over the past four years. During the current season, only "Wizard of Oz" and a Red Skelton special were tinted, plus a couple of Skelton's weekly shows. But CBS lost some coin on the "Oz" special in terms of not recovering the extra tint costs.

With the network now extremely cost-conscious and making every effort to widen its annual profits, it decided that tintcasting was a luxury which could be put aside completely until such time as circulation warrants its return.

Pat's Back

Sylvester L. (Pat) Weaver's back in television.

Now president of McCann-Erickson International, Weaver's reentry into video production is keyed to Gov. Nelson Rockefeller's upgraded politico activity, seen as an early portent for '64.

When Rockefeller showed up at the CBS studios in N.Y. last week to cut a tape for a 15-minute WCBS-TV program, Weaver was in the control room and running the behind-the-scenes tv show.

3 Webs Chew On Some Hefty TV Beech Nut Biz

One of the biggest chunks of still uncommitted tv coin—the \$6,000,000 to \$7,000,000 Beech Nut biz—finds all three networks casting envious eyes at the gum company. Most of it went to NBC last season, with Beech Nut buying into a multiple nine-show spread ranging from Shirley Temple to daytime.

However, the outfit stalled until August to make its '60-'61 commitments and thereby lost out on some of the more desirable properties. Webs therefore are pitching hard while there are still availabilities for next season, with CBS and ABC hoping they can lure away some of that NBC coin.

Question Tax-Free Status of TV Series, Politico Overtones

St. Paul, May 2.

A state legislator has called for a probe of the tax-free status given to a television series sponsored by the Minnesota mining industry. Questioning political motives of the series, state Sen. Karl Grittnor of St. Paul asked Minnesota Senators Hubert Humphrey and Eugene McCarthy and Rep. Joseph Karl to refer the matter to the internal revenue service for investigative action.

Grittnor objected to commercials included in the series which, he said involved tax legislation affecting the mining industry and currently being considered by state solons.

In letters to the three Minnesota congressmen, Grittnor wrote, "I believe that the FCC should investigate the commercial portion of these programs over the last year or so to ascertain whether or not the requirements for labeling politically motivated advertisements have been complied with."

Aaron & Zousmer's Special for NBC-TV

John Aaron and Jesse Zousmer, the former co-producers of CBS-TV's "Person to Person," are doing a one-shot for NBC-TV's new DuPont Sunday series to mark the 20th anniversary of the U.S.O. George Foster is writing the 60-minute stanza which will be aired next fall.

Aaron and Zousmer were brought in by NBC's boss of specials, Lester Gottlieb. Once the script is laid out, stars will be contracted.

'GE Theatre' Eyes Nichols & May, Weill Opera, Original Musicals

General downturn in specials will find "General Electric Theatre" abandoning the experiment it attempted with the one-hour and 90-minute one-shots this season, but there'll be no lack of exciting projects for the series as it starts its eighth year on CBS-TV next fall.

Instead of the elongated specs, "GE Theatre" producer Stanley Rubin will be doing a number of half-hour "specials," special in the sense that they will represent new approaches in format and content. For example, Rubin is negotiating with the Kurt Weill estate for rights to his folk opera, "Down in the Valley." He's also dickering with Mike Nichols & Elaine May for a half-hour "Evening with Nichols & May," to consist of a pair of sketches, either new or out of their catalog.

He's also planning a pair of original half-hour musicals—admittedly the "books" would actually be vignettes because he expects the music to take up at least 10 of the 24 minutes of showtime. Rubin frankly admits the only reason he's doing musicals is that Dinah Shore has moved out of the competing NBC slots; he figures they'll do well against such competition as "Bonanza" and "Bus Stop," but didn't make much sense vs. Dinah.

There's more programming of a "special" sort of nature on Rubin's "GE" agenda. He's planning a trilogy of dramas, not a three-parter but three separate shows with the same theme—a drama of the problems of a minister in these troubled times. He's approaching Herman Wouk to do the Jewish play, Emmett Lavery the Catholic and Hartsell Spence the Protestant.

As a carry-over and expansion from an experiment this season with what he calls "contemporary problem dramas," Rubin is also planning 10 such entries for next season. Last year's entries, one on high-school dropouts with Edward G. Robinson and one on paraplegics with Ida Lupino, not only

(Continued on page 54)

Stravinsky 'Noah' Ballet Set for CBS

"Noah and the Flood," Igor Stravinsky's original ballet score to be choreographed by George Ballanchine, will be taped by CBS-TV in late August or early September for airing in the '61-'62 season.

Work was commissioned by the network over a year ago and represents Stravinsky's first attempt to compose for television; similarly, it marks Ballanchine's first new work to be choreographed for tv, although he's done video stunts before in adapting standard works for the medium.

Network has set the taping date and has also signed Kirk Browning to direct the telecast. Browning is one of the top directors of serious musical drama in tv; he pioneered the directing of the NBC Opera Co. in its earliest works, both of standards and new operas.

As Stravinsky originally envisioned the work, the score was to run about 26 minutes. However, now the completed work runs to 44 minutes, and CBS-TV will present the ballet as a one-hour special. Stravinsky will conduct the orchestra himself—no specific musical group to be used, but selected musicians from several orchestras.

The New York City Ballet Co., with Ballanchine directs, will comprise the cast. Soloists will be drawn from among the top artists in the company. Ballanchine is currently at work on the choreography and selecting the soloists. "Noah and the Flood" is one of about eight major cultural projects which CBS mapped out a year ago. Most of them fell by the wayside, either because of cost, lack of availability of the key artists or decisions that the concept wouldn't work out. "Noah" is the first to come to fruition; the other, a new musical drama by Gian-Carlo Menotti, is still in development.

Davis' WBC Shift

Gordon Davis has become west coast manager of WBC Productions Inc., a unit of Westinghouse Broadcasting. He's giving up his job as general manager of WIND, in Chicago.

Replacing him as boss of WIND is G. E. Edl Wallis, now g.m. of WOVO, the WBC radio station in Fort Wayne.

RCA Volume Hits Peak But Net Off, Annual Meet Told

While RCA had the best quarter "in terms of volume" (about \$500,000 better than any one previously) in its history, company stockholders were told yesterday (Tues.) that the net profit for Jan.-March of \$12,000,000 after taxes was 8% less than the record first three months of 1960.

First quarter in 1961 hit \$361,700,000 in sales compared with \$361,200,000 in the first quarter of last year. Earnings by RCA in the first quarter were 68c per share, compared with the 85c in the same quarter in 1960, when, according to RCA prexy John L. Burns, "a substantially smaller number of shares were outstanding."

Burns told the annual gathering of RCA stockholders in a large studio of NBC's 30 Rockefeller Plaza headquarters in N.Y. that despite the decline in after-tax earnings, company's whole-year profit expectations are "optimistic."

But there was a note of counterpoint to the general aura of bullishness at the RCA stockholders' conclave. From the floor came the comments of a spokesman for the union of RCA engineers in Camden. He charged that several engineers for the company, with tenures of from 17 to 33 years, had been discharged when the old Cherry Hill plant was closed by RCA and many of the men moved to new headquarters.

"These men," it was asserted, "were harshly used in the name of profit improvement." Burns answered, "We cannot always fit (employees) into the new pattern, particularly if they refuse to move."

The engineers' spokesman at the stockholders' meeting then said that most of them were most willing to move to the midwestern plant set up to supplant Cherry Hill, but were discharged instead for "intermittent periods of time." At this

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10 Seconds That Shook the Industry

Adoption of 42-second nighttime station breaks by all three networks looked assured this week, in the face of publicly announced concern over possible triple-spotting by FCC Chairman Newton Minow 10-second increase in spot availabilities will not in the end increase station revenues after all.

Despite continued protests by advertisers and agencies and 4A's, ABC-TV last week is said to have spoken the "final" word on the subject—it intends to go ahead with its plan. CBS, which had been hoping ABC would back down, now seems convinced that the extended breaks will be a reality and is proceeding to implement such breaks on its own network, though it doesn't expect to finalize its plan in time for this week's affiliates' meeting. NBC has indicated that if CBS moves, it too will go along.

Meanwhile, Minow said that while the additional station break time doesn't appear harmful, he feared that if triple-spotting became widespread as a result, he might recommend FCC curbs on the number of consecutive commercials a station could telecast. Possibility of triple-spotting is

Goodson-Todman Won't Take Vegas Show Killing Lying Down; 200G Loss

Las Vegas, May 2.

Harris Katleman, west coast vicepres of Goodson-Todman Productions Inc., says that protests from a "handful" of local businessmen apparently has killed the "Las Vegas Beat" tv series, but the producers do not intend to take the \$200,000 loss "lying down."

Katleman said that two sponsors who had purchased the show on the strength of a pilot filmed here in January had now pulled out. "It's a catastrophe," he said about the present status of "Beat."

A committee of Chamber of Commerce members approved the script, according to Katleman, "then we spent \$200,000 making the pilot—and it turned out great. We'll not take the loss lying down—we'll try to sell it as a tv series first, then make a feature picture out of it." He added that Goodson-Todman may take legal action against the persons responsible for "killing" the show.

'Brinkley Journal' Snags \$1,300,000 Douglas Fir Coin

Douglas Fir Plywood Assn., a relative stranger to network television, is going to spend no less than \$1,300,000 next season on NBC-TV's "David Brinkley's Journal." Outfit, homing in Tacoma, Wash., is in for a 13-over-26-week ride. Wednesdays on the 10:30-11 p.m. news show, and may take more stanzas, if Pittsburgh Plate Glass doesn't firm up an order for alternate weeks (see separate story).

Once before in network video (1958, in NBC's "Home" show), Douglas Fir decided to move back in an effort to counteract the heavy merchandising guns of the steel and aluminum industries with which wood products are highly competitive. Once that was established by Douglas Fir, it was beset by offers from all three tv webs. ABC has offered Churchill half-hour reruns but no time slot that the sponsor's agency, Cole & Weber, found satisfactory. CBS came up with "Eve's Witness to History," but the broadcaster went instead for the NBC offering, the new Brinkley prime time.

Walter (Tolly) Tolleson, the NBC salesman in the northwestern U.S., closed the deal through the web's Frisco office.

It is understood that Douglas Fir initially sought to underwrite web specials, but its budget couldn't be stretched to cover them.

but one of the objections to the extended break voiced by advertisers and some network personnel. Another major beef is that with all three networks adopting the extended breaks, nobody would benefit. Action, the theory goes, is not likely to increase the total amount of spot money in television in itself; what will happen, therefore, is that advertisers currently in weaker ad agencies will simply move their business up to the newly-created openings next to higher-rated shows, with the weaker ad agencies simply going begging for business. Or, if even the weaker agencies prove more efficient than other areas such as daytime, the latter will suffer as advertisers yank daytime spots and move them into nighttime.

It's a case of robbing Peter to pay Paul, say the agencies. And also, some are beginning to wonder if two 20-second consecutive spots won't prove harmful to the impact of the agency itself. Will the value of the agency currently utilizing one 20-second spot and one 10-second ID be less with two 20's, they ask.

Regardless of the qualifications (Continued on page 60)

MM Also Means Mucho Money

NBC-TV already has some \$100,000 invested in the projected Marilyn Monroe special—a tv adaptation of Somerset Maugham's "Rain," without even any assurance that MM will fulfill her promise to do the show.

Whether or not the special goes on, the network is committed to a \$25,000 fee to Rod Serling for the tv adaptation. There's another \$25,000 purportedly involved in acquiring the tv rights. Remainder of the thus-far committed coin has been siphoned into below-the-line scenery costs and the pacting of agent Ann Marlowe as exec producer. All this, of course, is minus Miss Monroe's fee, the remainder of the cast and the production itself.

The only questioning remaining—will MM do the show? NBC thinks she will.

British Performers Threaten To Strike TV Unless Fees Are Hiked

London, May 2.

TED YATES JOINING BRINKLEY AT NBC

Ted Yates is quitting Metropolitan Broadcasting as the exec producer in public affairs to join NBC-TV as producer of the Wednesday prime time "David Brinkley's Journal." He'll be leaving N.Y., where he's been the last several years, to return to Washington, homebase for the new web pubafair stanza.

Yates, onetime production partner with Mike Wallace first at WABD (now WNEW), then at ABC-TV, will continue maintaining his tieup with writer Ben Hecht. The two men are collaborating on a Broadway musical.

Producer has made a deal to work exclusively in radio and tv for NBC. Brinkley's stanza is slated next season for a 10:30-11 anchorage. Several years ago, Yates worked for NBC in Washington, where he first met Brinkley.

British actors and vaude artists are threatening television with a big talent switchoff—unless program companies agree to pay them fees more in line with audience ratings for tv shows.

Strike threats—which could halt live tv if carried out—came at the annual meetings of Equity, the actors' trade union, and the Variety Artists' Federation.

At the Equity meeting more than 300 thespians unanimously backed a resolution calling for a new tv pay structure.

Asked Terence Soall, member of the cast of tv skits "Knight Errant" and "Spy Catcher," "How fare are we prepared to go? Are we prepared to withdraw our labor?"

Said Equity's general secretary Gerald Croaswell: "It is not always wise to produce one's whole armory in front of the enemy, but the answer is 'Yes.' His reply was cheered by the meeting which gave full support to the Equity Council—acting for 9,676 members—in any action thought necessary."

Some action has already been taken by the Council which has prepared a pay-by-points scheme for the commercial tv companies' consideration. This brings the box-office factor into the fees scale by a points-rating for each company, based on the potential audience in the area it serves. These audience potentials are the basis for the advertisement rates charged by the companies.

Present minimum for a performance in a commercial tv play is around \$30, though top actors may get up to \$440. Under the points plan some thespians would get a four-fold pay rise.

For the moment, BBC Television—which is financed from viewers' license fees and earns no advertising revenue—is not being approached by Equity. For an appearance in a BBC play, actors may earn a minimum fee which is about \$3 less than that paid by commercial companies, but Equity hopes that a pay-rise on the commercial stations may be followed by a similar up-rating by the BBC.

Proposing the new pay deal resolution at the annual meeting, actor Andre Morell said: "Since the inception of television the payments made to actors have been based neither on justice, nor equity, not on reason, fact or worth. The only basis has been not how much should the actor in fairness be paid, but how little he could be bamboozled into accepting."

Because the large majority of actors earned an extremely precarious living and would rather be working at something however ill-paid than not work at all, they had

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Colgate's Spread: Cross-the-Board

Colgate-Palmolive has inked in its fall network program schedule with a spread of buys that covers every night in the week on either NBC-TV or CBS-TV.

Soapery's around-the-sked bankroll includes: Sunday, CBS-TV's "Ed Sullivan Show"; Monday, NBC's "Thriller"; Tuesday, CBS' "Dobie Gillis"; Wednesday, CBS' "Checkmate"; Thursday, NBC's "Outlaws"; Friday, NBC's "Detectives"; Saturday, CBS' "Perry Mason."

The CBS outlays represent major buys. The NBC bankroll is for minute participations.

All-Silent Pic Spec

Hollywood, May 2.

An all-comedy spec featuring slapstick passacces based on silent pic sequences is being prepared for tentative New Year's Day airing by Joe Flynn, regular in the upcoming "Joey Bishop Show" vidpix series. Spec will be made through Gomaco Productions facilities.

Flynn's projected show will cover routines of such comedy greats as Charlie Chaplin, Laurel & Hardy, Buster Keaton and Ed Wynn. He'll appear in the spec, and is currently lining up comics suitable for the type of humorous characterization needed.

NAB PRESENTS 'TOGETHERNESS'

Shortage of Good Hour Shows

There's a shortage of 60-minute network programming for next season—that is, acceptable programming. The squeeze is particularly evident at NBC, which, even more than ABC, is going whole-hog for the hour form in a wholesale downgrading of half-hour entries.

When, last week, NBC decided it would lop off the Monday evening 7:30 to 8:30 "The Americans," the scarcity of replacement product invited the suggestion to expand "Celebrity Talent Scouts" into hour form, with a resultant pitch to agencies for next season. (Only two weeks before "Talent Scouts" lost out as a half-hour summer filler for R. J. Reynolds.)

The shortage of good hour shows also resulted in NBC's decision to expand the Robert Taylor detective series to 60 minutes for a Friday night 8:30 to 9:30 slotting next season (even after the Taylor series in half-hour form had been bumped from the ABC-TV sked.) Similar shortage resulted in NBC's decision to go with the hour Friday circus series.

ABC's been having its share of shortage problems too, as witness the proposal to dovetail the brace of Goodson-Todman half-hour shows, "Rebel" and "Yank" into an hour showcase.

Chi WBBM-TV's 'Think Big' Designed To Upgrade Station's News Image

Chicago, May 2.

The way WBBM-TV veep Clark George figures it, there's no better way to make a tv newscaster feel (and perform) like a legitimate newsman than to send him periodically to places where the news happens. It obtains as much on the local as on the network level, he feels, and therefore George has been authorizing a number of "network-class" news jaunts for his principal on-the-air personalities, Frank Reynolds, Carter Davidson and Fahey Flynn.

Reynolds, for instance, is currently on a 15-day tour of Central and South America, traveling with a camera and sound crew to Ecuador, Chile, Peru, Argentina and Brazil. Station describes it as being "in cooperation with President Kennedy's program, 'Alliance for Progress,' to strengthen the good neighbor policy," but of course the main purpose is for Reynolds to bring back documentary footage on the political and economic climate of the countries he visits.

At least two prime time specials are expected to come of it, but in additional Reynolds will have acquired useful background for those news rumblings—current and anticipated—in Latin America. Moreover, and this may prove the lasting benefit, his image as a newsman is bound to be enhanced, affecting the "reliability" of his noon and 6 p.m. newscasts, so far as Chicago audiences are concerned.

Not the First Time

This isn't the first time that Reynolds will have covered a story of international importance firsthand. On the station's behalf, he traveled in Eisenhower's entourage during that tour of the Far East last year, getting to Japan in time for the ruckus that kept the President out. Also he was assigned to each of the Presidential candidates during the campaigns, switching off with colleague Carter Davidson.

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Big Olds Splurge On Garry Moore

Full-hour clients aren't easy to come by these days, even alternate-week sponsors. But CBS-TV this week succeeded in snapping one of them. Oldsmobile, to a full skip-week hour despite some formidable obstacles set in its path though subsequently removed.

Effective in the fall, Olds will sponsor alternate weeks of the Tuesday night Garry Moore show. Deal brings the show back to SRO status, with R. J. Reynolds and Johnson's Wax sharing the other half. Olds will replace Plymouth, which is bowing out after having sponsored the full skip-week this season.

Deal firmed up quickly after Moore withdrew his opposition last

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B'CASTERS PREP FOR D.C. MEET

By LES CARPENTER

Washington, May 2.

A mere year has sent lots of water rushing under Potomac bridges since the last time the National Assn. of Broadcasters convened. There is today a new U. S. President, NAB president and Federal Communications Commission chairman.

Broadcasting, painfully in its blackest hour 12 months ago in the wake of scandals, made a miraculous recovery by strutting its public service capabilities through the 1960 campaign and election. Although troubles will apparently be ever present on the D. C. circuit, they are fewer in number and the air is clearer in advance of the 39th annual NAB convention.

Some 2,000 radio-television executives and engineers are set for the yearly togetherness routine in Washington May 7-10, with the Shoreham and Sheraton-Park Hotels as headquarters.

President John F. Kennedy, who agrees with the industry that tv contributed mightily to his election, will give the dignity and prestige of his presence at the opening general assembly Monday (8) and is expected to speak briefly.

Although this is the glossiest item on the impressive program laid out for the sessions, perhaps the two most awaited speeches will be those of NAB prexy LeRoy Collins, the new industry leader whose talks feed broadcasters' spinach and rutabaga rather than ice cream and cake, and FCC Chairman Newton D. Minow, who wants to see radio-tv execs pay as much attention to the public interest as the profits statements.

Both speeches are slated to deal heavily with broadcasting's responsibilities.

Minow and FCC, rather than Congress, which was the case a year ago, hold the key to the closet of broadcasting troubles in D. C. Tougher FCC regulations on the industry and a general closer watch on broadcasting are in store. Option time seems a dead duck, although contracts now in existence will probably be salvaged.

Collins will keynote the convention at the Monday (8) luncheon. Minow will address the Tuesday (9) luncheon, and Secretary of Health, Education and Welfare Abraham Ribicoff will speak at the Wednesday (10) luncheon.

A reception for Senators, Congressmen and other Government leaders is on the docket for Tuesday evening, and the final banquet Wednesday will be a good-time affair with entertainment provided by Broadcast Music, Inc.

Justin Miller Award

NAB's 1961 Distinguished Service Award will be presented Monday morning to Judge Justin Miller, former NAB president and board chairman, in recognition of his long and valued service to broadcasting at the same opening general assembly to be attended by President Kennedy.

Collins, who was permanent chairman of the 1960 Democratic National Convention Los Angeles where Mr. Kennedy won the Presidential nomination, will introduce the Chief Executive, with Dwight W. Martin, WAFB-TV, Baton Rouge, La., board chairman, presiding. Martin and Merrill Lindsay, executive v.p., WSOY-AM-FM, Decatur, Ill., are convention committee co-chairmen.

FCC's Q&A

Other highlights of the management program include: All FCC commissioners will participate in a question and answer session.

A labor clinic with emphasis on contract negotiations, contract language and other problems broadcasters face.

—A telescoped version of West-

(Continued on page 62)

Femmecasters Set for Their Own Pre-NAB Convention; 'Unfixed Quiz' Starring D.C. Biggies in Spotlight

Washington, May 2.

It's ladies first, conventionally speaking, with the American Women in Radio and Television, more than 1,000 delegates strong, moving into Washington for the annual confab of femmecasters Thursday (4), just ahead of the National Assn. of Broadcasters yearly gathering here on Sunday (7).

For the women of the industry, it is a "birthday" convention—their 10th—and AWRT's prexy, NBC's Esther Van Wagoner Tufty, ordered her program planners to use imagination.

"If it could happen any place else," declared "the Duchess," as Mrs. Tufty is known to her subjects, "it doesn't belong on a Washington convention."

The program, as a result, tastes succulently of Washington, with such flavoring as the White House, Perle Mesta and tours of embassies.

NAB prez LeRoy Collins will sound the convention keynote at the Thursday night banquet after a cocktail bash hosted by the networks. Mrs. Mesta, who has had some experience at it, will serve as hostess for the tables of celebrities who are being invited to the dinner. VIPs will be spotlighted and introduced by Ann Corrick of Westinghouse Broadcasting, first woman prexy of the Radio and Television Correspondents Assn. here, and Patty Cavin of WRC, Washington.

A Washington multiple news conference is on the Friday (5) agenda, with several government highrups standing by to expose themselves to an un-fixed quiz show. To be given the Q-A by AWRT members, who can make tapes if they wish, are Secretary of Labor Arthur J. Goldberg; Senate Democratic Leader Mike Mansfield; the newest woman Senator, Maurine Neuberger (D-Ore.); an expert on Africa, Rep. Frances P. Bolton (R-Ohio); and William Moyers, acting director of the Peace Corps, in the absence of Sargent Shriver, who's abroad.

C. Wrede Petersmeyer, Corinthian Broadcasting prez; Commissioner Rosel H. Hyde of the Federal Communications Commission; and Sen. Ralph Yarborough (D-Tex.), chairman of the political broadcasting subcommittee of the Senate Commerce Committee, will make up a panel for discussion of

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'Price' SRO, NBC Snags Drug Coin

With several other potential bankrollers in line for the alternate-half availability in "Price Is Right" next season, NBC-TV gave it to American Home Products. Bankroller joints with P. Lorillard, a carryover from this season, in the giveaway stanza's upcoming Monday-8:30 slot.

Lever Bros. held onto its share in "Price" until two weeks ago, when it walked away from NBC-TV in a pique. Web and sponsor hassled over what stanza was to replace "Price" when it leaves its current Wednesday time period, and NBC won with Joey Bishop and lost a sponsor in the process. Because it lost its argument over Bishop, after the choice "Wagon Train." Lever didn't want "Price" in its new berth either, so it quit both spots.

Procter & Gamble, an arch rival, replaced Lever in Bishop, and with American Home now in "Price," both shows are again SRO. Big division of American Home is Whitehall Pharmaceutical. NBC reportedly seeks more biz from that direction, since Whitehall is a big participating advertiser.

NBC-TV Dressup Of Formats On Holdover Shows

Spring Byington, once tv's "December Bride," is going western next season as a regular on NBC-TV's Tuesday hour, "Laramie." Introduction of the veteran femme performer is part of the network's plan to attract more female viewers to some of its action stanzas.

Besides Miss Byington, "Laramie" will also get the services of Dennis Holmes, a boy thesp, in an appeal to a wider "family" group. Like "Laramie," the Thursday "Outlaws" hour is in line for a refurbishing—also to get a greater distaff quotient of viewers: Barton MacLane is going to be dropped at the end of this season, and a new, younger actor (unchosen) will take his place as lead on the 60-minute western.

These decisions and others came after NBC-TV program boss David Levy met with producers and Web Coast officials recently in Hollywood.

For instance, "Thriller," evidently in line with NBC's desire to lessen "unnecessary violence" next season, will go in more for spook themes and "go less on violence."

As for "Alfred Hitchcock Presents," this Tuesday half-hour in '61-'62 will go it easier on the twist O. Henry-type endings and increase "shock stories." Hitchcock is said to feel he's sloughed off the horror yarns this season and wants to return to them. NBC and producer-host Hitchcock made a distinction between shock shows and violence shows.

Bob Newhart, as has been reported, is getting the Wednesday-10 slot on NBC next fall, and the web decided to give the comedian a running cast of characters a la the crew for the late Fred Allen's "Allen's Alley," thus giving the half-hour weekly stanza a minor taste of the situation comedy format but still maintaining Newhart's staple which is storytelling. (Stanza, it's understood, will probably come from New York.)

One other change on the books for next season is the padding that the cast of the expanded (from 30 minutes to an hour a week) "Wells Fargo" is going to receive. Besides retention of Dale Robertson as lead, "there'll be another lead, a man in his 20s (as a further lure to the ladies), plus four or five more regular performers in the Saturday night western."

Emmy Nominations

Nominations for awards in 24 categories were announced yesterday (Tues.) by the Academy of Television Arts & Sciences. Emmys will be announced via NBC-TV May 16.

Among categories this year is a "Program of the Year" award, with "Arista Time," the NBC convention coverage, the Danny Kaye special, "Macbeth" on "Hallmark Hall of Fame" and NBC's Sacco-Vanzetti two-parter as the nomi-

A Matter Of Faith

Not too many weeks ago, a golfing enthusiast we know was rained out of his customary Sunday afternoon match (any smoker can tell you that matches don't work well in the rain), and found himself watching NBC-TV's Religious Program for the very first time.

As an avowed non-believer, he'd never had the slightest interest in religion, but he stayed with this particular show right to the finish. For, instead of some somber preachment his preconceived notions had led him to expect, the half-hour was a delightful musical satire about a cog-like office worker's desperate quest to express his individuality.

Since then, our golfer friend has made it a point to catch other programs in the series—even on clear days—and he's found them to be among the most exciting and creative offerings in all television.

Does this verdict prove there are no atheists in a sand-trap? Hardly. But it does show the variety of ways in which a religious idea can be set forth brightly and convincingly on a TV screen.

The vehicle can be, and often is, drama. Or modern dance. Or folk singing. Or a documentary filmed either here or abroad. But whatever the format, it must have the magic of good theatre, for even the noblest of motives doesn't excuse a television program from being a bore.

Thus, to use drama as an example, our religious program has featured original scripts from such fine writers as Henry Denker, Morton Wishengrad, Rod Serling and Pulitzer Prize winner Paul Horgan; and the casts have boasted such names as Sir Cedric Hardwicke, Judith Anderson, Charlton Heston and Theodore Bikel.

BUT THE SERIES hasn't been content merely with matching the professional quality of big-time, commercial shows; it's also sought to make its mark as an innovator.

Dramatic readings, for instance, are now a fairly familiar sight to TV audiences ("have lectern—will travel"), but the NBC Religious Program was the groundbreaker in this field 'way back in 1952 with an inspired presentation of "The World of Sholem Aleichem."

Two years ago, the series became the first of its kind to present original, half-hour operas. In cooperation with Catholic University, of Washington, D. C., it staged a quartet of specially written works that included "The Juggler," "The Cage," "Dolcedo" and "The Decorator."

Almost seven years earlier, it brought viewers the first adaptation of "The Diary of Anne Frank"—several seasons before the stage and screen versions of the book were presented before the public.

And, in 1957, when the program's production unit went to Rome to make the four-part documentary, "The Eternal City," it marked the first time in TV that a religious series had undertaken to make films overseas. Since that time, Executive Producer Doris Ann and staff have made documentaries in Brazil, Israel, England and Russia.

LAST SUNDAY'S "Report from Moscow"—filmed by NBC in cooperation with the Southern Baptist Convention—brought viewers pictorial and musical excerpts from half a dozen services in the Moscow Baptist Church.

There was no mistaking the admiration felt by Soviet movie-men for the superb camera work of NBC's Joseph Vadala. The bear-like embraces he got from them just after they saw the rushes couldn't have been more impassioned if Van Cliburn had played the documentary's background score.

The Sunday-afternoon religious series is called "Frontiers of Faith" when it's produced with the National Council of Churches; "The Catholic Hour" (with the National Council of Catholic Men); "The Eternal Light" (with the Jewish Theological Seminary of America); and

"The Southern Baptist Hour" (with the Southern Baptist Radio and TV Commission).

The very able directors of the Sunday program—which continues an unbroken tradition of religious programming begun by NBC in the pre-television 1920's—are Martin Hoade and Frank Pacelli. Of enormous help to them is the fact that the faith-group representatives cooperating on the shows are people well-schooled in the history and techniques of the dramatic arts.

This Sunday, for example, marks the first of four successive "Catholic Hours" devoted to the exploration of great themes in plays, and the host-commentator will be Rev. John Walsh, S.J., Marquette University's director of drama.

On each of the Sundays, Father Walsh will introduce and analyze one scene from a classical drama and another from a contemporary work with a similar subject. The first program (with a splendid cast headed by Sam Wanamaker and Mildred Dunnock) will examine Sophocles' "Oedipus Rex" and Pastor Guenter Rutenborn's "The Sin of Jonah."

Drama and religion, as Father Walsh will be reminding viewers, have never been strangers. The fact is that all theatre—whether Oriental, Greek or American—has its origins in religious ritual, even if "The Rhinoceros" does seem a far cry from a Roman mass of a thousand years ago.

The connection between religion and the theatre is still quite substantial. If further proof be needed... breathes there a playwright with soul so dead who's never sent up a prayer or two in New Haven?



CBS Films Has Batch of New Syndie Product in Bid to Beat Doldrums

CBS Films convenes its annual two-day sales meeting in N.Y. today (Wed.) with its brightest sales and product picture in nearly two years. In the face of a tough syndication market the CBS vidpix subside reports a sharp sales spurt over the past four months and at the same time has a fistful of new-to-syndication product ready for next fall.

Biggest item on the new product list is "December Bride," with a total of 157 episodes to be laid out for syndication. It's the first big comedy show suitable for striping in some time. Also on tap is "Wanted—Dead or Alive" reruns, 94 of 'em. along with this year's "Angel" reruns and a new cycle of 26 "Deputy Dawg" shows.

At the same time, the company is boasting a sales increase of 90% for the first four months of the year over the comparable period in 1960. For further comparison, the new four-month level actually tops by 2% the same period in CBS Films' alltime peak year of 1959. Sales drive was a special effort to whip the company out of the doldrums.

Sales upsurge was achieved with little new product to sell, only the "Dawg" and "Heckle & Jeckle" cartoons and the "Flying A" western library, plus the overall CBS Films backlog. Now, with a flock of new shows on tap, all for fall airdate, the prospects look rosier than they have in quite some time.

Besides "Bride," "Wanted," "Angel" and the new "Dawgs," there's still a good chance of a second-year cycle on "The Brothers Brannagan" and the strong possibility of one and perhaps two first-run syndication stanzas. In that case, new product activity for the company could hit an alltime peak.

"Bride" was filmed by Desilu and represents CBS Films' first comedy stanza with striping potential in four years. Its last was "Our Miss Brooks." "Wanted" was a Four Star stanza but CBS controlled rerun distribution. "Angel," of course, is the company's own show.

'Play Of the Week' Unit Furloughed

In light of the expected sale shortly of WNTA-TV, Newark-N.Y., to the educational group, station is going on an abbreviated telecasting day. Not directly tied with the sale, but related to it, is the shrinkage of the NTA Productions unit, headed by Worthington (Tony) Miner.

Let out of the production unit were such producers as Lewis Friedman and Jack Kune, number of production assistants, and Budd Wilds and Bernie Lippman of technical operations, as well as other members in the unit. "The Play of the Week" is off the air for the summer.

Miner said the unit will be rebuilt after the summer. Current plans call for the production of 26 dramas for "The Play of the Week" next season. Miner stated that his unit would return to production until the middle of August and he'll just have to take his chances on rehiring. Last year, he said the unit wasn't furloughed because of "P" or "W" productions continued until the middle of June and started again for the new season in July. Marc Merson has been retained as director of new projects for the unit. Very few others escaped the furlough.

New Monday through Friday schedule for the station, effective May 8, calls for a 3:30 sign on. "Betty Furness: At Your Beck and Call" has been shifted from daytime to nighttime, running from 9 to 10:30 p.m. "Picture of the Week" titles include "Laughter in Paradise," "Made for Each Other," "Hitler's Children," "Dillinger," and "Babe Ruth Story."

Saturdays, starting May 13, features will be telecast from 12 noon to 6 p.m. Sundays will open at 10 a.m. "David Susskind's Open End" continues at its regular Sunday at 10 p.m. slot.

7 Arts' 79 Markets

Seven Arts Associated, clicking with 18 deals within the past month on the Warner Bros. post-50 package, has sold the 40 films to 79 markets to date.

Roster of new stations buying includes: KOTV, Tulsa, Okla.; WTRF, Wheeling, W. Va.; WBTW, Florence, S.C.; KHOL, Kearney, Neb.; and WTOL, Toledo.

In addition to the "Films of the 50's" package, KOTV bought 10 special features and WBTW six special features. WOR-TV, N.Y., inked for a 57 horror special, "The Cosmic Monsters," dealing with the takeover of the world by insects.

Burr's Global Tour To Plug CBS Show A Unique TV First

What's believed to be the first international public appearance tour solely to plug a television series will be undertaken in June by Raymond Burr, star of CBS' "Perry Mason" series. Burr will undertake what amounts to an around-the-world trek to plug the show in six of the 24 countries in which it is telecast.

Burr will plane for Australia June 10 and will hit at least three cities there before moving on to Japan. Then he flies to Europe, visiting London, Stockholm, one key city in Germany (still undetermined), and Rome. Entire tour is expected to take about a month; Burr must then return to the Coast to start production for fall.

In the past, tv stars have done overseas p.a.'s on their shows, but usually in connection with a theatre or nitery booking in the country involved. Burr's stint is believed to be the first actual p.a. tour overseas for a tv series, and indicates the wide extent to which American shows are sold abroad. That 24-country "Mason" count includes several areas to which Burr can't get this trip, like Latin America and Africa (he's on in the United Arab Republic).

Cost of the tour is being shared by CBS Films (which sells the show overseas) and the host tv networks in the countries involved. He'll do tv appearances, besides the usual new-paper-magazine-column interviews.

Videotape Prod. Joins With Lawrence In Tape-Film Exchange

Videotape Productions of N.Y. and Robert Lawrence Productions have joined together in a reciprocal tape-film agreement under which the two companies will pool their resources in the different media in the sales and creative-production fields. No corporate merger is involved; deal is simply a "you help me and I'll help you setup."

Lawrence outfit has confined its operations to film commercials and industrials, while Videotape Productions similarly has limited itself to tape. Under the new setup, should a Lawrence salesman run into a prospect who requires tape, he'll pitch Videotape Productions, and vice-versa. Similarly, in the creative field, should an agency need film but want a particular tape expert, he'll refer to Lawrence to function as a consultant.

Behind the agreement is a decision to avoid the pitfalls that other blurbmakers, notably Elliott Unger & Elliott and Filmways, have undergone in attempting to incorporate tape into their film operations. Two companies in this case retain their separate identities and specialties, avoid union problems, yet share the advantage of their individual standings in their respective media.

15-MARKET SPREAD FOR DR. BROTHERS

ABC Films reports sales of the new "Consult Dr. Brothers" series in more than 15 markets.

The skein of 65 stanzas (or 195 five-minute segments) featuring NBC-TV's Miss Lonelyhearts with a Freudian twist, Dr. Joyce Brothers, has racked up contracts with WBKB, Chicago; WWJ, Detroit; KSD, St. Louis; WEWS, Cleveland; KPRC, Houston; WBAP, Dallas-Ft. Worth; WGR, Buffalo; KOMO, Seattle; KSTP, Minneapolis; and other outlets.

Syndication Review

MAIN EVENT

(Bratten Vs. Micelli) With Rocky Marciano, host-narrator; Jackie Gleason, guest. Exec Producer: Jack Reiger. Producer-Director: Mindy Brown. Writer: Jimmy Breslin. Distributor: Programs for Television Inc.

3:00 Min., Wed., 10:30 p.m.

FIELDS BEER

WNBC-TV, N. Y. (film)

(Young & Rubicam)

Half-hour fight series, "Main Event," carries some okay punches, but in concept and execution the series can be bewildering. Preem episode contained the footage of a '52 welterweight bout. Narrator Rocky Marciano, though, in his newly-inserted commentary spoke as if the fight was in progress—then and now.

Only occasionally did the viewer get the sense that the fight had been fought and Rocky knew the outcome. Fight fans may not take to this inversion of time feint too kindly. There might be strange calls to the local newspaper, asking the sports editor to settle a bar room bet, when was such and such fight fought and "what's happening to tv in this town, anyway?"

Tribute to the show is that the fight fan would care. On the preem host Rocky had as his guest Jackie Gleason. Comic told a charming story about his one-punch encounter with Galento and did some verbal bantering with the undefeated heavyweight champ. Rocky didn't look the most comfortable host. He was a bit stiff, sitting on an overstuffed sofa. It was as if he would have exchanged all those social graces to be in the ring again and be less effete about life.

Footage of the '52 bout, which took place at Madison Square Garden, was well edited. Contenders Bratten and Micelli put on a good fight.

'THAT'S ME ALL OVER'

Filmmaster Crews Out Shooting In All Parts of Country

Hollywood, May 2. Indication of just how widespread—literally and figuratively—the activities of a vidpix producer can be is offered this week by Filmmaster, the indie production company based here. Filmmaster has four crews shooting in four different areas of the country engaged in four different types of film production.

One crew is at work at Filmmaster HQ here producing a series of Menen commercials for Warwick & Legler. A second crew is working at Filmmaster's Winter Park, Fla., studios on the 20th episode of the Cameron Mitchell-starring series, "The Beachcomber." A third unit is in Wichita doing an industrial film and a fourth is in Merced, Calif., filming a Government project.

Besides this, Filmmaster is currently in final dubbing on the pilot of "Touchdown," its football series with Otto Graham, and is in pre-production preparation on another cycle of "Death Valley Days," set to roll in a month for U.S. Borax.

KTLA-TV 'PENTHOUSE' BUY

The hour variety series, "Playboy's Penthouse," produced in Chicago by Playboy mag, has been bought by KTLA-TV, Los Angeles, for Sunday night slotting, beginning June 11.

Distributed by Official Films, the skein is emceed by Playboy publisher Hugh M. Hefner and currently playing 16 markets, including New York, Chicago, Milwaukee, Minneapolis, Denver, Indianapolis and Boston. There are 26 videotape segs.

Down Under Prices Over-Stated?

Buyers and sellers are in a dispute over what is the average price for a good half-hour commercial series in Australia. Price estimated in last week's (26) VARIETY was \$1,800, the figure in dispute.

According to Australian buyers, representing both government and commercial stations, headquartered in N.Y., the \$1,800 is a "terribly inflated" figure. (Price was secured from a variety of film export sources.) Australian interests (David Stone, Australian Broadcasting Commission; Charles Michelson, buyer for Australian commercial tv stations) say the top figure for the market—the four major cities and the two cities of Hobart and Perth—should be \$1,250. That price represents one run on a 39-plus-13-week pattern.

Australian buyers say if all Australian rights over a five-year period are thrown in, with multiple runs, more dough has been paid for the series.

In light of these objections, some American export sources again were polled. "Four Just Men," an Independent Television Corp. release, was said to have gone for \$1,800. Another American export source said the \$1,250 represented the monies secured by a good commercial property in Australia's four principal cities, with the sum going to \$1,400, if Perth and Hobart are sold. It also was pointed out if a property is sold for all Australia with the buyer being given the right to sell the purchased series to the upcoming 13 country stations, more monies should be secured.

Reason for sensitivities on both sides is the dimension of the Australian market. Australia is understood to be buying American vidpix to the tune of over \$1,000,000 yearly. Australian buyers contend that inflated figures only lend fuel to native quota drives and other restrictive measures.

WGA Seats Davidson; Censorship, Tax, Pay-TV, Copyright Tackled

Hollywood, May 2.

Unveil New Shirleys

National Telefilm Associates will unveil its eight new Shirley Temple pix for fall telecasting at the National Assn. of Broadcasters convention. Titles, all out of the 20th Fox stockpile, include:

"Littlest Rebel," "Little Colonel," "Baby Takes A Bow," "Curly Top," and "Sussanah of the Mounties."

IATSE, Alliance Win Pay Hikes For Publicists Union

Hollywood, May 2.

Under new scale negotiated recently between IATSE and TV Alliance with studios producing film and theatricals, Senior members of Screen Publicists Union, Local 818 will receive minimum of \$245.69 from Monday through Friday for two years retroactive Feb. 1, 1961, and \$257.97 for two years from Feb. 1, 1963.

Union still hasn't signed four-year pact because number of publicity agencies not having signed up. Failure to clear up non-unionist situation, brought about by sponsors and ad agencies in tv field who feel they have no relationship with Local 818 and decline to become identified with organization, has created delay.

Local, in April 21 notice to membership, reported exec board, proxy and chairman of negotiating committee "are doing all in their power to successfully conclude this matter." If hope fades, members are being alerted for "full cooperation... to overcome this problem."

Junior publicists are broken down into five categories on 48.6 hour week from Monday through Friday. Employees identified as "E" receive minimums of \$166.60 first two years, \$174.93 second two years; "D" get \$157.64 and \$165.92; "C" \$148.27 and \$155.68; "B" \$139.02 and \$145.97; "A" \$130.46 and \$136.98. Apprentices are boosted first two years, to \$99.75 for later two years.

Additionally senior publicists working Saturdays or Sundays will receive one-fifth of rate for each day. On distant location, one sixth, plus \$4 per diem allowance. Overtime for juniors remains status quo; time and a half from Monday through Friday, double time with eight hour guarantee for Saturdays or Sundays, for studio work.

For distant locations, 57 cumulative hours are guaranteed with time and a half after 40 hours with eight hours daily guarantee. If publicists don't work Sunday they get eight hours pay at straight time, if they work double time, for (Continued on page 56)

David Davidson has been seated as newly-elected national chairman of the Writers Guild of America, east and west branches, by delegates of the guild's national council meeting here for their semi-annual 48-hour session at Guild offices.

Davidson, prior to approval by delegates, was proxy of guild's eastern branch headquartered in New York. He succeeds Edmund Hartmann in the two-year tenure as presiding officer of guild twice yearly meetings.

Agendized in the meetings over the weekend were delegate and committee reports on such guild concerns as pay teevee, censorship, tax and copyright matters.

Progress achieved by WGAW joint conference was firming of a committee of east and west representatives for study and subsequent recommendations for tax legislation less stringent on radio, tv and screen writers. Ultimate aim of the study will be introduction of bill if deemed urging elimination of any inequities to creative individuals in the present tax structure.

Already scored is present tax rates ignoring fact that a writer's heavy production year may be followed by a subsequent "high" year. Franklin pointed out.

Ten members from east and west branches will combine on study. Guild delegates also resolved to further scrutinize existing copyright laws of writers' works—with view toward possible modification legislatively. Up for attack is present law giving writers' employers status of "copyright proprietor" over works.

Into focus also was pay television, result of a status report by council members of both branches. Formulation of plans spelling out writers' demands in this area will be designed as a collective bargaining matter. Proposals in this area are expected to reach completion within two months, it was resolved.

Also stressed in meetings was guild's position against censorship. An appointed study committee expects to define line of opposition to the recent Chicago prior restraint law as well as related areas of censorship as soon as feasible, and will make recommendations to guild membership. Appropriate action will then follow.

NTA Telestudios In Sale to MGM

National Telefilm Associates is understood to have sold its subsid NTA Telestudios in N. Y. to Metro-Goldwyn-Mayer for a reported sum of \$500,000.

Sell-off of NTA Telestudios came in the midst of NTA negotiations for a sell-off of WNTA-TV, Newark-N.Y., to the educational group. Lawyers of both sides are closed to hammer out the deal, already agreed upon in principal.

REVUE'S 'BIG 13' IN LEADOFF

Syndication's Sorry Mess

Drastic cutback of California National Productions is symptomatic of what's happening on many syndication-vidfilm fronts. While the axe swings at CNP, others are asking: how much longer before CBS Films and ABC Films—both loss leaders in the overall corporate finance structure—are forced to move in the same direction?

Meanwhile on the Coast the portents are ominous. In a day and age when stations are giving the brush to westerns, what about those millions in potential revenues that once loomed so juicily for Four Star in the off-networking of "Zane Grey Theatre"? For years a Top 10 item on CBS-TV and only now going off as a network showcase, the series poses a serious residual Ripley for the Dick Powell operation. Understood in some quarters that Britain's Associated Television and its U.S. distrib operation, ITC, have been huddling on a possible takeover of Four Star syndication properties.

There's also talk that Four Star, today considerably downbeat in contrast to a year ago, had been negotiating with Desilu toward a consolidation of facilities, but that the deal fell through. As result Four Star has renewed on the ex-Republic studios.

Meanwhile, big question in N.Y. is what happens to the 16 or so properties off the CNP syndication belt, many of them still a lucrative source of income. Understood in some quarters they could be sold to Elliott Hyman or some other syndicator.

Ziv-UA's Two in a Row With 'Ripcord' Set As a Fresh Entry

Ziv-UA, hoisting its first-run syndie product banner high, is out with another series, "Ripcord," an Ivan Tors production dealing with skydiving. Introducing "Ripcord" just three weeks after "King of Diamonds" represents somewhat of a departure for Ziv-UA, the syndie house which for years stuck to its one-at-a-time sales approach.

Not that Ziv-UA has any worries about the Brod Crawford "King of Diamonds" starer. Out in the open market just three weeks, "Diamonds" has been sold in 118 markets, with 83% of the top 50 markets included in the roster. Four years of "Highway Patrol" and its success obviously has brushed off on the new Brod Crawford entry.

Where the departure in sales approach comes in is that before the 118 markets were tabbed, Ziv-UA was out in the market pitching "Ripcord." Previously, house usually followed a policy of obtaining saturation on a first-run show before preeming another first-runner in the market place. Rather than wait for saturation on "Diamonds," Ziv-UA went ahead on "Ripcord," working two fresh, first-runners simultaneously.

Ziv-UA activity (another first-runner is waiting in the wings) is remarkable compared to the general wait-and-see attitude of other syndie houses. Poll of syndie houses finds the first-run product situation contracted. MCA-TV has yet to make a move with a first-runner; ditto National Telefilm Associates and the three syndie subs of the webs.

Screen Gems will have "Shannon"; Independent Television (Continued on page 56)

'CBS Reports' Hot In O'seas Marts

CBS News is making hay with its public affairs shows overseas, and on virtually an overnight basis besides. Indication of how quickly foreign sales are being set on the stanza lies in the fact that last Thursday's "CBS Reports," the "Why Man in Space?" segment, has already been sold in six countries by CBS Films, which handles foreign sales on the shows.

Another item along the same lines are orders from nine countries for CBS' full coverage of yesterday's "Tues." scheduled "Project Mercury" launching of an Astronaut into space. These countries ordered either full coverage or a wrapup on the shoot on as quick an airdate basis as air-expressing will permit. Unusual aspect of these deals is the fact that the coverage was a three-network pool arrangement, yet the countries involved bought from CBS.

Ordering the "Project Mercury" (Continued on page 56)

Dub 'Flintstones' For Latino, Japan Markets

Spanish and Japanese dubbing has started on first year's production of "Flintstones," the Hanna-Barbera entry distributed by Screen Gems.

Half-hour animated series has just been sold to Japan. It already has been sold in four Latino markets: Mexico, Venezuela, Argentina and Uruguay. In addition, series currently is on the air in English in five other countries: Canada, England, Australia, Finland and the Philippines.

Hanna-Barbera's "Huckleberry Hound" claimed to be the first made-for-tv animated series to undergo any bubbling, is now sold in over 30 countries. Huck now speaks six languages: Spanish, Portuguese, German, French, Japanese and English.

Syndicators Cool To Expanding Of Station Breaks

That web expansion of station breaks in prime time to 40 seconds next season isn't being met with any trade hurrahs by syndicators. Market-by-market trade has its own reasons to squawk, the move coming on top of the web entrenchment in the expanded network programming schedule.

Weight of opinion is that the increase of station breaks from 30 to 40 seconds will only serve to mollify local affils, some of which wanted more station time to accommodate local, regional and national spot advertisers. The expansion of the station breaks offers local affils an increased potential for local revenues, without upsetting the network programming schedule. Webs' move, led by ABC-TV, thereby lessens the possibilities of some strong local affils to bump web shows in favor of syndie entries. That local business now can be accommodated in a fashion by the increased station break time.

There is some opinion, though, that the boost in station break time and with resultant triple spotting might help a turnabout in some syndie sponsor habits. For years, there was a large pool of regional, national and local sponsors who bought full sponsorship of a syndicated show. The pitch then, as it is now, is that full sponsorship offers complete identification, tying up the sponsor and the show, and offers maximum exploitation angles for the sponsor.

When, on the national level, alternate sponsorship of shows be (Continued on page 56)

64 FILM SHOWS ROLL FOR WEBS

Hollywood, May 2.

Revue will be the busiest studio producing filmed shows for network tv next season. As of this date, with a few holes still left in the networks schedules, Revue's jumping alphabet will tag off 13 series. Second is Desilu with 10, followed by Warners with eight, Screen Gems seven, MGM-TV six, Four Star, 20th-Fox-TV and Paramount with five each, General Service four, Walt Disney one. A few scattered entries, some still undecided on where they'll pitch their tents, complete the list of roughly 64 filmed shows from Hollywood for the three webs definitely scheduled for next season.

The aforementioned figures are neither definitive nor conclusive. There'll be changes, many of them, before the barrier lifts next mid-September. There are still some shows now airing whose fate is still to be decided ("National Velvet," etc.). So a round figure at this early date, with a margin of error of not more than five shows, must be allowable on a basis of predictability predicated on figures supplied by the three networks.

It must be noted that all the shows assigned to studios are not necessarily of their own production aegis but rather of their productive capacity in the supplying of stage space, props and technical personnel. While some of the studios produce their own, most are in league with networks either as a partner or supplier. While Desilu is credited with 10, most of them are outside rentals such as Don Feddersen, Lou Edelman, et al. This roundup of next season's filmed shows is intended to show studio activity to keep the networks alive with better than 80% of the prime night time programming.

While the numerical disparity between last season and next semester is negligible, two shows to be exact, it must be considered that hour shows constitute only one unit. The slender difference doesn't affect the west as it does the east, origination point of specials. Put to celluloid at the Hollywood plants will be 64 series as compared to 68 this past season.

Revue is stationary at 13; same goes for Warners with eight and MGM-TV at six; Screen Gems seven over five last season; Four Star five down from 11; Desilu 10 down from 14; Paramount even at five; General Service four over two last season; Disney even at one; 20th-Fox-TV five over one last season.

To attempt an evaluation of how many millions are involved in the mass production of Hollywood studios for the '61-'62 season would be haphazard at best. Many of the series are filmed for 26 weeks, others run from 30 to 39 weeks and a few unadmitted are on trial for 13 weeks. It is of note that NBC-TV will preempt time of the regulars from two to four times and many of the shows will sandwich in reruns "by popular demand" and for reasons of production exigency.

Six Series, Nine Pilots In Desilu-to-NTA Shift

National Telefilm Associates, settling its dispute with Desilu, has bought the Desilu interest in six half-hour series and nine pilot films.

Deal, under which NTA secures world rights on properties, includes all programming produced by the NTA-Desilu combination. Properties involved are "U.S. Marshall," 78 episodes; "Sheriff of Cochise," 78 segments; "Grand Jury," 38; "This Is Alice," 39; "Walter Winchell File," 39; "Official Detective," 39. Pilot films included are "You're Only Young Twice," "The Last Marshal," "The Wild Catters," "Tonight In Havana," "Rikki of the Islands," "The Silver Frame," "Country Doctor" and "Just off Broadway and Dallas."

To Stay Alive in Vidfilm, You Gotta Be Unique, Like ITC's ATV, Ziv's Boom-Boom, SG's 'Umbrella'

By MURRAY HOROWITZ

Prison Documentary Series for Met's o&o's

Metropolitan Broadcasting has bought a new series, "Crime and Punishment," for its five o&o stations. Skein, filmed inside California's prisons, is a documentary dealing with criminals.

Clete Roberts, veteran newscaster and commentator, is featured, as is Richard Magee, director of corrections for State of California.

Metropolitan's station roster includes: WNEW-TV, N.Y.; WTTG, Washington; KOVR, Sacramento; Stockton; WTVH, Peoria; and WTPV, Decatur.

Heavy TV Film Representation At NAB Convention

Film men, for a variety of reasons mainly centering around goodwill, will be out in numbers at the forthcoming convention in Washington of the National Assn. of Broadcasters.

List includes top execs of most of the major distribs, as well as some of the minors in the field. Feature distribs such as Metro TV and Seven Arts Associates are utilizing the confab to unveil new packages of post-'48's. National Telefilm Associates will have a new group of Shirley Temples for exposure.

Half-hour syndie houses, though, in the main, find the NAB meet an opportune time to renew and solidify relationships with station execs. Most of them expect little selling to take place there. Yet, an appearance is considered important.

Contingent from Ziv-UA is headed by M. J. Rifkin, exec v.p. from sales; from MCA-TV, David V. Sutton, v.p. in charge of the film syndication division; from Screen Gems, Bob Seidelman, syndication sales v.p.; Metro-Goldwyn-Mayer, Richard Harper, sales v.p.; Seven Arts Associated, Robert Rich, sales v.p.; Johnny Graff, NTA sales v.p., and Russ Raycroft, Official Films, among other execs leading contingents.

CLAIMS PLAGIARISM IN \$200,000 SUIT

Hollywood, May 2.

Plagiarism suit for \$200,000 was filed in Superior Court by Motion Picture magazine columnist Rona Barrett against Gene S. Taft and Howard A. Fox, charging latter stole her original idea and first episode script for an upcoming tv film series.

Miss Barrett, filing through attorney Gil Seton, asks for an injunction restraining Taft and Fox from proceeding with production of a series and says she has witnesses and documented evidence showing the series, "Private Line—Young Hollywood," is her own.

Taft and Fox have registered the title and first script for a pilot with the Screen Writers Guild. However, Miss Barrett says she has numerous persons, including agents and top name personalities who will be willing to testify that idea was her own and this script was copied almost verbatim from her own first script, with just the title page and other minor areas changed.

"Operation survival" in today's vidfilm biz is no small feat, forcing more than one house to recognize that uniqueness is one of the laws of survival.

That unique posture can take on a variety of forms, ranging from Screen Gems' all-under-one-roof approach to Ziv-UA's continued product boom-boom in syndication. Without it, though, firms, both on the national and syndication level, have fallen by the wayside.

Trick, of course, is to parlay particular strengths. Independent Television Corp., to cite another example, has had some rough going. It assumed functioning as a major outfit with the buyout of Television Programs of America with perilous days ahead for syndication. Jack Wrather Organization bowed out, taking a licking on its investment, with Associated Television, of England, assuming full command. There have been some top level management shifts, with Michael Nidorf assuming overall charge, and Walter Kinsley leaving.

But ITC now feels it's on an even keel, with operations in the black. What brought about the change, according to sales topper Abe Manell, is its strength in world syndication. British accent of the company, considered at one time to be its weakness, now has proven to be its strength. ITC vidfilm properties, made in England, got a much larger play in the Commonwealth markets, representing the top dollars of any foreign market overseas. "Danger Man," prior to its sale on CBS-TV, already had been sold abroad in some 40 markets. For a British produced series, there's additional sums of money, as high as \$5,000 per half-hour episode, in the tough quota market of United Kingdom.

Because of its strength in world syndication, ITC is of the opinion it could function in the black without that coveted network sale. Few companies, other than Ziv-UA, could make the same boast.

One of the weaknesses of the troubled syndie subs of the webs is their failure to project a unique stamp. For years it's been a tossup whether NBC and ABC (California National Productions and ABC Films) are seriously engaged and committed as a producing-distribution organization, in syndication, as well as networking. CBS Films, in comparison, has maintained a much stronger posture, but on the network level, the growth of web ownership on network vidfilm shows has operated against its own subsid.

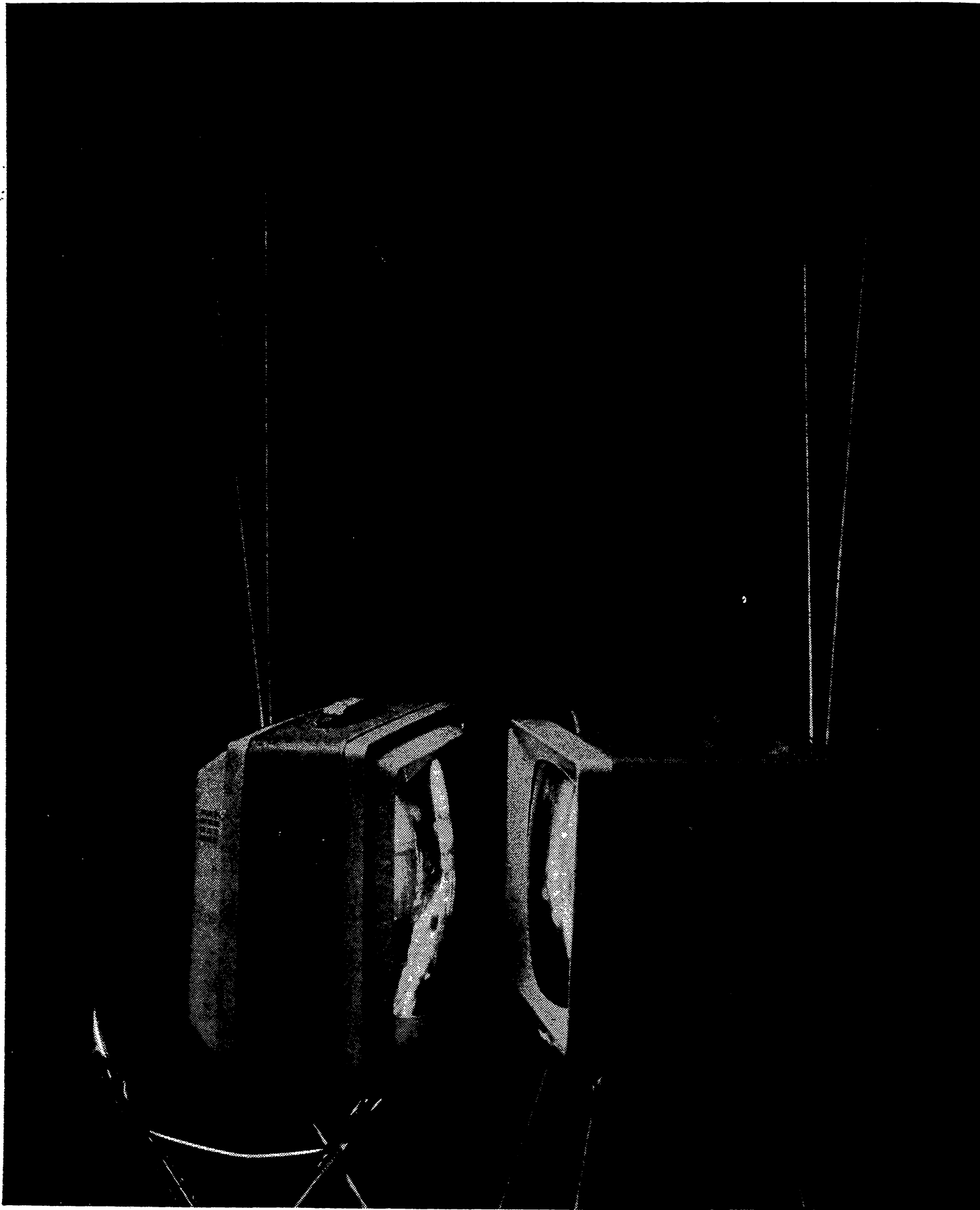
Strength of the web subsids in many cases has rested on off-network properties. That's okay as far as it goes. Bigger image in the market place, though, in the main, (Continued on page 56)

Laurel & Hardy Cartoon Tinters

Laurel and Hardy, who made more than 100 feature films between 1927 and 1934, will be "re-lived" in a half-hour color cartoon tv series by the Larry Harmon Pictures Corp.

Film company's prexy Larry Harmon has packed with the Mitchell Gertz Agency, repping Stan Laurel and Lucille Hardy Price, widow of Oliver Hardy, for a series of 26 animated half hours and a skein of five-minute segments for markets where the shorter versions are applicable.

Jayark Films, distributors of other Harmon video productions (including "Bozo, The Clown" series) will handle distribution of the new series.



Who's watching who?

While the networks are watching each other's ratings, the people, bless 'em, are watching the shows.

More homes, according to 10 out of the last 11 Nielsens,* are watching ABC.

We said, before the season, "Watch ABC—more people will."

They did. And, as you can see, the proof is impressive. Where people can choose, in the largest 3-network competitive area measured by Nielsen,* ABC is number one in evening audience.

How was it done? Not, you can be sure, by resting on our old programming laurels, trusty though they be. In the *new* programming department, during the season, ABC had five out of the top ten: *My Three Sons*, *The Flintstones*, *Naked City*, *SurfSide 6*, *Bugs Bunny*.

A trend we mean to keep trending come the new season via such new winners as *Bus Stop*, *Calvin & The Colonel*, *The New Breed*, *Top Cat*, *Margie*, *The Corruptors*.

You can't beat a trend. You can join it.

| NETWORK | 3-NETWORK SHARE OF AUDIENCE 23 MEASURED WEEKS OCT. 24, 1960 THROUGH APRIL 2, 1961 |
|---------|---|
| ABC-TV | 36.8 % |
| TV | 33.8 % |
| 2 | 29.4 % |

*Source: National Nielsen for Market TV. Based on Average Audience (Oct. 24, 1960 through April 2, 1961, Sunday, 6:30-11 P.M., Monday through Saturday, 7:30-11 P.M.)

ABC Television Network

See MPO, Top Agencies, Running Off With Festival Blurb Laurels —On Other Madison Ave. Fronts

By BILL GREELEY

Some expectations as regards the winners in tomorrow's (4) awards luncheon for the second annual American TV Commercial Festival: Even hard-sell Ted Bates agency, which disdained the contest last year, will get a best-blurb award in one of the 30 product categories.

Leading production company in the citations will be MPO. TV Graphics also will be strongly repped. Elektra will lead in animation. Coast will be heard from via Pantomime Pix, Cascade and Stan Freeberg. Wilding of Chicago will score for the midwest.

Biggest winners will be the big tele agency, which has done a good job in transferring its creative print-ad technique to film, will lead the medium and small shops.

Videotape commercials will win in several categories, with CBS Production Sales commercial videotaping subsid of CBS which was folded a few months back getting a citation posthumously.

Festival fever is running high this year with a maximum 600 luncheon reservations for the Roosevelt Hotel blast sold out last week. Extra screenings of winners have been slated for later in the day.

Winners have been picked from 1,352 entries by the TV Commercial Council of 80 ad execs. They based their selections on impact, believability, tastefulness, copy, demonstration, audience involvement and employment of tv techniques.

Besides product winners, there will be seven citations in specific areas (local merchandising etc.) and 14 awards for craftsmanship. There'll be no Best of Show citation.

Lhude Sing FTC

Summer on the new frontier is reflected in the following, which is from the generally restrained Federal Trade Commission news releases:

"If history repeats itself, some sportsmen are about to learn that tennis racquets aren't the only kind appearing at spring sales."

That's the prediction of FTC staff members for whom autumn always brings a bundle of complaints about sporting-goods racquets that bloom in the spring."

Federal agency goes on to warn about frauds in connection with equipment covering virtually every spring and summer sport.

Up and down: Veep stripes for Albert W. Reibling and Bruce E. Crawford at Ted Bates agency.

Anita Fisher, formerly at Erwin, Wasey, Ruthrauff & Ryan, joins Papert, Koenig, Lois as a copywriter, and Thomas McClintock, formerly with Dancer-Fitzgerald-Sample, is now with PKL as a media supervisor.

New Biz: General Aniline & Film, photo and repro group, to Lennen & Newell. Account was at Reach, McClintock.

Lehn & Fink splits with Ted Bates Agency. No new agency has been appointed.

Chi Agencies

Chicago, May 2.

Gordon Best Co., a 55-year old agency, has been renamed Post & Murr Inc. and is taking over the 13th floor of the Palmolive Bldg. New agency is named for Carl M. Post, who became proxy of GB a year ago and retains the title, and Frank F. Murr, longtime vicepres of the old agency who becomes exec-vep of the new one. Gordon Best will continue as board chairman. Firm bills approximately \$12,000,000 annually, with Campana, Mayhew, Schiltz, General Finance, Florio-Bishop Shoes and Dumas Villen Corp. topping its client list.

DeWaver, which recently became a division of Webcor Inc., has taken on the parent company agency, North Advertising.

Alice Westbrook, vicepres and creative director of North Advertising, named "advertising woman of the year" by Women's Ad Club of Chicago.

Worden Award

Columbus, May 2.

Ohio State Institute for Education by Radio & Television has established a Clarence Worden Public Affairs Award, believed to be the first award honoring the memory of a station public affairs exec. WCBS-TV, N.Y., of which the late Worden was director of public affairs, will help support the award.

Worden Award, for public affairs in radio or tv, "will be presented each year to the commercial station whose overall public service programming is adjudged 'most outstanding' by the Institute."

TAD MOSEL INKED

FOR CBS-TV DRAMA

Tad Mosel, who won a Pulitzer Prize Monday (1) for his "All the Way Home," has been signed by CBS-TV for the first of its six one-hour Westinghouse dramas slated for fall. He'll write "That's Where the Town Is Going," play about a prosperous widower who returns to his home to propose to a childhood sweetheart.

Mosel had submitted an outline last week and CBS had okayed work on a script. Citation of Mosel by the Pulitzer Committee prompted CBS to announce the deal, although thus far Mosel is the only writer inked for the series. Gordon Duff is exec producer.

Taylor Exiting JWT

For Kuklapolitan

Chicago, May 2.

Sherril Taylor, senior radio-tv group head at J. Walter Thompson here, has left the agency to join Kuklapolitan Productions, new firm in which he is part owner along with Burr Tillstrom and Jory Nodland. Resignation came immediately after the new "Kukla & Ollie" series, which KP will produce, landed a sponsor and a berth on NBC-TV. Kuklapolitan will keep offices in New York and Chi.

Taylor, in addition, plans to package a series of winter specials for CBS-TV next season, in association with Pete Molnar, who produced the Winter Olympics for the web last year, and skier Friedle Pfeiffer. At JWT, Taylor was in charge of broadcast activities for Seven-Up and Elgin Watch Co.

Britain's Top Rating:

Selwyn Lloyd's Talk

London, May 2.

Top audience-rating ever scored by a U.K. television program goes to Chancellor Selwyn Lloyd's Budget broadcast on April 17. Screened jointly by BBC and ITV commercial network, program was seen in 8,631,000 homes able to receive both channels, according to just-released TAM rating.

This compares with an audience of 7,609,000 BBC ITV homes which saw the Chancellor's Budget broadcast last year. Previous largest TV-BBC home viewing audience was "The Royal Command Performance," year's top vaude show, screened on ITV on May 22, 1960 in 8,064,000 homes.

Azcarraga to Japan

Mexico City, May 2.

Emilio Azcarraga is flying to Japan soon to contract for modern electronic equipment produced there. The Mexican executive will especially look into new inventions in radio and television, and especially Japanese advances in black and white and color transmission.

Japanese firms have been soliciting Mexican business aggressively in the past six months. Azcarraga plans to stay in Japan at least two months to buy equipment needed to improve transmission over channels in this city as well as in his provincial stations in Monterrey, Guadalajara, Mexico, etc.

Don't Bank Too Greatly On V's for Teach-Vee, Ford Tells Columbus

Columbus, May 2.

Educational telecasters should not be encouraged to think there'll be any "extensive" withdrawal of commercial VHF assignments for their use, according to Federal Communications Commissioner Frederick W. Ford.

In an address to the Institute for Education by Radio-Television in Columbus, Ford said: "There is no room for expansion of educational tv in the VHF portion of the spectrum, short of wholesale withdrawals of channels from commercial operation, or of technical developments which may hold promise of spectrum saving."

Despite the recent rulemaking looking toward turning over a commercial assignment to teach-vee in New York and Los Angeles, Ford said: "From the practical and objective point of view, I would hold out no encouragement for extensive withdrawal of commercial facilities, especially within any reasonable length of time."

Therefore, Ford added, there is an "element of urgency" that educational tv get off the ground in the UHF band, because commercial tv grabs it all. "It is my opinion," he declared, "that the future needs of educational tv alone could occupy a large portion of the UHF tv band."

RCA Topper In Educ'l TV Bid

Columbus, May 2.

Two-and-a-half billion dollar tv project was proposed here last week by RCA prexy John L. Burns as a solution to "our basic national education problem. Addressing a luncheon of the National Assn. of Educational Broadcasters, the RCA topper, reflecting chairman David Sarnoff's interest in the subject of educational tv, said the money could help bring about the solution within a decade.

Burns said educational video's fragmented character must end and, instead, tv's signals have to be moved at once into classrooms in every corner of the U. S. He endorsed a "planned program of growth" for educational tv.

Only 2% of America's students, Burns said, are presently getting a "significant portion" of their education via tv, and this despite the "impressive" advances of educational tv in the past eight years.

Playwright at Work

As NET Videotape Series

"Playwright At Work," a new National Educational Television series featuring dramatists such as Lorraine Hansberry and Edward Albee, is now in production in N.Y.

Series of 10 videotaped half-hours is aimed to serve as an introduction and guide to the work of young dramatists. Among the other playwrights who will appear in the series are James Lee, Arthur Kopit, James Merrill, and Jack Richardson. Directors featured in presenting scenes of particular dramatists include Alan Schneider, Herbert Machiz, and Lloyd Richards.

Coproducers are Frank Perry and Yanna Kroyt Brandt. Perry also will moderate.

A PS From NT

Miami.

Editor, VARIETY:

The recent issue of VARIETY contains an article which purports to quote me in many respects concerning a proceeding now pending before the Federal Communications Commission in which WCKT is a participant.

I did not make such statements nor did I authorize any one to make the statements attributed to me in the article. Your story leaves the clear impression that such comments were in fact supplied to your paper by me.

I hope you will see fit to make a correction.

Niles Trammell

TV-Radio Production Centres

IN NEW YORK . . .

NBC's Harry Bannister into Roosevelt Hospital for surgery . . . Jerry Danford upped to assistant general sales manager at WCBS-TV. Station has also added four new account execs, Richard Casper, Larry Gershman, John Glnway and Charles Warner . . . George Fenneman, host of "Your Surprise Package," coming east for the CBS-TV affiliates meet tomorrow (Thurs.) . . . CBS newsmen Dallas Townsend leaving Friday (5) for a seven-city, 17-city business-pleasure tour; he'll be back May 30 . . . Jack Sterling doing a men's clothing modeling stint Monday (8) for charity . . . CBS News producer Les Midgley copped an Overseas Press Club award for his "Eyewitness to History" segment on Ike's return from the Summit . . . Fred Robbins has lined up Bobby Darin, Roy Russell, Efrem Zimbalist Jr., Shirley Jones and George Montgomery for his syndicated "Assignment Hollywood" this week . . . Former Mayor William O'Dwyer makes one of his rare tv appearances on "Teatime With Buff Cobb" on WNTA Monday (8) . . . Pamela Hott, CBS director of religious programs, at Ohio State last week as a panel participant . . . Alan Jay Lerner guests on "American Musical Theatre" Sunday (7) in the first of two shows on his career, with Susan Johnson and Earl Wrightson handling the musical elements.

Show was cited last week by ASCAP for its contributions in stimulating interest in musicals . . . Ed Joyce's dixieland radio stanza now getting worldwide circulation via Armed Forces Radio . . . Jerry Coleman, former baseball star, has joined the WPIX team. Coleman starting Tuesday (9) conducts the pre-road game Yankee series "Baseball Central" . . . Warren S. Walden, news and sports director for WJAR-TV and AM, Providence, R.I., promoted to public relations director for the station . . . Thesp Ronald Dawson into NBC-TV's "True Story" stanza for Saturday, May 13 . . . Betty Madigan, currently appearing at the Pierre's Cotillion Room, makes a "Barry Gray Show" guest spot (WMCA) May 5 . . . Aaron Ehrlich, for many years associate producer of CBS-TV's "Person to Person," now handling WNTA-TV's new daytime, "Teatime with Buff Cobb."

May Bolhower and Joan Sinclair have contracted with the N.Y. State Division of Vocational Rehabilitation under the N.Y. State Dept. of Education to produce documentary tv series which will dramatize their cases. Currently negotiating with a nationally-known personality to serve as host . . . Diana Barth has joined "Theatre 61" cast.

John Daly replacing Dave Garraway for the next two weeks on NBC-TV's "Today" strip as the latter takes off in the wake of his wife's death last week; the former ABC weep began yesterday (Tues.) in a live show and, to cover Monday's (1) stanza, regulars Paul Cunningham and Jack Lessoulie covered by themselves . . . Also regarding "Today": Beryl Pifer, who was Garraway's femme counterpart for some six months, left on April 28, and from now on NBC-TV will pursue a policy of changing femmes for the program intermittently; Patricia Scott is the first hostess and, on May 15, Signy Lund takes over . . . Charles R. Bergh named manager of NBC spot sales central division . . . ASCAP gave WCBS-TV a special citation for doing "The American Musical Theatre" series and presented a scroll to Frank Shakespeare Jr., station boss . . . Vidscribe Malvin Wald in town for convention of Aviation-Space Writers Assn.

Jack Graham, former vp of Kenyon & Eckhardt and ex-ad director for Carling Brewing, has joined Bill Sturm Studios as an account exec . . . Ron Cochran will serve as emcee of the Washington Press Photographer's Ball . . . Buddy Piper set as announcer on Jack Barry's new "Kiddin' Around" WNTA-TV stanza . . . CBS Radio producer Philip Gittelman on the Coast this week taping "Personal Story" strips with Bette Davis, Walt Disney, Richard Boone, Debbie Reynolds, Alan Ladd and Dick Powell . . . Coast publicity firm of Cleary Strauss & Irwin now CSI & (i) odman, with Gotham flack Frank Goodman named vp. and head of the N.Y. office . . . Lilia Skala featured on tonight's (Wed.) "Naked City."

IN HOLLYWOOD

After two years and 30 scripts for "Wagon Train," Jean Holloway is pulling out lest she be typed as a western writer. Having been through every phase of writing for radio and tv, Miss Holloway wrote "Train" as a challenge when they said a woman couldn't write a western. She may have been influenced by John Meston, who wrote "Gun-smoke" for three years from Paris . . . Art Rush wrapping up a deal with NBC-TV for eight outdoor specials with Roy Rogers and Dale Evans. One will be done from the Parker ranch in Hawaii . . . Howard Ross, manager of daytime programming at NBC-TV, leaving the web for another connection . . . Liberace has two musical specials in his sights for next season, with Mary Costa from the opera as his singing star . . . Looks like a hair-pulling contest between NBC's "Hazel" and ABC's "Marge." They're slotted against each other next season . . . Bill Riggs, who has herded a few thousand showfolk to the Santa Fe, retired after 51 years, 37 of them in Hollywood . . . Subscription station KPFF in North Hollywood followed up its Peabody award with one from Ohio State for excellence of programming . . . KFWB's knuckle-rap by FCC for alleged "alarming announcements and vulgar material" drew a categorical denial from Crowell-Collier prexy Bob Purcell. That KFWB is L.A.'s top station isn't denied even by its rivals . . . ABC-TV's Murray Weissman followed his old boss, Ernie Stern, over to CBS-TV . . . Spike Jones takes over the Danny Thomas slot this summer.

IN CHICAGO . . .

Frank Atlass, recently married, setting up new residence on the Coast and moving his tv production firm to Hollywood. Producer Barry McKinley is going with him . . . Chi Chapter of Station Reps Assn. holding second annual awards shindig today (Wed.) at Ambassador West. WGN's Wally Phillips will emcee . . . Eli Henry, former publicity director of WBKB, in town for a few days to settle property matters . . . Franklyn McCormack's hot all-night show on WGN emanates from the new Loop eatery, Diamond Jim's, tomorrow (Thurs.), in celebration of its second anni . . . WCLJ deejay Jack Karry renewed by Greyhound for special recordings used in bus terminals . . . Educational station WTTW making the most of available Chi talent, spotlighting the Encore Theatre and Second City companies on its new "Festival" series . . . Bernie Allen, WIND deejay, became engaged to local chirper, Tommie Cane.

IN LONDON . . .

Sweet-Melody-Man Mantovani has picked the tunes Young America likes to hear for his BBC Television show May 12. Most of the smooth, carefully orchestrated standard numbers to be played by his 40-piece orchestra are the ones which got a big hand from university audiences during Mantovani's recent American tours—which will surprise many British viewers, most of whom still think American youth likes only rock 'n' roll . . . Peggy Phango, Nathan Middledie and Joe Mogosi head east of 70 for lengthy excerpt of the All-African hit musical "King Kong" to be screened from stage of Princes Theatre May 14 by Associated Television . . . Basketball hits BBC Television Monday (8) when there will be a direct relay of the Harlem Globetrotters vs. United States All-Stars game at Empire Pool, Wembley . . . American Nobel Prize winners Professor W. F. Libby and Professor D. A. Glazer talking with British fellow-scientists and Nobel Prize-winners Professor

(Continued on page 54)

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|------------------------------------|------|----------|-------------------------|---------------------------------|------|-------------|-----------------|---------|-------------------|---------------|
| RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RK. | PROGRAM-DAY-TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. | PROGRAM | STA. AV. RTG. |
| 1. | Candid Camera (Sun. 10:00-10:30) | WHDH | 44 | 1. | Huckleberry Hound (Thurs. 6:30) | WNAC | Screen Gems | 27 | 49 | News: Weather | WBZ 22 |
| 2. | Untouchables (Thurs. 9:30-10:30) | WNAC | 42 | 2. | Mr. Ed (Sat. 7:00) | WBZ | MCA | 21 | 43 | Huntley-Brinkley | WBZ 23 |
| 3. | Ed Sullivan (Sun. 8:00-9:00) | WHDH | 37 | 3. | Quick Draw McGraw (Mon. 6:30) | WNAC | Screen Gems | 21 | 41 | Miami Undercover | WHDH 14 |
| 4. | Wagon Train (Wed. 7:30-8:30) | WBZ | 36 | 3. | RCMP (Wed. 7:00) | WBZ | CNP | 20 | 47 | News: Weather | WBZ 22 |
| 5. | Lawrence Welk (Sat. 9:30-10:30) | WNAC | 35 | 3. | State Trooper (Thurs. 7:00) | WNAC | MCA | 20 | 45 | Huntley-Brinkley | WBZ 22 |
| 6. | Naked City (Wed. 10:00-11:00) | WNAC | 34 | 3. | Yogi Bear (Fri. 6:30) | WNAC | Screen Gems | 20 | 42 | Honeymooners | WNAC 11 |
| 6. | Price Is Right (Wed. 8:30-9:00) | WBZ | 34 | 3. | Deputy Dawg (Sat. 6:00) | WHDH | CBS | 20 | 49 | Jim Backus | WBZ 13 |
| 7. | Tele Hour; Mitch (Fri. 9:00-10:00) | WBZ | 34 | 4. | Sho!gun Slade (Tues. 7:00) | WBZ | MCA | 18 | 39 | News: Weather | WBZ 19 |
| 7. | Flinstones (Fri. 8:30-9:00) | WNAC | 33 | 5. | Death Valley Days (Fri. 7:00) | WBZ | U.S. Borax | 17 | 40 | Huntley-Brinkley | WBZ 23 |
| 7. | Gunsmoke (Sat. 10:00-10:30) | WHDH | 33 | 6. | Whirlybirds (Fri. 7:00) | WNAC | CBS | 16 | 37 | People Are Funny | WNAC 16 |
| 7. | Real McCoys (Thurs. 8:30-9:00) | WNAC | 33 | | | | | | | Rescue 8 | WNAC 13 |
| | | | | | | | | | | News-Edwards | WHDH 16 |
| | | | | | | | | | | Whirlybirds | WNAC 13 |
| | | | | | | | | | | Death Valley Days | WBZ 17 |

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | |
|----|------------------------------------|------|----|----|----------------------------------|------|-------------|----|----|-----------------------|---------|
| 1. | My Three Sons (Thurs. 9:00-9:30) | WEWS | 45 | 1. | Huckleberry Hound (Mon. 7:00) | KYW | Screen Gems | 31 | 55 | City Camera: Sports | WJW 15 |
| 1. | Untouchables (Thurs. 9:30-10:30) | WEWS | 45 | 2. | Yogi Bear (Thurs. 7:00) | KYW | Screen Gems | 28 | 54 | News-Edwards | WJW 12 |
| 2. | Surfside 6 (Mon. 8:30-9:30) | WEWS | 44 | 3. | U.S. Marshal (Fri. 10:30) | WEWS | NTA | 24 | 44 | City Camera: Sports | WJW 16 |
| 3. | Adv. In Paradise (Mon. 9:30-10:30) | WEWS | 42 | 4. | Mr. Ed (Sun. 6:30) | KYW | MCA | 21 | 49 | News-Edwards | WJW 15 |
| 3. | Flinstones (Fri. 8:30-9:00) | WEWS | 42 | 5. | Death Valley Days (Wed. 7:00) | KYW | U.S. Borax | 20 | 40 | Michael Shayne | KYW 18 |
| 3. | Naked City (Wed. 10:00-11:00) | WEWS | 42 | 5. | Quick Draw McGraw (Fri. 7:00) | KYW | Screen Gems | 20 | 49 | Bishop Sheen | WEWS 11 |
| 4. | Real McCoys (Thurs. 8:30-9:00) | WEWS | 40 | 6. | Seven League Boots (Sun. 10:30) | WEWS | Screen Gems | 19 | 36 | Mastepiece Theatre | WJW 11 |
| 5. | 77 Sunset Strip (Fri. 9:00-10:00) | WEWS | 39 | 7. | Three Stooges (Mon.-Fri. 6:00) | WEWS | Screen Gems | 18 | 56 | City Camera: Sports | WJW 12 |
| 6. | Hawaiian Eye (Wed. 9:00-10:00) | WEWS | 36 | 8. | Tombstone Territory (Tues. 7:00) | KYW | Ziv-UA | 16 | 38 | News-Edwards | WJW 13 |
| 7. | Lawman (Sun. 8:30-9:00) | WEWS | 34 | 9. | Dangerous Robin (Sat. 10:30) | KYW | Ziv-UA | 15 | 35 | City Camera: Sports | WJW 15 |
| | | | | | | | | | | News-Edwards | WJW 12 |
| | | | | | | | | | | Assignment Underwater | WEWS 12 |
| | | | | | | | | | | What's My Line | WJW 23 |
| | | | | | | | | | | Early Show | KYW 11 |
| | | | | | | | | | | City Camera: Sports | WJW 15 |
| | | | | | | | | | | News-Edwards | WJW 14 |
| | | | | | | | | | | Backus: Show of Month | WJW 14 |

NEW ORLEANS

STATIONS: WWL, WDSU, WYUE. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | |
|----|-------------------------------------|------|----|----|-------------------------------------|------|-------------|----|----|-----------------------|---------|
| 1. | Garry Moore (Tues. 9:00-10:00) | WWL | 42 | 1. | Lock-Up (Fri. 8:30) | WWL | Ziv-UA | 24 | 39 | 77 Sunset Strip | WYUE 20 |
| 1. | Wagon Train (Wed. 6:30-7:30) | WDSU | 42 | 2. | Mike Hammer (Mon. 10:00) | WWL | MCA | 20 | 47 | Manhunt | WDSU 17 |
| 2. | Gunsmoke (Sat. 9:00-9:30) | WWL | 41 | 3. | Third Man (Fri. 10:00) | WDSU | NTA | 19 | 45 | Marry A Millionaire | WWL 17 |
| 3. | Have Gun, Will Travel (Sat. 8:30-9) | WWL | 40 | 4. | Wild Cargo (Wed. 10:00) | WWL | Lakeside TV | 18 | 45 | Two Faces West | WDSU 15 |
| 4. | Rawhide (Fri. 6:30-7:30) | WWL | 37 | 5. | Assignment Underwater (Tues. 10:00) | WWL | NTA | 17 | 43 | Johnny Midnight | WDSU 15 |
| 5. | Bonanza (Sat. 6:30-7:30) | WDSU | 36 | 5. | Marry A Millionaire (Fri. 10:00) | WWL | NTA | 17 | 40 | Third Man | WDSU 19 |
| 6. | Perry Como (Wed. 8:00-9:00) | WDSU | 35 | 5. | Manhunt (Mon. 10:00) | WDSU | Screen Gems | 17 | 40 | Mike Hammer | WWL 20 |
| 6. | Thriller (Tues. 9:00-9:00) | WDSU | 35 | 6. | Death Valley Days (Mon. 9:30) | WDSU | U.S. Borax | 15 | 28 | June Allison | WWL 24 |
| 6. | What's My Line (Sun. 9:00-10:00) | WWL | 34 | 6. | Johnny Midnight (Tues. 10:00) | WDSU | MCA | 15 | 38 | Assignment Underwater | WWL 17 |
| 8. | Candid Camera (Sun. 8:30-9:30) | WWL | 33 | 6. | Two Faces West (Wed. 10:00) | WDSU | Screen Gems | 15 | 38 | Wild Cargo | WWL 18 |
| 8. | Groucho Marx (Thurs. 9:00-9:30) | WDSU | 33 | 6. | Trackdown (Sat. 6:00) | WDSU | CBS | 15 | 47 | News | WWL 12 |
| 8. | Ed Sullivan (Sun. 7:00-8:00) | WWL | 33 | | | | | | | | |

SEATTLE - TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

| | | | | | | | | | | | |
|----|-----------------------------------|------|----|----|-------------------------------|------|--------------|----|----|--------------------|---------|
| 1. | Real McCoys (Thurs. 8:30-9:00) | KOMO | 46 | 1. | Bold Journey (Thurs. 7:00) | KOMO | Banner | 35 | 52 | Best of Post | KING 18 |
| 2. | 77 Sunset Strip (Fri. 9:00-10:00) | KOMO | 44 | 2. | Death Valley Days (Wed. 7:00) | KING | U.S. Borax | 33 | 55 | Brothers Brannigan | KOMO 13 |
| 3. | My Three Sons (Thurs. 9:00-9:30) | KOMO | 42 | 3. | Sea Hunt (Mon. 7:00) | KING | Ziv-UA | 27 | 56 | Civil War | KOMO 13 |
| 4. | Untouchables (Thurs. 9:30-10:30) | KOMO | 41 | 4. | Woody Woodpecker (Mon. 6:00) | KING | Kellogg | 26 | 47 | Dateline | KOMO 20 |
| 5. | Donna Reed (Thurs. 8:00-8:30) | KOMO | 40 | 5. | Manhunt (Tues. 7:00) | KING | Screen Gems | 24 | 49 | News | KOMO 20 |
| 5. | Wagon Train (Wed. 7:30-8:30) | KING | 40 | 5. | Quick Draw McGraw (Wed. 6:00) | KING | Screen Gems | 24 | 35 | Expedition | KOMO 24 |
| 6. | Lawrence Welk (Sat. 9:00-10:00) | KOMO | 39 | 6. | High Road (Thurs. 6:30) | KOMO | ABC | 23 | 45 | Dateline | KOMO 21 |
| 7. | Flinstones (Fri. 8:30-9:00) | KOMO | 38 | 7. | Deputy Dawg (Tues. 6:00) | KING | CBS | 21 | 35 | News | KOMO 21 |
| 8. | Guestward Ho! (Thurs. 7:30-8:00) | KOMO | 36 | 8. | Peoples Choice (Sat. 6:30) | KOMO | ABC | 19 | 40 | Huntley-Brinkley | KING 25 |
| 8. | Roaring 20's (Sat. 10:00-11:00) | KOMO | 36 | 8. | You Asked For It (Tues. 6:30) | KOMO | Crosby Brown | 19 | 37 | Early Edition | KING 24 |
| 8. | Hawaiian Eye (Wed. 9:00-10:00) | KOMO | 36 | | | | | | 33 | Dateline | KOMO 24 |
| | | | | | | | | | | News | KOMO 24 |
| | | | | | | | | | | Award Theatre | KING 16 |
| | | | | | | | | | | Huntley-Brinkley | KING 24 |
| | | | | | | | | | | Early Edition | KING 23 |

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

| | | | | | | | | | | | |
|----|----------------------------------|------|----|----|---------------------------------|------|-------------|----|----|-----------------------|---------|
| 1. | Perry Mason (Sat. 7:30-8:30) | KPIX | 36 | 1. | Divorce Court (Sat. 6:00) | KRON | KTTV Prog. | 28 | 58 | Early Show | KPIX 9 |
| 2. | Wagon Train (Wed. 7:30-8:30) | KRON | 34 | 2. | Manhunt (Tues. 6:30) | KRON | Screen Gems | 27 | 58 | Johnny Midnight | KGO 18 |
| 3. | Ed Sullivan (Sun. 8:00-9:00) | KPIX | 32 | 3. | Sea Hunt (Tues. 7:00) | KRON | Ziv-UA | 25 | 56 | Phil Silvers | KGO 8 |
| 4. | Checkmate (Sat. 8:30-9:30) | KPIX | 30 | 4. | Honeymooners (Mon. 6:30) | KRON | CBS | 24 | 46 | Expedition | KGO 11 |
| 4. | Hitchcock (Tues. 8:30-9:00) | KRON | 30 | 4. | San Francisco Beat (Sat. 7:00) | KPIX | CBS | 24 | 46 | News-Edwards | KPIX 11 |
| 4. | Perry Como (Wed. 9:00-10:00) | KRON | 30 | 5. | Tombstone Territory (Wed. 7:00) | KRON | Ziv-UA | 20 | 46 | U.S. Marshal | KGO 10 |
| 4. | Untouchables (Thurs. 9:30-10:30) | KGO | 30 | 6. | Lock-Up (Thurs. 7:00) | KRON | Ziv-UA | 19 | 41 | Fight; Bowling | KGO 18 |
| 5. | Candid Camera (Sun. 10:00-10:30) | KPIX | 29 | 7. | Huckleberry Hound (Wed. 6:30) | KTVU | Screen Gems | 18 | 38 | News; Sports; Kennedy | KPIX 13 |
| 5. | Laramie (Tues. 7:30-8:30) | KRON | 29 | 8. | Death Valley Days (Sat. 10:30) | KPIX | U.S. Bo ax | 15 | 38 | News-Edwards | KPIX 14 |
| 6. | Thriller (Tues. 9:00-10:00) | KRON | 28 | 8. | Two Faces West (Wed. 6:30) | KRON | Screen Gems | 15 | 34 | You Asked For It | KTVU 15 |
| | | | | | | | | | 35 | Two Faces West | KRON 15 |
| | | | | | | | | | | Roaring 20's | KGO 23 |
| | | | | | | | | | | Huckleberry Hound | KTVU 18 |

TWIST IT ANY

Jump on it...squeeze it...put it through a wringer...it still comes out the same. Advertisers buy *more* announcements on NBC Radio than on any other network. Consistently. 34% more than the second network in the latest Nielsen Radio Index alone.*

How come? On NBC Radio, advertising dollars *do* more. Flexible programming accommodates radio's greatest variety of commercial lengths ...provides the strongest combination of *reach plus frequency*.

This potent combination, *reach plus frequency*, is reflected in NRI month after month after month.

Take the last 12 months: Among advertisers reaching the greatest number of unduplicated homes, NBC Radio averaged 7 out of the top 10.†



WAY YOU LIKE

Among the top 25, NBC advertisers averaged 5,184,000 unduplicated homes per week. Nobody else even came close. The nearest network was 34% behind.

And for 11 of the last 12 months, NBC Radio was first in sponsored hours. To reach more homes more often—most economically—*first* choice is

NBC RADIO NETWORK



*NRI 4 weeks ending Mar. 5, 1961

†NRI April '60–March '61, average week sponsored cumulative audience



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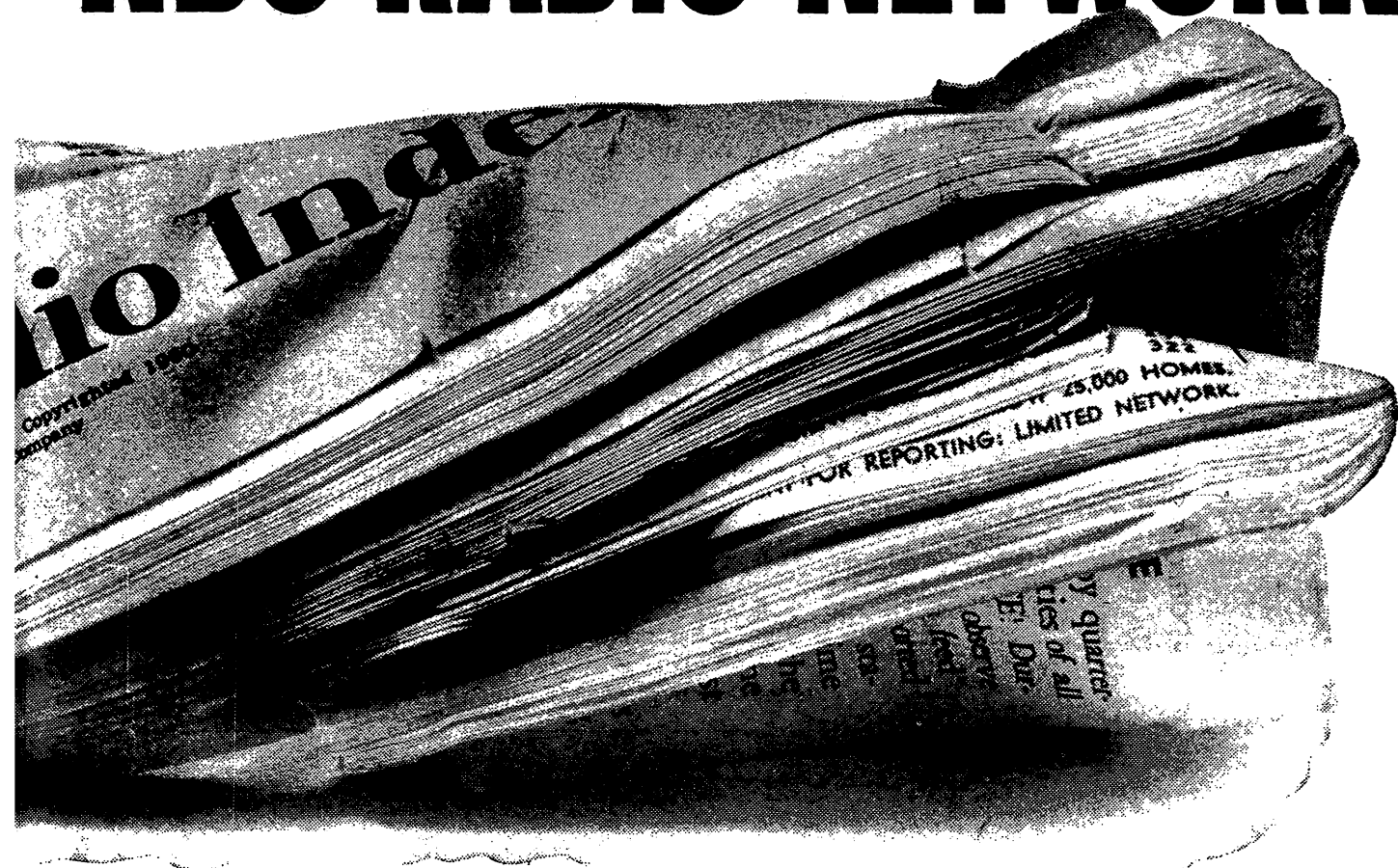


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In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 43)

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|--------------------------------------|------|-------------------------|--------------------------------|------|-----------------|-----------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Untouchables (Thurs. 9:30-10:30) | WFIL | 1. | Sea Hunt (Sat. 7:00) | WCAU | 40. | Exped; Flood; Fashion | WCAU |
| 2. | My Three Sons (Thurs. 9:00-9:30) | WFIL | 2. | Popeye (Mon.-Fri. 6:00) | WFIL | 41. | Early Show | WCAU |
| 3. | Real McCoys (Thurs. 8:30-9:00) | WFIL | 3. | Mr. Ed (Sun. 7:00) | WFIL | 42. | News; Weather | WRCV |
| 4. | Gunsmoke (Sat. 10:00-10:30) | WCAU | 4. | Brothers Brannigan (Wed. 7:00) | WRCV | 43. | Huntley-Brinkley | WRCV |
| 5. | Candid Camera (Sun. 10:00-10:30) | WCAU | 5. | William Tell (Sat. 6:30) | WFIL | 44. | Lassie | WCAU |
| 6. | Naked City (Wed. 10:00-11:00) | WFIL | 6. | Yogi Bear (Fri. 7:00) | WRCV | 45. | Newsreel; Weather | WFIL |
| 7. | Flintstones (Fri. 8:30-9:00) | WFIL | 7. | Death Valley Days (Mon. 7:00) | WRCV | 46. | News | WFIL |
| 8. | Adv. In Paradise (Mon. 9:30-10:30) | WFIL | 8. | Quick Draw McGraw (Fri. 7:30) | WFIL | 47. | News-Edwards | WCAU |
| 9. | Perry Como (Wed. 9:00-10:00) | WRCV | 9. | Huckleberry Hound (Tues. 7:30) | WCAU | 48. | Early Show | WCAU |
| 10. | Have Gun, Will Travel (Sat. 9:30-10) | WCAU | | | | 49. | News | WCAU |
| | | | | | | 50. | News Comment; Weather | WCAU |
| | | | | | | 51. | News-Edwards | WCAU |
| | | | | | | 52. | Newsreel; Weather | WFIL |
| | | | | | | 53. | News | WFIL |
| | | | | | | 54. | News Comment; Weather | WCAU |
| | | | | | | 55. | News-Edwards | WCAU |
| | | | | | | 56. | Rawhide | WCAU |
| | | | | | | 57. | Laramie | WRCV |

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

| | | | | | |
|---|------|--|------|----------------------------|------|
| 1. Gunsmoke (Sat. 10:00-10:30) | WTOP | 44. 1. Huckleberry Hound (Thurs. 7:00) | WTTG | 43. 7 O'Clock Final | WMAL |
| 2. Untouchables (Thurs. 9:30-10:30) | WMAL | 45. 2. M Squad (Thurs. 10:30) | WMAL | 44. Johnny Midnight | WRC |
| 3. Real McCoys (Thurs. 8:30-9:00) | WMAL | 46. 3. Quick Draw McGraw (Mon. 6:30) | WTTG | 45. Portfolio: CBS Reports | WTOP |
| 4. Have Gun, Will Travel (Sat. 9:30-10) | WTOP | 47. 4. Woody Woodpecker (Wed. 6:30) | WTTG | 46. 6:30 Spotlight | WTOP |
| 5. 77 Sunset Strip (Fri. 9:00-10:00) | WMAL | 48. 5. Deputy Dawg (Thurs. 6:30) | WTTG | 47. Huntley-Brinkley | WRC |
| 6. Jack Benny (Sun. 9:30-10:00) | WTOP | 49. 6. Three Stooges (Mon.-Fri. 6:00) | WTTG | 48. 6:30 Spotlight | WTOP |
| 7. Wagon Train (Wed. 7:30-8:30) | WRC | 50. 7. Sea Hunt (Sat. 6:30) | WMAL | 49. Huntley-Brinkley | WRC |
| 8. Flintstones (Fri. 8:30-9:00) | WMAL | 51. 8. Tombstone Territory (Wed. 7:00) | WRC | 50. 6:30 Spotlight | WTOP |
| 9. Candid Camera (Sun. 10:00-10:30) | WTOP | 52. 9. Highway Patrol (Sat. 7:00) | WTTG | 51. Huntley-Brinkley | WRC |
| 10. Ed Sullivan (Sun. 8:00-9:00) | WTOP | 53. 10. Death Valley Days (Mon. 7:00) | WRC | 52. 6:30 Spotlight | WTOP |
| | | 54. 11. Circus Boy (Tues. 6:30) | WTTG | 53. Huntley-Brinkley | WRC |
| | | | | 54. Early Show | WTOP |
| | | | | 55. Popeye | WTTG |
| | | | | 56. 7 O'Clock Final | WMAL |
| | | | | 57. Expedition: War | WMAL |
| | | | | 58. 7 O'Clock Final | WMAL |
| | | | | 59. 6:30 Spotlight | WTOP |
| | | | | 60. Huntley-Brinkley | WRC |

SALT LAKE CITY-OGDEN-PROVO

STATIONS: KUTV, KCPX, KSL. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | |
|--------------------------------------|------|--------------------------------------|------|------------------------------|------|
| 1. Untouchables (Thurs. 8:30-9:30) | KCPX | 39. 1. Tighrope (Tues. 9:30) | KCPX | 40. Laramie | KUTV |
| 2. Wagon Train (Wed. 9:00-10:00) | KUTV | 40. 2. Mr. Ed (Fri. 6:00) | KSL | 41. News; Weather | KUTV |
| 3. Lawrence Welk (Sat. 7:00-8:00) | KCPX | 41. 3. Topper (Thurs. 6:30) | KSL | 42. News; Weather | KCPX |
| 4. Flintstones (Fri. 7:30-8:00) | KCPX | 42. 4. Divorce Court (Sat. 10:30) | KCPX | 43. Huntley-Brinkley | KUTV |
| 5. Candid Camera (Sun. 8:00-8:30) | KSL | 43. 5. Manhunt (Thurs. 9:30) | KCPX | 44. News; Weather | KCPX |
| 6. What's My Line (Sun. 8:30-9:00) | KSL | 44. 6. Sea Hunt (Sat. 8:30) | KSL | 45. Huntley-Brinkley | KUTV |
| 7. My Three Sons (Thurs. 8:00-8:30) | KCPX | 45. 7. Death Valley Days (Wed. 8:30) | KUTV | 46. Academy Theatre | KSL |
| 8. Real McCoys (Thurs. 7:30-8:00) | KCPX | 46. 8. Highway Patrol (Wed. 6:00) | KSL | 47. News | KSL |
| 9. Adv. In Paradise (Mon. 8:30-9:30) | KCPX | 47. 9. Dangerous Robin (Sun. 9:00) | KSL | 48. Twilight Zone | KSL |
| 10. Hawaiian Eye (Wed. 8:00-9:00) | KCPX | 48. 10. Blue Angels (Mon. 8:30) | KSL | 49. Fight; Basketball | KCPX |
| | | 49. 11. M Squad (Fri. 10:30) | KCPX | 50. Fight; Spare; Basketball | KCPX |
| | | | | 51. Hawaiian Eye | KCPX |
| | | | | 52. News; Weather | KUTV |
| | | | | 53. Huntley-Brinkley | KUTV |
| | | | | 54. Michael Shayne | KUTV |
| | | | | 55. Islanders | KCPX |
| | | | | 56. Adv. In Paradise | KCPX |
| | | | | 57. Academy Theatre | KUTV |

PROVIDENCE

STATIONS: WJAR, WPRO, WHDH. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | |
|---------------------------------------|------|---|------|-----------------------|------|
| 1. Untouchables (Thurs. 9:30-10:30) | WJAR | 44. 1. Mr. Ed (Sat. 7:00) | WJAR | 51. Sea Hunt | WPRO |
| 2. Wagon Train (Wed. 7:30-8:30) | WJAR | 45. 2. Lock-Up (Wed. 7:00) | WJAR | 52. Highway Patrol | WPRO |
| 3. Thriller (Tues. 9:00-10:00) | WJAR | 46. 3. Death Valley Days (Mon. 7:00) | WJAR | 53. Father Knows Best | WPRO |
| 4. Danny Thomas (Mon. 9:00-9:30) | WPRO | 47. 4. Rough Riders (Thurs. 7:00) | WJAR | 54. Jim Backus | WPRO |
| 5. G.E. Theatre (Sun. 9:00-9:30) | WJAR | 48. 5. Mackenzie's Raiders (Tues. 7:00) | WJAR | 55. Movie Week | WPRO |
| 6. Flintstones (Fri. 7:30-8:30) | WJAR | 49. 6. Brave Stallion (Fri. 7:00) | WPRO | 56. Shotgun Slade | WJAR |
| 7. Ed Sullivan (Sun. 8:00-9:00) | WPRO | 50. 7. Shotgun Slade (Fri. 7:00) | WJAR | 57. Brave Stallion | WPRO |
| 8. Balch and Bator (Thurs. 9:00-9:30) | WJAR | 51. 8. Highway Patrol (Wed. 7:00) | WPRO | 58. Lock-Up | WJAR |
| 9. Bonanza (Sat. 7:30-8:30) | WJAR | 52. 9. Jim Backus (Thurs. 7:00) | WPRO | 59. Rough Riders | WJAR |
| 10. Michael Shayne (Fri. 10:00-11:00) | WJAR | 53. 10. Sea Hunt (Sat. 7:00) | WPRO | 60. Mr. Ed | WJAR |

NORFOLK

STATIONS: WTAR, WAVY, WVEC. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | |
|---|------|---|------|--------------------------|------|
| 1. Gunsmoke (Sat. 10:00-10:30) | WTAR | 49. 1. Brothers Brannigan (Fri. 7:00) | WTAR | 49. Tighrope | WAVY |
| 2. Perry Mason (Sat. 7:30-8:30) | WTAR | 50. 2. Death Valley Days (Tues. 7:00) | WTAR | 50. Mr. Ed | WAVY |
| 3. Have Gun, Will Travel (Sat. 9:30-10) | WTAR | 51. 3. Manhunt (Sat. 7:00) | WTAR | 51. Divorce Court | WVEC |
| 4. Checkmate (Sat. 8:30-9:30) | WTAR | 52. 4. Shotgun Slade (Wed. 7:00) | WAVY | 52. Playhouse; Peninsula | WAVY |
| 5. Rawhide (Fri. 7:30-8:30) | WTAR | 53. 5. Mr. Ed (Tues. 7:00) | WAVY | 53. Movie 3 | WTAR |
| 6. Ed Sullivan (Sun. 8:00-9:00) | WTAR | 54. 6. Phil Silvers (Thurs. 7:00) | WTAR | 54. Death Valley Days | WTAR |
| 7. Surfside 6 (Mon. 8:30-9:30) | WVEC | 55. 7. Rescue 8 (Tues. 7:30) | WTAR | 55. Blue Angels | WAVY |
| 8. Untouchables (Thurs. 9:30-10:30) | WVEC | 56. 8. Tighrope (Fri. 7:00) | WAVY | 56. Buzs Bunny | WVEC |
| 9. Dobie Gillis (Tues. 8:30-9:00) | WTAR | 57. 9. Two Faces West (Mon. 7:00) | WAVY | 57. Brothers Brannigan | WTAR |
| 10. 77 Sunset Strip (Fri. 9:00-10:00) | WVEC | 58. 10. Blue Angels (Thurs. 7:00) | WAVY | 58. Sea Hunt; Pioneers | WTAR |
| | | 59. 11. Bozo The Clown (Sat. 9:00 a.m.) | WTAR | 59. Phil Silvers | WTAR |
| | | | | 60. Hickok Theatre | WVEC |

GERMAN TV'S GOT KID PROBLEM

JFK to Name a Spectrum 'Czar'

Washington, May 2.

In what could prove to be a highly significant step in the future of the television industry, President Kennedy is expected to take steps soon to name a civilian "czar" of spectrum space, with authority over both military and non-military channels.

Members of Congress and others have long thought that if control of spectrum space could be placed in civilian hands, it would constitute the only chance of obtaining more channels — or of obtaining more functional use of existing non-military channels. Although nothing has yet been done, yet some insiders believe the President could put control of spectrum in civilian hands without the need of a new law.

Meanwhile, the House Space Committee launches a probe Thursday (4) of future commercial use of space by broadcasting and communications businesses via satellites. Focus will be on possible anti-trust law involvement and question of whether Uncle Sam will be shelling out any subsidies for commercial space communications development.

Witness list for the weeklong hearings will include reps from six firms interested in satellite communications — RCA, AT&T, General T&T, International T&T, General Electric, and Lockheed Aircraft. Federal Communications Commission, National Space Administration, Office of Civil Defense Mobilization, State and Defense departments will also be heard.

Escapist Trend of '36-'39 Due For Big Revival in TV, Sez Wilbur Stark

What are mass audiences looking for in their entertainment?

Producer Wilbur Stark has made a study of entertainment tastes through the years, dating back to the early '20s, in terms of hit plays, top box films and bestselling literature, and finds that today's climate calls for "escapism," but in specific forms.

He finds that today's trends strike a remarkable parallel with those of the years 1936-39, when although the depression was over the economy was in a state or recession similar to that of today and when world affairs were approaching a critical stage, again similar to the developments today. Those years, he finds, found, with few exceptions, escapism as the key yearning of the mass audiences.

Same holds true today, says Stark. He finds in the upsurge in popularity of European films in the U. S., a barometer of the trend, and coupled with the successful Yank pictures and the trends on the stage and in literature, finds four key varieties of "escapism" fare, two of which have immediate application in tv:

1. Broad comedy, even slapstick.

2. Attractive people with whom audiences can identify in clean, glamorous situations or backgrounds.

3. "Hedonistic drama," which might seem to contradict the thesis as qualifying as realism, except the people represent an extreme of degradation or aberration, a sort of reverse identification.

4. Shows of violence, like westerns.

All four categories, Stark believes, represent the viewer's desire to "get out of himself, to become another person." It's only when people get fat that they become introspective, he feels, and when things get tough they seek escapism. Hence the departure of the "everyman" type of drama typified by the works of Paddy Chayefsky and the early school of tv realists. They represented the "fat" period when mass audiences would accept introspection; today the world situation and the economy are tough enough so that mass audiences don't want to be reminded of them.

Of the four categories, Stark finds two of them of key importance to television. Hedonism, as typified by "La Dolce Vita" and other adult foreign films, is out for video, naturally. And the western form as well as some types of private eye shows have already run their course, with a few exceptions. Stark feels that the "dirty" shows, full of violence in a sordid sort of atmosphere, will no longer click because they're not upbeat enough.

The two forms that Stark believes will click via tv are broad comedy—a change from the domestic situation comedy into farce and other broader forms, and the glamor shows with attractive stars, best example of which has been

(Continued on page 60)

1,000,000 GLUED TO ADULT SHOWS

By HAZEL GUILD

Frankfurt, May 2.

The old problem in America of how to keep the kids away from the television, or whether to slant the shows to their mentality and morality, is a new one in Germany.

But a poll by the influential Folks Testing Institute of Allensbach, West Germany, just proved a shocker to many West German parents. And the leading newspapers of the land are querying what to do about it.

The poll, carried out throughout West Germany, revealed that daily 28% of the West German children between the ages of two and 16 are watching shows on West German television. That is about 3,000,000 children, and hence about one-fifth of the daily viewing audience.

But in the evening, when the programs are slanted "for adults only," the poll revealed that at least 1,000,000 West German kids of these impressionable ages are still watching the shows.

Nighttime German television, slanted toward the cultural and informative, has included such recent productions as "Das Dritte Reich," "The Third Reich," a probing study of Germany under the Nazis; the much-criticized hepped-up modern version of "Lysistrata," with teenage movie favorite Romy Schneider as the girl who decides to deny marital relation to her scientist husband to get him away from his atomic experiments; and some penetrating studies of the horrible poverty of the island of Sicily, sexy musical comedies, and plenty of other movies and plays that are strictly adult material.

The West German film industry has long criticized the fact that films in the country are heavily censored, and judged as fit for a certain age only; some films get into the best category, fit for children over the age of six; but most movies fall into the classifications of over 12 only; over 16 only; or over 18 only.

Now, the film folks point out, what is the point of keeping the youngsters out of the theatres, and allowing them to look at much less censored material nightly on the television screen?

With a current 5,000,000 tv screens in West Germany, and a second channel anticipated shortly, the competition from the free shows on the little box is too much and downright unfair, the film industries complain.

The problem among the parents is a moral one, as well. The Allensbach poll revealed that 64% of the German parents aren't especially fond of having their children view television, but 20% are perfectly in accord with having the

(Continued on page 62)

JFK Sends FCC Reorganization Plan To Congress With Approval Assured

Washington, May 2.

Maybelline Buying NBC Sat. Nite Features

Chicago, May 2.

With Maybelline joining the participating lineup, NBC-TV's Saturday night feature film now enjoys half-sold status. Eye cosmetic is purchasing a minute per week along with Thomas Leeming Co., Union Carbide and Noxema. R. J. Reynolds is down for two minutes a week, leaving six spots still open.

Sponsors are in on 26-week contracts at rate of \$30,000 a minute for firstruns and \$22,000 for the repeats.

CBS' \$4,650,000 For Pro Football Sets New Record

Intense competition among the tv networks for pro football rights resulted in the biggest single football rights deal in history last week, with CBS-TV signing a two-year pact with the National Football League for the entire league schedule at a record \$4,650,000 a year.

Price paid by CBS is more than double what it paid last year for nearly the same lineup. Web paid about \$2,000,000 for NFL rights in 1960, but this covered 11 clubs in the league, as opposed to the new deal's full-league coverage of 14 teams. Deal also far transcends any collegiate rights deal—NCAA package has never topped the \$2,500,000 mark.

The CBS deal marked the first time the NFL itself has negotiated on behalf of all its clubs; in the past, CBS and other webs negotiated rights with each individual club. Change marks a switch in philosophy from that of the late NFL Commissioner Bert Bell, to the new commissioner, Pete Rozelle. Both were ardent proponents of television for pro football. Rozelle, in particular as general manager of the Los Angeles Rams before becoming Commissioner.

But Rozelle believes the individual setup is unwarranted, and also plans an even distribution of the rights coin among the 14 teams. He also believes a national "game of the week" telecast might produce more revenue but would be harmful in that it deprives fans of their hometown road games.

(Continued on page 60)

Congressional acceptance appears assured for President Kennedy's proposed reorganization of Federal Communications Commission.

The plan, sent to Congress last Thursday '27, goes into effect automatically 60 days from that date unless overturned by a majority of either House or Senate.

Major purpose of the plan is to divvy up decision-making authority among panels of Commissioners, individual Commissioners, hearing examiner and other FCC staffs. In Kennedy's words: "This will relieve the Commissioners from the necessity of dealing with many matters of lesser importance and thus conserve their time for the consideration of major matters of policy and planning."

The chairman of FCC, Newton N. Minow, will be given the authority, under the plan, to decide how cases should be handled.

However, provision is made for mandatory review of any decision by the full Commission on a vote of any three Commissioners, to a minority. This proviso was added, Kennedy said, "in order to maintain the fundamental bipartisan concept explicitly in the Communications Act."

The plan also abolishes the FCC's review staff, which is charged with writing opinions for the Commission. This step clears the way for FCC to assign individual Commissioners the responsibility for opinions, thus doing away with the present practice of "anonymous" opinions handed down by FCC.

Kennedy explained that the opinion-writing chores "can be better performed by the Commissioners themselves, with such assistance as they may desire to persons they deem appropriately qualified."

Overall, the President said of his plans: "By providing sound organization arrangements, the taking effect of the reorganizations included in the plan will make possible more economic and expeditious administration of the affected functions. It is, however, impracticable to itemize at this time the reductions of expenditures which it is probably a duty will be brought about by such taking effect."

Simultaneous with the dispatch of the FCC reorganization plan, Sen. John A. Carroll (D-Colo.) introduced a bill upgrading the roles of hearing examiners at all federal agencies, including FCC.

Carroll's measure would make decisions by hearing examiners final unless reviewed by the full Commission on one or more of four specified grounds.

Carroll, chairman of the Senate Judiciary Subcommittee on Administrative Practices, said the bill is the first of a series designed to carry out recommendations made in the Subcommittee's recent report.

Philco's 1st Quarter Red

Philadelphia, May 2.

Philco Corp. was in the red for the first quarter, according to an announcement by James M. Skinner Jr., pres., at the annual meeting.

Skinner said the company "is still feeling the effects of the recession and added that the severe winter was another factor in the bad letdown. The exec declared "We believe the economy is nearing the bottom of the decline and the second quarter should see gradual increases—but it is too early to make predictions for the year."

For the first quarter last year Philco reported earnings of \$1,037,000, equal to 37¢ a common share, on sales of \$102,000,000. For all 1960, Philco earned \$2,287,000 or 47¢ a common share, on sales of \$400,587,000. Last year's net included a special credit of \$700,000 for tax purposes, no longer required.

Attention Stations: 9 More Examples In Payola Curbs

Washington, May 2.

Federal Communications Commission has added nine new examples of what can and what can't be done under last year's legislation aimed at payola and plugola.

In formal rulemaking designed to implement the legislation, FCC also proposed a new subsection to its rules designed to settle the question of the anti-plugola proviso to motion pictures.

Latter proposal would exempt from the new plugola disclosure requirements of Section 508 any films used on television which were made before last Sept. 13, effective date of the new law. Films made after that date would be covered insofar as FCC will presume them to have been produced for tv.

The new examples under the sponsor identification requirements of Section 317 proposed by FCC

(Continued on page 60)

FM Winning Over TV Audience?

If, as a growing body of opinion and research indicates, the discriminate tv viewer—the "opinion-maker"—is spending less and less time in front of his television set, just what is he doing?

The rapidly expanding FM industry claims to have the answer—he's spending more of his time listening to FM. The claim isn't made by the FM people alone; some ad agency researchers have indicated as much, and the growing fund of FM research, though still minute by tv standards, gives the same indication.

Of course there's no way to isolate on a statistical basis just who constitutes "opinion-makers," but the researchers for general purposes do so by breakdowns as to profession, education and annual income. And if the FM research is correct, it's got the cream of the crop.

As an example, of FM's 13,000-

000 homes, 29% of the heads of households are drawn from the professional, executive or proprietary class, according to a Lennen & Newell composite of 16 Pulse reports on FM over the past year. Some 49% have had at least some college education. Some 40% are in the \$7,500 and up income group. Local FM execs have noted, via the postal zone pattern in their program mailings, that the high concentration of their listeners lie in the better neighborhoods.

A Pulse study done a year and a half ago for WRFM, N.Y., ties in the tv angle. Of the 500 FM families interviewed in the 19-county N.Y. area, more than 95% owned tv sets. But 46%, the largest single group, viewed tv less than seven hours a week, as compared to the national average of five hours a day. Yet over 50% spent between three and four hours a day listening to FM. The latest Lennen & Newell media bulletin echoes the point made by the FM operators—it's the programming on tv, or lack of it, that's responsible for the

tremendous upsurge in FM listening and set sales.

There are other factors, of course, in the rise in set sales, among them a gradual reduction in set prices to the point where an FM-only table model can be purchased in a discount house for under \$20, putting FM right in the middle of the mass market. Indication of this is the fact that for the past three years, FM set sales have doubled over the previous year, to the point where last year it's figured that 2,000,000 sets were sold in the U.S.

What attracts 'em from tv? The FM operators claim it's the wide choice of classical music with faultless reception, heady intellectual and cultural fare as typified by the Pacifica Foundation's three operations in N.Y. and on the Coast, a type of music they can't get elsewhere, such as bonafide folk music and jazz, all in a setting of tight commercial controls so the ear, concentrated fore and aft, and don't disturb the programming itself.

The Times

Comedy Promises Out Moon Race

By May 1961, the moon race will be a reality, and the comedy world is already preparing to meet it. The first of the new breed of lunar comedies is "Moon Landing" by [Name], which promises to be a hilarious look at the first steps on the moon. The film is set to be released in the summer of 1961, and is expected to be a major success.

April Showers Do Best to Aid May's Flowers

The weather has been just what the flowers needed. The April showers have been plentiful, and the May flowers are beginning to bloom. The gardeners are delighted, and the flowers are looking beautiful. The weather is just what the flowers needed.

Summer Plans

The summer plans are already being made. The weather is just what the flowers needed. The gardeners are delighted, and the flowers are looking beautiful. The weather is just what the flowers needed.

Water Resources Bill Is Swamped by Foes

The Water Resources Bill is being swamped by its opponents. The bill is being opposed by a large number of people, and it is unlikely that it will pass. The bill is being opposed by a large number of people, and it is unlikely that it will pass.

Supporter Says Plan
Needs More Study
Little TVA, All
Over State Seen

Parking Fee
50c at Zoo
Bad Sun Burn

Rohman
the Bride
B. Smith

December Bride

Enters Syndication For The First Time

CBS Films announces that "December Bride," the ideal wedding of "crisp dialogue" and "smartly constructed situations" (*Variety*), is now available to regional and local advertisers.

An alumna of Desilu Productions, the bride enjoyed a

Resurrection
the wedding of
ney Rohman
Mrs. Samuel
rt and New
edford Smith
han B. Smith

Cunningham
ationy
the Hollow

his daughter
length white
bell-shaped
train. Her
om of waist-
ce. The bride
white orchids
spray of lilies

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on of honor.
net Clark
ases Gwen
ay Jones
rcher and
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campagne
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nless hats
the valley.
bouquets of

the best man
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Spring Byington

triumphant engagement on the CBS Television Network, where she was a consistent favorite (a fast 32.2 average prime-time Nielsen rating). Her sponsors included General Foods, Lever Brothers, Shulton Inc.

Escorting the bride in 157 hilarious half-hours are Verna Felton, Dean Miller, Frances Rafferty and Harry Morgan. Guests include Rory Calhoun, Fred MacMurray, Ed Wynn, Mickey Rooney, Zsa Zsa Gabor.

Sponsors are invited. Rsvp **CBS FILMS** ("...the best film programs for all stations"); offices in New York, Chicago, Los Angeles, Detroit, Atlanta, San Francisco, Dallas, Boston, and St. Louis. In Canada: S. W. Caldwell Ltd., Toronto.

Wedding Ceremony

Have you heard the news?

**Additional TV Reviews
On Page 52**



**THERE'S STILL
TIME[✿] TO
NAB
ATTENTION
... at the**

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SUMMER SPORTS

SPECTACULAR

With Bud Palmer, Dick Buttons,

others

Producers: Bob Dalley, Paul Fel-

gay, Buttons

Director: Dalley

60 Mins., Thurs., 7:30 p.m.

SCHLITZ, BRISTOL-MYERS

CBS-TV, from Boston (tape)

(JWT, Doherty, Steers &

Shenfield)

CBS-TV closed out the winter sports season with this fancy skating opener for the "Summer Sports Spectacular," the prime-time version of the hour and a half "Sunday Sports Spectacular" that's getting a hot-months run in the big viewing hours.

Besides being timely (the salute to the 18 U. S. skaters who died in a Belgium air crash was taped late in March at the Boston Garden), the preem had the insurance of presenting one of the events that made last year's Winter Olympics a video success.

Stripped of any production frills (in the Garden's plain setting with the skaters doing their turns to canned music), the show derived its excitement from the skaters as interpreted by sportscaster Bud Palmer and Dick Buttons, Olympic champion and world titlist, who gave a running commentary along with emceeing for the live audience.

Show first presented U. S. and Canada's promising youngsters in the amateur ranks, and built pace with the pros and finally the dazzling precision of the team skaters. Youngsters doing their bit included Wendy Griner and Scott Ethan Allen, rising Canadian and U. S. amateurs respectively. But in the kids' seg of the show, the stealers were colorful 12-year-old Tina Noise, whose special flair earned her an off-ice interview with Palmer.

Single standouts among the older skaters included Don Jackson, Canada's flashy North American men's champ; Lorraine Hanlon, U. S. national junior ladies champ and Canadian amateur, Wendy Griner.

Ailing olympic and three-time world champ, David Jenkins, had to forego his regular routine, but appeared briefly in a demonstration of the flying sit spins, loops and other derring-do divots of the sport.

The teams, headed by Olympic and world pairs titlists Barbara Wagner and Robert Paul, gave the show a change-up with exciting union to the waltz, the cha-cha, cha, and even a spin of the late T. Dorsey's "Song of India."

Ted Kennedy of the Boston Kennedy's read a message of encouragement from his brother, apparently a fancy skating as well as Cuban-affairs buff. Bill.

CASING THE CLASSICS

With Dr. Leland Miles, guests

Producer: Miles

Director: Marshall Amos

30 Mins., Sat., 5:30 p.m.

WHAS-TV, Louisville

This locally produced and taped panel discussion show is worthy of comparison with many network efforts. It's a brisk and fast-moving talk session produced and moderated by Dr. Leland Miles, Associate Professor of English at U of Cincinnati. He has a bouncy, eye-twinking approach to the discussions of great books, which makes for a fast-moving half hour. This pipe-smoking pedagogue has plenty of showmanship, and is never static. He moves from chair to desk top, and at times directs his remarks right into the camera eye. He has a strong resemblance, and many of the mannerisms of Howard McNear, t.v. and film comic, and has the happy faculty of bringing almost any book come to life.

On the show caught, Dr. Miles' guests were Dr. W. Kimball Underwood, Episcopal rector; Mrs. Fred Snyder, and Mark Goldsmith, former floor director of this show. Subject for discussion was Lew Wallace's "Ben Hur," an appropriate topic, as it fit the Easter season, touching on a facet of the life of Christ.

After setting the narrative and background, discussion was centered around the basic differences between the film "Metro" and the book. The panel stressed that the film highlighted Ben Hur forgiving his enemy, Messala. Stills of famous paintings were inserted during the show.

Marshall Amos, director, and Marty Sweeney, asst. producer, deserve credit for a slick technical assist. Wied.

Foreign Television Reviews

IT'S A SQUARE WORLD

With Michael Bentine, Clive Dunn,

Benny Lee, Cardew Robinson,

Frank Thornton, John Bluthal,

Peter Reeves, Bruce Lacey,

Maya Koubani

Producer: G. B. Lupino

Writers: Michael Bentine, John

Law

30 Mins., Wed., April 26, 8:40 p.m.

BBC-TV, from London

Television current affairs programs, long due for a send-up, provide the targets for this satirical skein which got off to a somewhat shaky start. Plenty of good ideas, but too often their development had a mechanical look and there was a stick-around quality about the jokes which made them linger overlong before getting up and reaching for their usually predictable point.

Still, the production had plenty of gloss and zany comedian Michael Bentine, bland as buttermilk, ever smiling as a toothpaste commercial, held the thing together with expert ease as the program's spoof commentator on the world and its works.

Most successful items: an undercover look at a spy-training school where a recruit with little appetite was made to dispose of plans and a roll of micro film by eating them, and a trip to some Far Eastern trouble-spot where the "Square World" reporter got such a noisy welcome from the gong-beating and cymbal-clashing populace that his questions to the local Mr. Big went unanswered—"I'm sorry, my son, I can't hear you. You must come back when we know you better."

Sketch in which the beaming Bentine arrived at the Royal Academy to do a piece about the current summer art show also had its moments. The door was shut. Nobody opened it. So Bentine was forced to fill in time with some amusing ad-lib about the doorknocker. But the climax tapered into some unfunny business in which Bentine broke a window, climbed through and set fire to the Academy's curtains.

There was a similar fading away in a Scots bit which had Benny Lee playing bagpipes to his waist in water, adding to the instrument's gurgles as well as to the laughs. But when the Loch Ness monster rose from the waves and started nibbling at killed Lee's sporan it wasn't funny because nobody's laughing at that monster any more—not even at Loch Ness.

There were enough indications here, however, to suggest that "It's A Square World" may shake down into a real laugh-getter later on. Nash.

BETTY HUTTON AT THE

PIGALLE

With Pete Candoli, the Don Williams

Singers, the Pigalle Lovelies, Jack Nathan orch

Producer: Richard Afton

30 Mins., Sat., 8 p.m.

BBC-TV, from London

On the heels of her appearance in the rival web's "Sunday Night at the Palladium," Betty Hutton delivered an edited version of her hit act at London's Pigalle Restaurant for BBC-TV. This was a distinctly spotty item, for producer Richard Afton had assembled a program which drew attention to the faults of La Hutton, without having the advantage of the steak-and-french-fried to get away with it.

In these parts, Betty Hutton coasts along on the old nostalgia. Remembered from Hollywood musicals, she is ready-made for the middle age-brackets, but has to prove herself all over again for the youngsters.

And her presentation on this occasion was sufficiently old-hat to attract neither. She took off with a salute to the blues which might have been more fetching if she'd stuck to the real thing. Instead of throwing in masquerading pop-numbers like "Blues in the Night." The section stretched her voice beyond its limits, and it became almost an embarrassment to listen to vocal attempts far beyond the capacity of her pipes. Even "St. Louis Blues" didn't save the day.

There followed a tortuous com-

edy routine, based on "Will It Be Bob or Button," with the star capering energetically but arriving no place. The show took a lift when she perched on a piano for "Can It Be You?" It was in the more soulful ditties that she scored more strongly, despite a tendency to squeeze the emotion beyond the content of the lyrics. "Don't Worry 'Bout Me" was, in fact, the high spot of the session.

Afton's production was handicapped by the cramped floor-space of the Pigalle, and he didn't really overcome it. Vocal backing by the Don Williams Singers was so-so, and the Pigalle Lovelies provided some ragged terping.

Jack Nathan's outfit provided an adequate accompaniment, and the most pleasing moments of the show were provided by Pete Candoli's brilliant trumpet, although he had only one solo spot, "St. Louis Blues Boogie." Otta.

AMELIA

With Elizabeth Shepherd, Frederick Jaeger, Malcolm Keen,

Peter Sallis, Andre van Gysegem, Roy Denton, Edward

Brooks, Kathleen Williams, Stanley

Meadows, Audrey O'Flynn,

Barbara New, Gerald Cross, Glyn

Jones

Producer: Chloe Gibson

Writer: Henry Fielding

30 Mins., Fri., 9:20 p.m.

BBC-TV, from London

BBC-TV has a well-deserved reputation for parcelling up the more fragrant classics—Jane Austen, Trollope, and the like—into half-hour series. The knack seems to have been inherited from radio, and it's been carried over to the small screen with equal flair and skill. It's therefore the more surprising that their current choice of Henry Fielding's 18th century novel, "Amelia," looks dubious, stumper, judging by the first two of the seven episodes.

Tale concerned the up-and-down romance of the spirited Amelia with an Army Ensign, Will Booth. So far it's followed a pretty languid course. Booth, promoted Lieutenant, was threatened with separation from his girl by foreign military service. He attempted to get out of it by switching regiments with a pal, but it was foiled by Amelia's jealous sister.

That was about it—and it was tricked out with some pretty phoney and stilted goings-on. Each episode was introduced by an imaginary chat between Fielding and painter Hogarth, and this was entirely irrelevant. The thespians hammed it unmercifully, and the only one to emerge with much credit was Elizabeth Shepherd in the title role. Not only a looker, she had fire and grace; on this showing, she's headed for the big time. Unhappily, Frederick Jaeger displayed little of the afore-said spirit as the hero, and moreover was plenty deficient in the necessary charm.

A. R. Rawlinson's adaptation followed the letter of Fielding's story, but entirely missed the atmosphere and sly morality of it. Chloe Gibson produced with a leaden hand, and Stephen Bundy's sets were apt but not firmly in period. But the chief oddity remains the selection of this novel for the serial treatment. Fielding has better amongst his collected works, such as "Tom Jones" and "Jonathan Wild." Otta.

FAST EIN POET

(A Touch of the Poet)

With Hans Soehner, Judith Hol-

meister, Katinka Hoffmann,

Jochen Rathmann, Marianne

Hoppe, Hugo Lindinger, Jo

Herbst, Erich Fiedler.

Director: Juergen Goslar

Writer: Eugene O'Neill

105 Mins.; Thurs.; 9:05 p.m.

West German TV, from Berlin

West Berlin's tv station continued its series of ambitious programs with this production of Eugene O'Neill's "A Touch of the Poet." This particular show created much excitement even before it was telecast as the late American playwright has a large following in this country. Many of his works including "Moon for the Misbegotten," "A Long Day's Journey Into Night," "Mourning Becomes Electra" and "Poet" have had excellent theatrical produc-

tions locally. In fact, the presentation of "Poet" by Oscar Fritz Schuh with Attila Hoerbiger and Paula Wessely in the leads, still ranks as one of the most impressive and memorable productions the West Berlin theatre has had to offer in many seasons.

The tv version of the play, helmed by director Juergen Goslar, was hard put to compete with the stage presentation. But within the limits of video presentation and taking into consideration the difficulty of the play, Goslar did a remarkable job. Although the outcome was not fully convincing, this was still an above average production.

Goslar had a selection of fine players at his disposal. Hans Soehner played the title role, and Cornelius Melody essayed the drunkard and charmer with much devotion, sometimes a bit too hysterical but generally convincing. Judith Holzmeister, Soehner's wife, and Katinka Hoffmann, his daughter, contributed adequate support while Marianne Hoppe was seen in a brief but brilliant study as Deborah. Good support came from Jochen Rathmann, and others in minor parts.

Technically the program was up to standard and Peter Sandhoff's score proved to be very sentimental. Hans.

Foreign TV Followup

Sunday Night at the Palladium

The star spot in this stanza of ATV's "Sunday Night at the London Palladium" was reserved for home-made bombshell, Diana Dors. Miss Dors, who owns a genuine, but limited supply of talent, chose to model her act on the suave presentations usual with U. S. thrushes. The result was pretty pimply-raising all round, and gave the impression of a moderate miss who'd strayed out of her class.

Lyrically introduced by a close-harmony group, the Polkadots, Miss Dors appeared in a form-fitting gown, aluminium tresses cropped back, and grinning amiably. She launched into "Something Big," jerking a shoulder to the rhythm. She followed with "Ain't Necessarily So" from "Porgy," and the rendition was more remarkable for its precise diction than its vocal fervor. The plaintive mood was continued with "How Long Has This Been Going On?" which was a good question, and Miss Dors bowed out with a number expressing her satisfaction at being where she was.

But there was no doubting that this sortie was basically mistaken and rested on a misconception of what the girl had to offer. She has an earthbound appeal which has never found its proper format. But her impish face and her wedge of hair, groomed into conventional sophistication, didn't carry the soulful burden of her ditties. Her voice was adequate and was carefully harbored so that it didn't overreach itself, but her delivery was tentative. Pity was that there is something valuable in the Dors personality, as a couple of movie directors have discovered, but it's quite out of place at the Palladium summit.

From intimate revue, Ron Moody broadened his satire and made an acceptable impression. It boiled down to a string of impersonations—Groucho, Bing, Trevor Howard, Lonnie Donegan, and so on—as they would interpret snatches of "Hamlet." It roused a fair number of yocks, and Moody's vocal gymnastics were well-drilled. But, again, the act suffered from overforceful delivery, for Moody doesn't pretend to have the warmth of personality for the scale of the show. It's just not his line.

An Italian acrobatic trio, the Romanos, sang and tumbled with verve, despite reminiscences of other acts who sing and tumble. And Mike & Griff, two mature folk-singers, harmonized pleasantly in "I Have I Stayed Away Too Long" and followed with a tearful "Rocking Chair," drenching with sentiment.

Don Arrol emceed as usual, combining diffidence and familiar gags in an uneasy mixture. Albert Locke produced safely. Otta.

PROFILE: BAY AREA

(Operation Abolition)

With Caspar W. Weinberger, Wes

Willoughby, John Searle, Ed

Montgomery, Fred Dupuis,

Producer: Virginia Duncan

Director: Larry Fielder

120 Mins., Thurs. (27), 9:30 p.m.

KQED, San Francisco

Almost a year after the House unAmerican activities committee's hearing at Frisco's City Hall, the debate over the anti-committee riot which featured the committee hearing goes on furiously.

If anything, the debate is even hotter today than it was immediately following the May 13, 1960, riot, and this is largely because of a 42-minute film, entitled "Operation Abolition," which the committee made of subpoenaed tv news-reels.

To show this film publicly on tv and to debate its truthfulness or lack of truthfulness was the purpose of "Profile: Bay Area" last Thursday (27) in a specially lengthened program.

The film itself proved an amalgam of clips interspersed by "Reds under the bed" talks by Rep. Francis Walter and several other congressmen. The narration, by Fulton Lewis III, a fulltime committee investigator, proved a slick, if orthodox, version of the film's—and committee's—thesis, namely, that Communists planned and instigated the riot, using college students as dupes.

But the most interesting part of the show was the full-scale debate on the question of whether the film was, in fact, a truthful report of the riot.

This was preceded by a short introduction by the panel show's regular moderator, Caspar W. Weinberger, and by a short tape of fuller testimony of one of the film's subpoenaed witnesses—the witness, William Mandel, had demanded, through his lawyer, that this tape be played, for it showed him in a much better light than the film does.

The debate followed ordinary debating rules: six minutes apiece for argument, four minutes apiece for rebuttal, then an off-the-hip questioning period.

Claiming the film was "the longest commercial ever made... a curious compound of half-truth and untruth... maximizing the impression Communists were here, there and everywhere" were Wes Willoughby, reporter for Scripps-Howard's Frisco News-Call Bulletin, and John Searle, assistant professor of philosophy at the Univ. of California.

Defending the film were Ed Montgomery, a onetime Pulitzer Prize winner on Hearst's Frisco Examiner, and Fred Dupuis, an ex-FBI agent who was an unsuccessful congressional candidate last fall.

Winners, on the question in debate, were Willoughby and Searle, in a walkaway; they produced dozens of instances in which the film's time sequences had been doctored and in which the narration made half-true or untrue claims. To support their claims, Montgomery and Dupuis had to resort to the tactic of evading the question at debate, and in this they were quite successful, pointing out:

- 1) The students acted foolishly;
- 2) The police were provoked;
- 3) The committee, a body created by Congress, has been in existence 22 years and is entitled to the respect of all citizens who respect law and order;
- 4) Communist Party policy is dictated from abroad;
- 5) The students hurt the cause they were trying to champion, namely, abolition of the committee;
- 6) Many of the students who were in the riot showed up to protest Caryl Chessman's execution and are visible at other protest rallies.

These were all telling points, except for the fact that they had very little bearing on the film's veracity. Larry Fielder's direction and the camera work were excellent.

As an example of public service, this show could hardly be surpassed and represents a feather in the cap of ETV station KQED and its sister ETV station KVIE, in Sacramento, where the show was simulcast. Stef.

Fort Wayne — Westinghouse Broadcasting Co. will soon name a successor to Edward Wallis, general manager of WOWO, Fort Wayne, for the past 20 months, who has joined WIND, Chicago, effective May 8. Wallis came here from KYW, Cleveland, where he had been sales manager.

Why KWWL-TV bought
Warner's "Films of the 50's"

SOLD OUT?

57% recalled the sponsor!



Les C. Rau, Jr.
General Manager, KWWL-TV
Waterloo-Cedar Rapids, Iowa

From The Production Centres

Continued from page 42

P. B. Medawar and Sir Macfarlane Burnett on the best use man can make of the moon on BBC radio Sunday (7). Discussion—title is "To Speculate Shrewdly"—was recorded by Sveriges Radio in Stockholm . . . An Associated-Rediffusion Television film unit spent two months in South Viet-Nam making 60-minute feature documentary "The Quiet War" to be screened tonight (3). Film centres on life of one family, headed by Mr. No, a farmer living near Thu-Duc.

IN BOSTON . . .

WBZ-TV news reporter Betty Adams, featured Monday-Friday on "News At Nine," named winner of McCall's "Gold Mike" award in "Service to American Future" category for her three-part documentary on Africa. She will accept award in Washington Saturday (6) along with program mgr. Herb Caban, who will accept station award for making her Africa trip possible . . . Shelly Saltman, WBZ-TV promoman, speaker at Yankee Conference sports award dinner at U. of Conn. Saltman also elected to board of Brookline Hospital associates . . . WBZ-TV's Dick Tucker elected to board of directors of East Boston social center . . . Rex Trailer observed fifth anni of his WBZ-TV "Boomtown" kids program Friday (28) . . . Jim Frost, program director KTVO-TV, Ottumwa, Iowa, joined WBZ-TV ad-promosh dept. . . . Jane Day, WNAC-TV's "Weather Girl," named station's "Queen of the May" giving May baskets to mayor, viewers, shoppers and tv eds . . . To highlight WBZ radio's "Crackdown: Community versus Syndicate," Ed Pearle, station press chief, sent out cigaret lighters with roulette wheels imbedded, with the date, Wednesday (3), 10:20-11 p.m. . . . Tom Russell, WEEL radio personality, narrated the 50th anni celebration of the Camp Fire Girls in Boston Garden.

IN WASHINGTON . . .

Bob Conrad, Hawaiian eye-ful for the dames, has been in town promoting his new WB disk . . . WRC-AM-FM-TV, local NBC o&o, copped the American Heritage Foundation's "Outstanding Citizenship" award, which general manager Joseph Goodfellow accepted at a ceremony . . . Larry Krebs, who's made a name for himself in D.C. as a news photographer, joins WMAL-TV as a fulltime member of the news and public affairs dept. . . . George A. Baker, formerly tv director-producer for NBC in Washington, named station manager for the educational tv station to begin UHF operation on Channel 26 here in September . . . CBS' Nancy Hanschman was recording an interview with Evelyn Lincoln, President Kennedy's private secretary, when the boss himself walked in: his voice was caught in the background . . . WWDG's Steve Allison will originate his late night show from a nitery, the Champagne Room, May 5 as a one-shot stunt.

IN PHILADELPHIA . . .

Vet announcer Hal Moore returns to WRCV from his stand as program director of WGBS, New York, to host the all-night "Big Bands" show. He replaces Tom Reddy, who resigned to operate a station in Michigan . . . Lionel F. Baxter, formerly director of WIBG, and now veepee of radio operations, Storer Broadcasting Co. addresses the Philly AWRT at the Sheraton Hotel (16) . . . WCAU's "One Deadly Drink," written and narrated by George Lord, received first award for regional stations from Ohio State Univ. . . . Kenneth E. Chernin, director of promotion of the Triangle Stations, heads an 11-man committee to help recruit new members for the Broadcasters Promotion Assn. in the U.S. and Canada . . . WIP program director Varner Paulsen elected to the board of directors of the Pennsylvania Associated Press Broadcasters . . . Italian actor John Fostini, "Crown Prince of Love," tours local radio and tv stations for Prince Macaroni (3, 4) . . . WCAU-TV news director Charles Shaw received first prize for outstanding commentary in the annual A.P. Broadcasters news competition.

IN SAN FRANCISCO . . .

ARB rating on the first Giants-Dodgers telecast via KTVU last Tuesday (25) night was \$2.7, with estimate that 1,150,000 sets in Frisco Bay Area were tuned to game. Audience the following night, according to ARB estimate, dropped, with "only" 1,009,797 sets tuned in . . . NABET says its seven-month-old strike against Corinthian's KXTV, in Sacramento, is still very much alive, and that it and AFTRA have been hampered in strike operation by Federal Judge Sherrill Halbert's injunction "prohibiting any activity that might effectively persuade sponsors to drop their advertising." Unions are now waiting NLRB ruling on charges against them, also waiting intermediate NLRB report on their charges against KXTV management . . . KFRC signed David Andrews, ex-KIDD, Monterey, as summer replacement . . . New salesman at KABL is Charles Davis, new salesman at KGO-AM is Deon Bouth . . . KPXK program department moved into new quarters . . . Dick Bohndert named a KRON director. John Chambers added to KRON news staff, Sue Ax added to KRON continuity department, Judith Straubinger to KRON film department . . . KSFO news editor Chet Casselman recovering from surgery at Marin General Hospital.

IN DETROIT . . .

Wilbur M. Brucker, former Secretary of the Army and ex-governor of Michigan, will be WWJ-TV's second "Profile" subject in a new interview-in-depth-open-end program planned by the Public Affairs Dept. First interviewee was George Romney, prexy of American Motors . . . American composer Aaron Copland will guest on Karl Haas' "Spectrum" program on WJR . . . WJBK-TV "Jumps Into Spring" this week with a 30-minute special hosted by Bob Marshall and featuring Don Hunt and Nancy Thomas in visits to the zoo and recreation centers, respectively, and Marshall in a visit to a golf course . . . CKLW will feature the music of Arthur Ferrante and Louis Teicher in a day-long tribute in which the concert pianists will appear on disk jockey shows and give away some of their albums to listeners.

IN CLEVELAND . . .

Daniel Hackel is a new newsmen at WEWS. He came here from AP in New York . . . Under its new format of half-hour news programs each noon, KYW has added two new staffers, Bud Dancy and Dick Goddard. They team with Jim Graner, who will handle sports. The transition from Bill Minshall to Bill Jorgensen on the night news at KYW did not go smoothly. Minshall walked out, with two days to go before the switch, over an argument with management about his severance pay. He took the issue to the AFTRA local only . . . WGAR is running Steve Allen's radio program, but on its FM outlet only . . . WJW-TV launched a new home economics program to replace its early morning Spanish lessons . . . Paule Palmer had tennis pro Don Eudge and Jack March on her WEWS-TV programs with court tips. Recent visitors: Rosemary Clooney, Danny Thomas.

IN TORONTO . . .

Elmer Bernstein, whose latest Hollywood chore was the composing of the music for "The Ten Commandments," in town as guest conductor of "The Music Makers" series to be broadcast over the CBC-TV network May 8 . . . Heather Wilson and Mrs. Bert Taylor are two Toronto women drivers who will participate in the Montreal-Vancouver run, with new CBC's "Wheelspin" series to start on May 5, with CBC to present trophies to promote sports car racing in Canada . . . Joan Fairfax, who had her own tv show here last season and who

'GE Theatre'

Continued from page 34

got good ratings and good audience response, but wound up with what Rubin terms "public relations residuals" for GE via widespread 16m nontheatrical distribution.

The subject matter is fun to do, Rubin points out, and because the shows carry a message, they attract good stars like Robinson and Miss Lupino. However, they won't be documentaries—they must be drama laid against the background of the problem if they're to attract audiences. Among those planned for this year are shows on retarded children and juvenile delinquency in middle-income families. He's talking with Roger O. Hirson and Alvin Boretz, who did this season's entries, about scripting these two.

Otherwise, the balance of the eighth-year "GE Theatre" output will be its customary fare, with as usual the accent of star names. Total number of shows will run to about 30, same as last season.

As to the question of specials, sponsor GE found this season that they didn't rate much above the weekly half-hours they preempted and that at least on one occasion, they hurt the rating continuity of the show. Aside from that, they cost a lot more, and GE believes the same purpose—rating efficiency and a series of changes of pace for the show—can be achieved with the half-hour "specials" within the weekly GE format.

sparked the Sullivan-Parr hassle, has bought a plane and will be her own pilot for those Caribbean hops . . . Betty Robertson, warbling member of the "Spring Thaw" revue cast, joins the "Better Late" series over CFOTV . . . Lynne Gorman moving here with her husband and three children to be closer to tv outlets. She plays opposite Don Harrison in a May 21 CBC web release of "General Motors Presents" . . . Wesley Hicks dropped by CFOTV on its "Free and Easy" program because of format changes but will be switched to other right shows . . . Andrew Downie here from London to sing tenor-role of Rudolph in Verdi's "Falstaff" to be telecast later in May over CBC's trans-Canada network. He starred in the Tyrone Guthrie stage and tv production of "H.M.S. Pinafore" last season.

SEATTLE-SPOKANE . . .

William J. Hubbach, general sales manager of KOMO-TV, Seattle, named manager of new tv station in Portland on Channel 2. Station authorized in February, has same ownership as KOMO. It's expected to be on the air this fall . . . William A. Edline of KIRO-TV, Seattle, upped from sales manager to manager of the station. He was formerly with KRON-TV, San Francisco; joined KIRO in 1958 . . . Art Gerbel, public relations manager of KOMO radio, will be King County delegate to national convention of Red Cross in Cincinnati in May . . . KING disk jockey Frosty Fowler covering all aspects of life in the Pacific Northwest, broadcasting during a parachute jump and doing his a.m. program from a ferry bringing commuters to Seattle from Bainbridge Island . . . Mrs. Willis Camp, producer of "What's New in the Schoolhouse" on KOMO-TV, was one of seven women to receive "Women of Achievement" awards at the Theta Sigma Phi Matrix banquet in Seattle . . . Radio KING is covering "Seattle by Night," with a nightly remote program by d.j. Buzz Lawrence from a booth outside KING studios on Aurora Ave. Lawrence airs information on happenings in local show biz, information about restaurants and cafes and vignettes of Seattleites.

IN PITTSBURGH . . .

Bill Duerr, p.a. for WTAE, has resigned to go into the seafood business. Promotion director Dave Crantz has 25 possibilities to interview for the replacement . . . Mike Levin of KDKA in Cape Canaveral to do live broadcast of coming astronaut launch with Sid Davis of the WBC Washington bureau . . . Hank Stohl, who has two shows on WTAE, will be seen in the May 9 episode of "Rifeman" . . . "Hollywood's Best" series of movies made expressly for tv is now a weekly feature on KDKA-TV. Shows are from selected scripts of previous film hits and are produced by 20th-Fox and WB. John Conte is the host. Time slot is 7:30 to 8:30 p.m. Thursday nights . . . Josie Carey has signed a new three-year contract with KDKA-TV. Under the new agreement she will continue her daily "Children's Corner" on WQED with Fred Rogers as well as her two shows on KDKA-TV, "Morning at Funsville" and "Funsville" . . . Merle Pollis, the controversial news director at WEEP, back at his desk after a three-week stay in the hospital . . . Nelson Goldberg has succeeded his brother Melvin as general manager of WKPA, New Kensington.

IN DALLAS . . .

Allen Case ("The Deputy") due home to move his local clothing store from south Oak Cliff to swankier north Dallas . . . Jayne Meadows, co-chairman of the National Mental Health Fund campaign, here as featured speaker at a joint meet of the Texas and Dallas Associations for Mental Health Thursday (27). She reaped mucho publicity via tv and radio interviews . . . KRLD prexy Clyde Rembert has offered one hour of prime radio and tv time on his stations, gratis, for a debate between the two runoff candidates in Texas' special senate election. Two men are Interim Senator Wm. A. Blakley (Dem.) and John Tower (Rep.) . . . Kenny Sargent, ex-Casa Loma band vocalist and longtime d.j., is now with KXOL, Fort Worth, after spinning slots here with KLIF, KGKO and WRR . . . "Teenage Downbeat," live hop session, has returned to WBAP-TV for an hour every Saturday noon, with Tom Mullarkey again emceeing the color show.

IN CINCINNATI . . .

Small fry jammed Coney Island's huge dance pavilion for 10th anni special Al and Wanda Lewis WCPO-TV show for Albers supermarkets . . . Skipper Ryle originating a Sunday a.m. WKRC-TV session with his sticky finger set hearties aboard the Avalon river excursion boat on the Ohio . . . AGVA receiving courtesy credits for guesting of entertainers on local radio and tv shows . . . Al Crouch, news director of the Taft web's WTVN, Columbus, hopped to Guantanamo as first leg of intended trip to Havana for taped interviews . . . New "German Hour" Sunday series on WKRC is first foreign language program on a Cincy station . . . Al Schettelkotte's noon half-hour WCPO-TV newscast from Sheraton-Gibson dinery is a rating builder sans competitive programming.

Radio Reviews

NEWS CLOSEUP

(Man In Space)

With Martin Caldin, reporter-narrator; others

Producer: Lee Hanna

Writers: Caldin, Hanna

60 Mins.: Sun. (23), 7 p.m.

WNEW, N. Y.

WNEW, one of the alert indie radio stations in N. Y., has taken steps to live in the space age. Metropolitan Broadcasting has hired aeronautical expert, Martin Caldin, to explain some of the mysteries of the cosmos and in his first broadcast Sunday (23), he acquitted himself well.

Caldin, in his commentary, would have done better had he explored and supported some of his statements more fully. One of such statements which could have stood fuller treatment in context of the script was that the Russians are ahead of us in space, because of our own "default." In a more philosophical vein, he raised the question why put a man in space, anyway. His response was more flavored by the competitive drive than a search for what may be truer reasons. If the Russians didn't do it or threaten us with their cosmonauts, we hardly would be involved, Caldin indicated. Maybe. Then again, though, Caldin may have been taking the bleak view.

The aeronautical expert was-

forthright in assessing the space prowess of the Russians, the Soviet weight lifting capabilities as opposed to ours. The commentary was enlivened by a number of taped interviews and taped episodes, some of which were adventures in sound. Among the latter was Captain Kittinger's comments as he made his record-breaking parachute drop from 102,000 feet. Horo.

AT YOUR SERVICE

With Bob Dixon

Producer: Joe Dembo

Director: Alex Smallens

Writer: Ed Hanna

105 Mins., Mon.-Fri., 1:15 p.m.

PARTICIPATING

WGBS, N.Y.

This p.m. talk seg with features, interviews, service bits, news and audience phone participation is WGBS Radio's adaption of the KMOX all-talk format that's being picked up in various forms by all the CBS o&os.

Slanted strictly at the housewife, the CBS flagship's version of "At Your Service," is a pleasant interesting potpourri of info and entertainment under the easy-going helmsman of verb-jockey Bob Dixon. Spread should provide audio escape for homemakers who have been chased by the jangle and jabber of the extrovert outlets all over the AM band. In a phone-query seg, in fact, a couple of the women took time to compliment Dixon on the fresh format, with one exuding, "You're a lover of mine."

Said phone segment during show caught (28) was with a medic from the New York Board of Health who doled out a steady stream of diet information during a half-hour called "Speak Up."

Show actually does have its jingles and an occasional record spin, but the disks are plush instrumental and the identifying ditties are strictly soft sell.

Station has a later "At Your Service" outing, this one coupling its appeal to both housewife and home-driving suburbanites. Bill.

PRICE OF JUSTICE

With Fahey Flynn, Jerry Healey, others

Producer: John Callaway, Allen Burns

Director: Burns

25 Mins., Mon., 7:35 p.m.

WBBM, Chicago

News writer John Callaway, in what is technically his first venture as a radio producer, has boldly taken the tape recorder behind the walls of Cook County Jail for a series of seven shows on intimate society and the workings of the legal system in Illinois. Based on the chapter chapter, series seems to have no expose motive but rather, taking a soberly objective viewpoint, it succeeds in evoking some compassion for the prisoners and in bringing to light certain aspects of the penal system which might need changing.

Informative and provocative, it's an excellent use of the audio medium. Only shortcoming noted was that the montage of voices—whenever that technique was used—made for some confusion as to what the program was driving at, especially in the beginning. But on the whole it made its point effectively.

Callaway, whose interviewing voice was edited out, was able to get candid testimony from prisoners on the conditions at County there were surprisingly few complaints, except about the overcrowdedness and lack of things to do and some pithy firsthand statements on what it feels like to be ejected from outside society and thrown into the strange social order on the inside.

With an expository script interpreting and filling in the blanks, the program gave a vivid picture of life behind the walls. Fahey Flynn read the script most capably, and Jerry Healey had the proper pubaffairs tone as announcer. Les.

Freeport, L.I.—Long Island Network named Raymond Adell as program director, to coordinate and manage all shows on WGBB, Freeport, and WGSN, Huntington. Nick Charles stays as program director of WGBB.

*MARCH



The latest ARB* shows that Channel 10 delivers more adults than any other Philadelphia station. And more women! If you've got big sales ideas, reach the big spenders. Just call CBS Television Spot Sales or CBS Owned WCAU-TV.

Illinois Mulling 3% Sponsor Tax For Use of Film

By LES BROWN

Chicago, May 2.

Anxiety is growing here over a bill before the Illinois legislature that would sock tv stations with a 3% state tax on sponsorship coin derived from the showing of film. While the bill was not universally taken seriously at first, regarded by some as "too far out" to be threatening, it's now causing general concern in the industry because it was passed by the House committee last week by a one vote margin.

It's well known that the state is desperate for new sources of revenue and that the present administration wants to do anything but resort to a personal income tax. As some of the CHL broadcasters see it, the state legislators are trying to jam the bill through before the tv industry can get properly organized to fight it.

Implications of the proposed tax have just begun to come into focus, although there's some confusion as to where the tax would apply. Not clear in the text of the bill is whether all films, including half-hour vidpix, would be affected or whether just the old Hollywood features. Also needing clarification at this point is whether the legislation would pertain to network fare as well as local, or just to local.

As a result of the ambiguities, three Chicago stations are claiming they'll be the hardest hit and the most discriminated against. For instance, if the tax should cover all celluloid beamed from Chicago, then WBKB would be the most seriously affected since it operates the relay centre for the ABC network. Virtually all ABC filmed programming is sent out from the Windy City to the various time zones. This would undoubtedly force the web to move its Tape Central out of Chicago and would mean the loss of a number of technical jobs here.

If, however, the proposed law means to apply the impost to all manner of film, but only those beamed locally, then WGN-TV would seem to be discriminated against, since as an independent it needs half-hour telefilms to be able to program competitively against the networks. And finally, if only the full-length cinematemas are to be taxed and not the shorter vidpix, WBBM-TV would suffer most since it has a multi-million dollar investment in its feature library and grinds them out at the rate of three per day.

While fourth station WNBQ might suffer least of all in any case, its profits too stand to be considerably diminished by the proposed tax. And as for the tv film distributors, their plight, so far as this market is concerned, should be obvious. Probably the only video interests rejoicing over the possibility of a film tax are those which would benefit from a return to live tv. Also, apparently, the local press.

Pre-announced because of the continuing rivalry between tv and the newspapers, the dailies have given the story virtual brush-off although they've been going on at length about other tax proposals in the legislature. Some broadcasters believe the papers are ignoring the story so as not to enlist any accidental sympathy for the tv industry.

While the stations in this state have not yet moved a lobby as such, Illinois Broadcasters Ass'n has assumed approximately that role at the state capital, and a number of industry organizations—Broadcasters Club and Chicago Federation of Advertising Clubs, for instance—have voiced protest via Western Union. Windy City station heads, fearing the legislation will be steamrolled through the House and Senate, are trying to enlist support where they can to head it off. They're meeting with Chicago's Mayor Richard J. Daley this week, hoping to make an ally of him.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

PORTLAND, ORE. • STATIONS: KOIN, KGW, KPTV • SURVEY DATES: NOV. 10-23, '60

| KPTV | | Average Rating: 2 | Average Share: 25 | COMPETITION | |
|------------------------|-------------------------------|---|--|--------------------|------|
| PROGRAM | | STATION & AVG. RATING | | | |
| MONDAYS 11:15-12:45 | | | | | |
| Program: MOVIE 12 | | | | | |
| Nov. 14 | "FINGER OF GUILT" | Richard Basehart, Mary-Murphy | 1956, RKO, Show Corp. of Amer., Repeat | Showtime on 6 | KOIN |
| | | | | 11:15-12:45 | 2 |
| Nov. 21 | "DRAGON WELLS MASSACRE" | Katy Jurado, Dennis O'Keefe, Barry Sullivan, Mona Freeman | 1957, M&A, Alexander, Repeat | Nightbeat | KGW |
| | | | | 11:15-11:30 | 10 |
| | | | | Jack Paar | KGW |
| | | | | 11:30-12:45 | 3 |
| KOIN | | Average Rating: 2 | Average Share: 22 | COMPETITION | |
| PROGRAM | | STATION & AVG. RATING | | | |
| TUESDAYS 11:15-12:45 | | | | | |
| Program: SHOWTIME ON 6 | | | | | |
| Nov. 15 | "PRINCE OF THIEVES" | Jon Hall, Adele Jergens | 1948, Columbia, Screen Gems, 1st Run | Nightbeat | KGW |
| | | | | 11:15-11:30 | 11 |
| Nov. 22 | "SAVAGE HORDE" | William Elliot, Jim Davis | 1950, Republic, Hollywood, 1st Run | Weather-Movie | KPTV |
| | | | | 11:15-11:30 | 1 |
| | | | | Movie 12 | KPTV |
| | | | | 11:30-12:45 | 1 |
| | | | | Jack Paar | KGW |
| | | | | 11:30-12:45 | 5 |
| KOIN | | Average Rating: 5 | Average Share: 31 | COMPETITION | |
| PROGRAM | | STATION & AVG. RATING | | | |
| WEDNESDAYS 11:15-12:45 | | | | | |
| Program: SHOWTIME ON 6 | | | | | |
| Nov. 16 | "HERE COME THE CO-EDS" | Abbott & Costello | 1945, Universal, Screen Gems, Repeat | Nightbeat | KGW |
| | | | | 11:15-11:30 | 10 |
| Nov. 23 | "COME NEXT SPRING" | Ann Sheridan, Walter Brennan, Steve Cochran | 1956, Republic, Hollywood, Repeat | Weather-Movie | KPTV |
| | | | | 11:15-11:30 | 4 |
| | | | | Movie 12 | KPTV |
| | | | | 11:30-12:45 | 4 |
| | | | | Jack Paar | KGW |
| | | | | 11:30-12:45 | 7 |
| KOIN | | Average Rating: 3 | Average Share: 33 | COMPETITION | |
| PROGRAM | | STATION & AVG. RATING | | | |
| THURSDAYS 11:15-12:30 | | | | | |
| Program: SHOWTIME ON 6 | | | | | |
| Nov. 10 | "COUNTER ESPIONAGE" | Warren William, Eric Blore | 1942, Columbia, Screen Gems, 1st Run | Movie 12 | KPTV |
| | | | | 11:15-12:30 | 1 |
| Nov. 17 | "DAUGHTER OF THE JUNGLE" | Lois Hall, James Cardwell | 1949, Republic, Hollywood, 1st Run | Nightbeat | KGW |
| | | | | 11:15-11:30 | 9 |
| | | | | Jack Paar | KGW |
| | | | | 11:30-12:30 | 5 |
| KPTV | | Average Rating: 5 | Average Share: 26 | COMPETITION | |
| PROGRAM | | STATION & AVG. RATING | | | |
| FRIDAYS 11:15-12:45 | | | | | |
| Program: MOVIE 12 | | | | | |
| Nov. 11 | "OUR HEARTS WERE YOUNG & GAY" | Gail Russell, Dianna Lynn | 1944, Paramount, MCA-TV, 1st Run | Wrestling | KOIN |
| | | | | 11:15-11:45 | 16 |
| Nov. 18 | "PALM BEACH STORY" | Rudy Vallee, Claudet Colbert, Joel McCrea, Mary Astor | 1942, Paramount, MCA-TV, 1st Run | Nightbeat | KGW |
| | | | | 11:15-11:30 | 10 |
| | | | | Jack Paar | KGW |
| | | | | 11:30-12:45 | 7 |
| | | | | City Desk-News | KOIN |
| | | | | 11:45-12:00 | 7 |
| KPTV | | Average Rating: 10 | Average Share: 67 | COMPETITION | |
| PROGRAM | | STATION & AVG. RATING | | | |
| SATURDAYS 11:15-12:45 | | | | | |
| Program: MOVIE 12 | | | | | |
| Nov. 12 | "RANGERS OF FORTUNE" | Fred McMurray, Patricia Morison, Albert Dekker | 1940, Paramount, MCA-TV, 1st Run | Showtime on 6 | KOIN |
| | | | | 11:15-12:45 | 4 |
| Nov. 19 | "BEYOND GLORY" | Alan Ladd, Donna Reed | 1948, Paramount, MCA-TV, 1st Run | Play Of The Week | KGW |
| | | | | 11:15-12:30 | 1 |
| | | | | Final-Prayer-Hymn | KGW |
| | | | | 12:30-12:45 | 1 |
| KOIN | | Average Rating: 11 | Average Share: 31 | COMPETITION | |
| PROGRAM | | STATION & AVG. RATING | | | |
| SUNDAYS 4:00-5:00 | | | | | |
| Program: CAMEO THEATRE | | | | | |
| Nov. 13 | "THE IVY CURTAIN" | Gene Raymond, Josephine Hutchinson, Repeat | | College Football | KGW |
| | | | | 4:00-5:00 | 22 |
| Nov. 20 | "JOURNEY INTO DARKNESS" | Repeat | | Stars Of Tomorrow | KPTV |
| | | | | 4:00-4:30 | 3 |
| | | | | Men With A Mission | KPTV |
| | | | | 4:30-5:00 | 3 |

'Victory's' Arbitron

Hugh O'Brien and Eartha Kitt appear to have what it takes to put ratings in the jazz corral. "Wingless Victory," the Maxwell Anderson drama in which they starred on "The Play of The Week" drew a total Arbitron of 28.2.

"Victory" drew the second highest Arbitron for the "P of W" this season, leading "Roshomon," with a 27.5 and falling between "The Freeman Cometh," 31.3 and 27.0 for the first and second week, respectively.

IATSE

Continued from page 38

all hours with guaranteed eight hours.

Under pension plan, publicists contribute increase of 2 cents per hour to studios 4 cents, effective Feb. 6, 1961. Women are permitted to retire at 62, benefits are provided for qualified disabled persons on or after 45. \$500 death benefit and partial pension from 35 for members meeting require-

ments under "Vesting Provision." Contacted on "progress" of negotiations, Dan Thomas, Local 818 proxy, stated they have shaved down and nothing will happen until after producers' rep. Charles S. Boren returns from his vacation. Boren took off for at least two weeks.

Nashville—Chuck Olson, lately of WITI-TV, Milwaukee, has become WSM-TV's promotion director. He succeeds Charlie Cash who resigned the station here to move to KTVI, St. Louis.

'CBS Reports'

Continued from page 39
coverage were England (Independent Television News, repping the commercial network), Australia, Sweden, Switzerland, Denmark, the Philippines, Japan, Holland and Italy. "CBS Reports" was sold to England (BBC), Australia, Canada, Italy, Germany and Japan.

The BBC order on "CBS Reports" involved some fancy footwork with the actual airprint being rushed from the studio after the show and boarded on a Friday morning (28) BOAC flight to London for airing Saturday night. CBS Films doesn't expect to make any money on that one.

Apart from these specials, CBS Films averages eight to 10 shipments per week, some on tape, of the web's Friday night "Eyewitness to History" series. Nobody buys the show on a weekly basis, but order individual segments on a subject-matter basis. But the overall weekly average runs from eight to 10 foreign countries.

Gotta Be Unique

Continued from page 39
is built on the success of first-runners. Four years of "Highway Patrol" is sufficient to command anyone's attention when Ziv-UA brings out another Brod Crawford starrer "King of Diamonds." The far bigger glamor play in syndication usually goes to the first-runners as opposed to the first-run off network entries.

Very strength of Ziv-UA in syndication, as the major domo in the field, has served to hurt it on the network level, according to some insiders. The syndie image of Ziv-UA is comparatively so overwhelming, that some buyers discount their potential on the national web level. That state of affairs is understood to be of no small concern either to Ziv-UA or its parent, United Artists.

All-under-one-umbrella operation of Screen Gems finds the Columbia Pictures baby now on its own corporate legs. SG may still have a tough row to hoe in the troubled syndie field, but it's strong on the national level and in the syndication of features, with a world organization to back it up on overseas sales.

Reason for some of the difficulties of National Telefilm Associates is that it made some expensive mistakes ranging from the big syndie push, when the industry was in trouble, to the failure of Storevision. NTA, always reaching, now has a home tv toll system.

Ability of NTA, as well as other companies, to harness its strength and build from there will spell the difference of staying in or out of business.

Station Breaks

Continued from page 39
came a trend, the same pattern followed in syndication. The current national trend away from alternate sponsorship, as well as single sponsorship, into participation buys, also is reflected to a large extent in syndication. Local, regional, and national spot buyers, in healthy numbers, instead of buying particular shows, are buying participations in syndie entries purchased by the station.

If participating syndie sponsors begin playing around in the expanded station break time, it's argued that the still further dilution of identification might lure them back to buying syndie programs again.

Ziv-UA

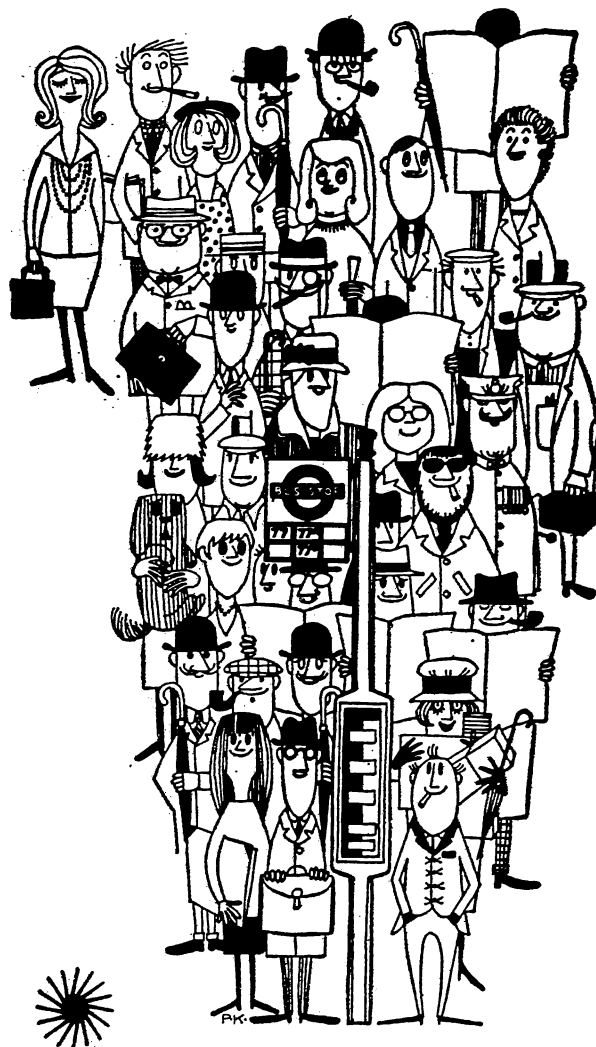
Continued from page 39

Corp. will have two properties for local telecasting, and Film Associates "Beachcomber." That, in essence, is the fall releasing plans of the more active syndication houses other than Ziv-UA. There will be the African public affairs series of Official Films and publicists and the late night entertainment show of Westinghouse Broadcasting, and some other entries off the traditional half-hour vidfilm track.

Ziv-UA, in the face of the contracting moves of other houses, still retains the highest number of salesmen, and its ability to move a show, clicking off market after market, commands attention.

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go home to



ASSOCIATED-REDIFFUSION

London's Television, Monday thru' Friday

ASSOCIATED-REDIFFUSION LIMITED, TELEVISION HOUSE, KINGSWAY, LONDON, W.C.2, ENGLAND

A TV Weekend To Remember

Continued from page 1

repledge of allegiance from the affiliates. This stems from a variety of factors. Only four-five months ago there was strong evidence that Columbia was slipping badly, with ABC moving closer and closer to rating dominance. At that time the big noise was action shows, which ABC was dispensing in bigger and better doses. CBS was having itself a bad case of the jitters.

But over the past five or six weeks the picture has changed, with a CBS rating resurgence. Call it slick timing, but program chief-tain Oscar Katz enters the affils arena tomorrow with a Nielsen story that can only make him a hero in the eyes of the affils—a story that spells out No. 1 whether measured in terms of national Nielsens, 24-city Nielsens or even seven-city Arbitrons. Add to that the fact that, on a local level, the affiliate

stations themselves, in most instances, have been forging into leadership (which always means better spot business) and it pretty much clinches the outcome of the two-day CBS-affil meet.

For Katz it also represents a signal victory in terms of going with a schedule of programming that, over the course of the first few months, seemed to spell lots of trouble, particularly in the area of situation comedy. But the shows have been building; even some of those dumped for next season have been beating the competition.

ABC—Ollie Treyz & Co. only have to pass out copies of the Wall St. Journal to win undying devotion. But actually it's not that simple. A lot of the new action-adventure shows have failed to make it this season. And with a 67% network pledge of allegiance to

this type format, some are asking: Are action shows beginning to slip? Isn't it time to explore new formats and new ideas and diversify? Until the past few weeks, ABC was going wide and handsome on the 24-city Nielsen reports (a major selling point, since these are the cities where all three webs are in direct competition with one another). But CBS has been taking the 24-city play away in recent weeks. True, the network is passing on an added "bonus" to the stations in ratifying the new 40-second station break, but CBS and NBC, to meet the competition, are bestowing the same "break" on their own affils.

NBC—This is the affil conclave that will probably bear the closest scrutiny. NBC is winding up a season hardly calculated to invite affiliate handspins. In fact it was pretty rough going—in terms of programs, ratings and sales. Many an affiliate manager has made no bones as to his displeasure. But an upgraded '61-'62 program picture is shaping up. There's been

some sales momentum of late, but the web sales boys have a long way to go yet. By virtue of slotting some specials, NBC managed to move into the No. 2 national Nielsen spot last time out, but overall it has been relegated to cellar status—a state of affairs which reflects local affil selling as well. The NBC chieftains are moving in on Washington with a full-dress presentation designed to give '61-'62 a roseate hue. Whether the affils, man for man, will buy it, remains to be seen.

Louisville — Louisville's third commercial tv station is set to begin operations in September of this year. KLKY, UHF ailer, will originate its programs from Shively, Ky., a Louisville suburb. Owners, the Kentuckiana Television, Inc., will broadcast on Channel 51, but has petition pending with the FCC to change this to Channel 32. George Egger, company prez, said the lower channel would provide better service. FCC has agreed to consider the change.

TV Reviews

Continued from page 50

ican standards and flown to the U.S. On the whole, the quality of the pictures was good. Rest of the program was taken up by Frank McGee interviewing Ret. Major General John B. Medaris, former commanding general of the Army Ordnance Missile Command. General Medaris, a critic of the U.S. missile program, assessed the Russian's armament display and sounded off on our failures. *Horo.*

THE PRICE IS WRONG
With Bill Small, Jay Crouse
Director: David Jones
30 Min. Wed. 8p.

WHAS-TV, Louisville
WHAS News tackled an important local problem with this documentary concerning salaries paid to public employees. Constitutional limit in Kentucky is \$7,200, with some 66 public employees drawing additional salaries from the U. of Louisville, many ostensibly on the faculty roster, as teachers, etc. Show brought out the fact that these under-the-table salaries amounted to some \$136,000 which the University is presently paying. WHAS newsmen also brought out the fact that some of these individuals render very little or no service to the school, and the end of June, 1961, will see an end to the gray train. Matter will come before the 1962 State Legislative session, but meanwhile, a number who cannot wait will have to look to greener pastures to earn the salaries which many of them believe they require.

Both Small and Crouse stressed the fact that the city's blessed with public officials of high quality, and an exodus of talented public officials would result in their positions being filled by political hacks, and unqualified personnel. Much stress was laid on emphasizing that "brain power does not come cheap."

Film clips of interviews with school officials, city executives, and other specialists were inserted in the narration. Film quality was fuzzy, and several of the public employees seemed hesitant to speak out in a convincing manner. Brief clips of interviews with candidates for the office of mayor were also shown—all expressing the belief that salaries were too low compared to other cities. All said that if elected, they could "carry the ball" for increased salaries for the public servants. No one was interviewed to give the taxpayers' side of the question. *WL-4.*

TV Followup

Continued from page 50

son to a bit as a neighbor girl; and Philip Fox as the youngster who attains a measure of manhood against depressing odds.

Henry Kaplan's carefully plotted direction was a point to the somber doings. Jack Kunev produced with Worthington Miner as exec producer. *Bill.*

Close-Up

A small fragment of the Algerian struggle for national liberation was the basis of an interesting half-hour stanza in the Bell & Howell series on ABC-TV last Thursday night (27). Its chief value was not so much in its substance, which was routine, but in the show's unusual focus on the Algerian side of the war against the French.


The documentary covered an Algerian unit's military operation against a French concentration camp housing a mass of Algerian refugees. The buildup to the climactic raid showed the commando-type training of the Algerian guerrillas to the accompaniment of a commentary that made no pretense of hiding its sympathies with the nationalist movement. Since the actual raid was executed at midnight, all that was visible on the screen were abstract designs of tracer bullets, flares and exploding bombs. At the finale, a leader of the Algerian FLN (National Front of Liberation) spoke briefly about the movement's objectives.

Although intimidated in the commentary, the visual portion of the show did not convey the ferocity with which the war in Algeria has been fought on both sides. The training sequences had more of the quality of boy scout drills than of men being prepared to die. *Herm.*

cliché

Stations have a duty to meet the needs of people. How well they do it determines how important they become to advertisers. The most basic truths tend to become the most overworked clichés, but this does not render them any less truthful. Through the years, an unswerving policy of balanced, responsible programming which meets basic needs rather than shallow fancies has helped bring each of our radio and television stations the most responsive audience in its coverage area. People listen. People watch. People know.

THE WASHINGTON POST BROADCAST DIVISION

WTOP-TV CHANNEL 9 WASHINGTON, D. C. 

WJXT CHANNEL 4 JACKSONVILLE, FLORIDA 

WTOP RADIO, WASHINGTON, D. C.

ONE HUNDRED AND TWO MINUTES OF TV HISTORY

(OR... one good triumph deserves another!)

Two days after Yuri Gagarin returned from triumph in outer space, the B.B.C. triumphed in inner space with the first-ever *live* TV transmission from Russia to the West.

Because of B.B.C. pioneer work for Eurovision and because B.B.C. engineers were already in Moscow preparing for the live transmission of the May Day parade, millions of British and European viewers were able to witness history in the making.

British viewers saw one-hour and forty-two minutes of Major Gagarin's enthusiastic welcome in Moscow. They saw his plane land to wild cheering, his warm greeting from Mr. Krushchev, his reunion with his wife and family, the speeches, the intense emotion of the crowd... they saw every exciting minute as it happened.

The picture travelled 2,200 miles through nine countries: relayed via Leningrad, Tallinn, Helsinki, Stockholm, Copenhagen, Brussels and finally Tolsford Hill, a town some 60 odd miles from London. Within a short time, video tapes were prepared and flown out by jet from London and made available to American networks.

This prodigious feat by the B.B.C. and the Eurovision Network represents a giant step forward in the eventual TV coverage of the entire land mass of Europe.

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THE BRITISH BROADCASTING CORPORATION

Television Centre, Wood Lane, London, W.12

NEW YORK OFFICE: 630 Fifth Avenue, New York 20, N.Y. Tel: Circle 7-0656

Britain Ushers in 11th Com'l TV Operation as Westward Premieres

London, May 2.

Westward Television, Britain's latest commercial tv setup, was launched at Derry's Cross, Plymouth, on Saturday (29) following a previous day's press junket to view the premises. Westward started with the unwelcome prospect that it had only 48 hours to grow fat on tax-free advertising. The 10% tax on TV advertising, dreamed up in the last budget, came into effect yesterday (Mon.) and though nobody knows how much the tax is going to hit the contractors, Westward's chairman, Peter Cadbury, made no secret of the fact that it could be a serious matter "since Westward is budgeting on a very narrow margin."

However, there was in apparent pessimism as Britain's 11th station got under weigh. Proceedings started at 1:30 p.m. and the highlight of the opening day's programs was a special 11 p.m. show called "Hello From Westward," purpose being to introduce the top brass and the backroom boys to local viewers, and to show off the premises. Among those who took a bow were top execs Emile Littler, Baynham Honri and Wallace Douglas, chairman Peter Cadbury, joint managing director Frank Hoare, Tom Singleton, head of presentation, the station's flack, Nick Cory, senior program director Pat Lumisden, chief engineer Bill Cheevers and their assistants, as well as the resident team of Westward's daily show, "Look In For Lunch." The Bishop of Exeter rounded off the day with the Epilogue.

It's estimated that the building costs are around \$560,000 with studio equipment costing another \$420,000. Out of 502,000 homes, 348,000 are estimated to have tv sets, according to the Financial Times, and up to last October 309,000 sets were designed or modified to take in commercial programs. By the fall Westward hopes to be catering to nearly 250,000 viewers. Thanks to hefty publicity campaigns local interest has been sparked and in the past few months around 22,000 homes have been newly-equipped with receivers.

The station will largely rely on networked programs for awhile, with local interest programs accounting for around three hours a week out of the 50 hours skedded.

Ottawa—Dr. Minton C. Johnston, Thornhill, Ont., named chairman of the Religious Advisory Board of the Canadian Broadcasting Corp. Dr. Johnston is w.k. on CBC AM for Monday morning "Lift Up Your Hearts" skein. Dr. John Schneider of Kitchener, Ont., and Dr. R. J. Mutchmor of Toronto stay on as vice-chairman and secretary.

British Performers

Continued from page 34

grown accustomed to accepting the crumbs that have fallen from the television boardroom tables.

He added: "We are not looking with bulging eyes at the profits made by television companies and we are not wishing to grab some of it irrespective of justice."

Equity Council member Ernest Clark, seconding the resolution said: "The fees must be related to the size of the audience." Today 20,000,000 people could watch a tv program in Britain, yet the actor working on it could be paid a minimum fee which was less than the weekly minimum wage for a London theatre (around \$33).

Similar call for a tv pay rise was made at the meeting of the Variety Artists' Federation (membership more than 2,000) where a resolution was passed calling for a minimum fee of \$70 if a member appeared alone or in groups of five or less, and \$56 when performing in groups of six.

Puppeteer Melville Thomson urged members to take "industrial action" if the BBC and the commercial tv companies turned down their request. "Many of us are paid more for doing a children's party than a tv appearance," he said.

Wilbur Stark

Continued from page 47

"77 Sunset Strips." Latter's imitations have failed because their settings aren't attractive enough or their stars not right for the escapist mood, says Stark.

Producer's own plans are keyed to these themes. He's got four major properties on tap, "Cloud Seven," series set in a High Sierra guest lodge-ranch; "Herkimer Jones," an updated "Mr. Deeds Goes to Town" (circa '38) type; "Easy Does It," another comedy; and "Further Adventures of a Connecticut Yankee." Latter carries the escapist formula to its ultimate—the hero can revert to any period of history, not simply the Arthurian times.

10 Seconds

Continued from page 34

and objections, there seems no chance that the tide will be reversed. Reportedly, ABC prexy Ollie Treyz met last week with George Gribbin, prexy of Young & Rubicam and spearhead of the opposition. They thrashed out the problem, but neither succeeded in convincing the other and the next

NBC Ups Ante to 70

While NBC hasn't yet committed itself as to whether it will go along with the expanded 42-second primetime breaks, the network is proceeding with its plan for 70-second breaks in four 8:30 p.m. periods during the week.

The 70-second breaks, adopted by the network last November and to take effect next fall, will follow those 7:30-8:30 programs which are sold on a minute participating basis. Consequently, slots which will expand to 70-second breaks are on Monday, Tuesday, Thursday and Friday, all at the 8:30 break.

day Treyz is said to have told Gribbin his answer was final. That's what convinced CBS that the 42-second break will really happen.

Following Treyz's answer, Gribbin fired off new wires of protest to Minow and to National Assn. of Broadcasters prexy LeRoy Collins, but it appeared unlikely any tangible results would occur, other than Minow's warning on triple-spotting. ABC anticipated this problem a week ago at the 4A's meet. When the web's o&o v.p., Steve Riddleberger, announced that under no conditions would ABC o&o's be allowed to triple-spot. Question as to what controls ABC could exercise over affiliates came up in the Treyz-Gribbin talks, but ABC is said to have indicated it would simply have to place its faith in the integrity of its affiliates.

RCA

Continued from page 34

junction, Burns, from the podium and before several hundred gathered stockholders in RCA, said that the company would be willing to discuss each case individually but warned that "we don't carry unnecessary people and we will not carry unnecessary people."

General David Sarnoff, as chairman of RCA, held the floor when a question about pay tv was addressed to the board of directors. Answering for them, Sarnoff said that while the company didn't think much of pay tv, "we would have no objection to going into toll-tv" should the subscription video experiments prove successful. Sarnoff warned, however, that he didn't think they would prove economically sound.

In the main, it was a convivial powwow. Most of the verbal pyrotechnics of previous years was absent, and, in general, the "ordinary stockholders" (as they are wont to describe themselves) were laudatory in speaking of the RCA-NBC managements.

One of the reasons given by management for the lower profit was the investment made in the enlarged RCA computer division, which now, it was said, is beginning to pay off.

Payola Curbs

Continued from page 47

are in addition to the 27 listed in the House Commerce Committee's report on the legislation last summer. They include:

—An auto manufacturer furnishes autos to a producer of tv programs with the understanding they will be used either on programs or for business purposes in connection with their production. As long as there is no understanding that there'll be any identification of the make on the program beyond one "reasonably related" to their use, no sponsor identification announcement is required.

—A hotel allows a program to originate from its premises and furnishes various services in connection with the production to program personnel free of charge. As long as no other consideration is involved and no identification is made beyond one "reasonably related" to its use on the program, no announcement is required. On the other hand, if the hotel pays money or furnishes services free not related to the actual production, an announcement is required.

—The revised Section 317 does not apply to programs produced before the Sept. 13, 1960, effective date unless "valuable consideration was provided to a broadcast station for the program or the inclusion of any program matter therein and the program was broadcast after said date."

—Spot announcements soliciting mail orders from listeners which refer to the sponsor only as "Flower Seeds" or "Real Estate" is not sufficient identification of sponsor.

—So-called "teaser" announcements using catch words, slogans, symbols, etc. which don't disclose the name of the sponsor do not comply with the sponsor identification requirements.

—Paid programs for a political candidate, bond issue or other controversial topic must disclose who paid for the time.

—Required sponsorship announcements on tv can be made either by visual or aural means.

—Stations using a kinescope of a Senate committee hearing on labor relations supplied by a trade association must disclose source of the kinescope. This proposal stems from the distribution to tv stations by American Manufacturers Assn. of kinescopes of the Senate Rackets Committee hearings on the Kohler strike.

Comments on the rulemaking are due by June 12.

CBS Pro Football

Continued from page 47

Hence, CBS-TV will telecast its regional telecast pattern of seven games each weekend, with telecasts piped into those league cities whose teams are on the road. On a national basis, there will be a Thanksgiving Day and two Saturday games in December.

Not included in the deal is the championship game and the runner-up playoff bowl game in the Orange Bowl. NBC nabbed rights to the former for a record \$650,000 a year for two years.

Cincinnati—Crosley's longtime "Farm Front" radio series on WLW will be supplemented by a video Saturday 7:30 to 8 a.m. strip service director of WLW, will host the programs, which promise on WLW-TV starting May 6. Robert Miller, director of agricultural activities, and George Logan, farm visual farm activities from around the area never before seen on tv.

BBC-TV's Bid For Expanded Service With 2 Channels

London, May 2.

For the price of two cigarettes per day per family, the BBC offers the public a television service and three major radio programs. For an extra half cigarette per day it is prepared to offer two tv services, the extension of its sound broadcasting to include countrywide regional services—and a color tv service.

That is the basis. It is understood, of the representations made by the British Broadcasting Corp. to the Pilkington Committee inquiring into the future of Britain's broadcasting services. The BBC, however, is asking for all the license money to be paid directly into its own coffers and not for a portion of it to be hived off by the Treasury. In effect, the BBC is asking for the present combined radio and tv license costing \$11.20 per year to be increased to \$14.

In its submission the BBC does not take a stand on who should or who should not have a third channel. It is not thinking on those lines at all. It takes the view that there is ample room in bands four and five for several new channels and wants the opportunity of providing its own alternative balancing programs, quite apart from what may be given to the commercial interests.

The BBC, in fact, is asking for two channels, either on bands four or five, using the 625-line system and thus conforming with the general Continental standard. There would, of course, be an obligation to continue 405-line transmissions for the time being so as not to make existing receivers immediately obsolete. It would also want to provide its own color service on 625 lines, though it is pressing its claim to get started on a 405-line tint service immediately, despite the recent turnaround by the Postmaster General.

On sound radio BBC is already well advanced in its plan for UHF and VHF programming and could put 250, out of a potential 500 regional programs, on the air at short notice.

York, Pa.—Johnny Canton was named program director for WNOV-AM-FM here. Canton will also continue as a performer for the outlet.

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NAKED CITY

All of us who have been involved throughout the year with the production of **NAKED CITY** offer our sincere thanks to the members of the Academy of Television Arts and Sciences for having nominated our series for Best Achievement in the Field of Drama.

This nomination is all the more heartwarming to us inasmuch as it attributes to **NAKED CITY**, a continuing weekly series, a brand of excellence of the same order as the membership has accorded to such individual non-recurring programs as "Sacco-Vanzetti" and "Macbeth," also nominated for dramatic achievement.

We are deeply grateful.

HERBERT B. LEONARD

ABC-TV

NAB's 'Togetherness'

Continued from page 35

inghouse Broadcasting highly lauded public service clinic.

--An all day observance of FM Day.

--Reports on NAB's Radio and Television Codes.

Sunday Is FM Day

Sunday (7), which is actually the opening day, will be celebrated as FM day, a two-gun operation to be fired by NAB and the National Assn. of FM Broadcasters, the sales promotion arm of FM radio. The NAB's afternoon presentation Sunday will feature a progress report on the FM medium, "The Changing Scene," a special advertising feature, "What Young & Rubicam Has Discovered About FM"; discussions of communitywide FM promotion drives; and a FM broadcaster's report on why he entered the field. There will also be a talk on "Multiplexities of Multiplexing" in the title doesn't scare the crowd away.

Also Engineers

The 15th annual Broadcast Engineering Conference is being held as part of the convention. Two general assemblies and a reception for government leaders will be attended by both management and engineering delegates. Otherwise, separate luncheons and separate technical and business sessions will be held for owner-management and engineering registrants.

At the Monday luncheon, Lindsay will preside and Claire R. McCullough, NAB board chairman and proxy of the Steinman Stations, Lancaster, Pa., will introduce Gov. Collins.

A joint owner-management assembly is slated for Monday afternoon for the Westinghouse public service clinic. Richard M. Pack, Westinghouse v.p. for programming, will lead off, with WBC president Donald H. McGannon following with a talk on "The Responsibility of Change." There will be a panel, "From Our Town to Mega-town," featuring WBC v.p. Frank Tooke as presiding officer, with Pennsylvania Attorney General Anne Alperin; Dr. William Graham Cole, Lake Forest College; Dr. Frank Baxter, Univ. of Southern California; Prof. James A. "Dolf" Norton of Case Institute of Technology; and Russell Lynes, Harper's mag editor.

Separate radio and tv assemblies are up for Tuesday morning.

The labor clinic is on for Wednesday morning with Frank O'Connell, counsel for the Olin Mathieson Chemical Corp., N.Y.; Richard

Freund of the ABC network, N.Y.; and members of the NAB staff. The panel of FCC commissioners subjecting themselves to industry questioning will follow.

Besides Lindsay and Martin, members of the convention committee include Campbell Arnoux, WTAR-TV, Norfolk, Va.; Thomas C. Bostic, Cascade Broadcasting Co., Yakima, Wash.; Henry B. Clay, KTHV, Little Rock, Ark.; Robert T. Mason, WMRN, Marion, Ohio; C. Wrede Petersmeyer, Corinthian Broadcasting Co., N.Y.; Odin S. Ramsland, KDAL, Duluth, Minn.; W.D. "Dub" Rogers, KDCB-TV, Lubbock, Tex.; and Jack S. Younts, WEEB, Southern Pines, N.C.

Chi WBBM-TV

Continued from page 35

Their slants supplemented the parent CBS-TV coverage.

Davidson went to the Congo for WBBM-TV at the time that country's crisis arose and came back with a pair of documentaries (both sponsored, incidentally, and one of them beamed by other CBS stations). He's now ticketed to either go back there or undertake a new project in Europe. Fahey Flynn, who does the high-rated 10 p.m. newscast, has made news trips to Washington, D.C., and is understood to have a quickie overseas mission in the offing. To complete the picture, Hugh Hill, station's top local reporter, is often dispatched to the scene of big stories in the general midwest area to cover for the station.

"These fellows are bonafide newsmen," George points out. "Basically they think of themselves as newsmen rather than as newscasters. I believe it's important for them to get out. It broadens them and is good for their morale. I don't think there's any question that our newsmen are the best qualified in this part of the country, possibly in the whole country, on the station level."

WBBM-TV is the only station in Chi (and undoubtedly one of the very few in the country) that treats its local newscasters in so big-time a fashion. It's an easy enough thing to do in a day of jet travel and modern communications, but management has to be willing to spend the money. It's to

be noted that CBS' Windy City o&o earns back a good share of the travel expense by plucking sponsors for most of the specials that result.

And the extra benefits—those that tend to upgrade the station's news image—are well worth the difference.

German TV

Continued from page 47

television screen function as a baby-sitter and keep the children entertained.

Among the parents questioned, 45% of those who didn't own their own television sets admitted sending the children around to the neighbors to view the programs.

While some of the parents restricted television for the youngsters to "children's film or sports events," others said the young folks could look "only when their school work was finished."

But in 29% of the homes with television, the young people watched the nighttime shows, no matter what their topic.

Interestingly, in the very small village with little outside entertainment, and the large cities, where there is plenty of other diversion, fewer of the children viewed television. But in the middle-sized towns, such as Bamberg, Passau or Kempten, there were the highest percent of young watchers.

Levenson, Count Basie

Top NAB Show Roster

Sam Levenson, Count Basie's orch. Nelson Riddle, Hank Garland, the Jordanaires, Gene Nast, Anna Moffo and the 16-man Ralph Hunter Choir will appear Wednesday (10) at the banquet show given at the annual NAB conclave in Washington. Russell Sanjek, p.r. chief for Broadcast Music Inc., is responsible for the production which his firm will sponsor.

Riddle is flying east from California just to conduct a special piece he wrote called, "Radio & Television Theme Overture." During dinner Jack Minneville will conduct a group known as Sydney's Orchestra.

Indianapolis—Forrest Boyd, formerly with Crosley station WLW-TV, has joined the news staff of WIRE here. He'll share news beats with Don Grider and Mike Ahern.

CBS' Open Time

Continued from page 35

would sell out on a half-hour basis, but it's not working out that way. For example, "I've Got a Secret" is still begging for sponsor coin in its new Monday 10:30 time-slot; CBS can't find anybody to buy it as an alternate half-hour. But there's a lineup of potential bankrollers for the show on a minute basis, and the network is now giving strong consideration to converting it to a participating stanza. Same goes for other shows, still unsold.

Total amount of unsold time equals 104 1/2 hours a week, most of it concentrated on Thursday nights. Web has a full SRO on only one night of the week, Saturday. Everywhere else, there are holes, mostly an alternate half-hour each night except for that big Thursday near-blank. Night-by-night rundown of availabilities follows:

Sunday: Half of "Mr. Ed" is still open at 6:30-7. Studebaker-Lark has the other half. Otherwise, SRO.

Monday: All of "Secret" at 10:30, half of "Pete & Gladys" at 8.

Tuesday: Half of "Ichabod" at 9-9:30. Quaker Oats has the other half. Rest is SRO, including Garry Moore, with Olds moving in to take half (see, separate story).

Wednesday: An alternate-week half-hour of "Checkmate" at 8:30-9:30, and a weekly minute in "Father Knows Best" at 8.

Thursday: Lotsa minutes in "Frontier Circus" at 7:30-8:30—show is virtually blank. All of "The Investigators" at 9-10. All of "CBS Reports" at 10-11. Only show sold is the new Bob Cummings stanza at 8:30-9.

Friday: Half of "Twilight Zone" (L&M has the other half), availability created when Colgate pulled out of the show to buy half of "Dobie Gillis" Tuesdays. Also, all of "Eyewitness" at 10:30.

Saturday: No sweat.

NBC, CBS Radio

Continued from page 35

operation; a business, which had built its fame an e-ly fortune on radio networking, couldn't readily afford the luxury of satisfying its accountants while failing its image needs. It especially wouldn't have served NBC, owned by RCA, which produces radio sets, to eliminate the loser.

Washington also played a part in preserving a status quo of sorts in network radio. Some web execs used, perhaps only as an excuse, the need for radio network lineups in case of a national emergency, arguing that it would be hard for the Army and harder, say, for the FBI to concoct a web in the event of a war or national crisis.

Observers have said that, of the four radio webs, ABC is the one whose future is least committed: NBC and CBS, armed with their pride, Mutual, with no armament other than a radio web and an admitted desire to buy owned & operated stations (it has none now), say they are here to stay. Feeling in some quarters is that American Broadcasting-Paramount Theatres is anxious to further develop its video facilities by selling off radio. On the other hand, rumors recently about Mutual seeking to buy most or all of ABC Radio's six owned stations are untrue. Both Robert Hurleigh of Mutual and high sources at ABC insist that there have been no negotiations and, indeed, no mention of such a step by either principal. This does not preclude, however, the possibility of such talks commencing, although the selloff of ABC's own radio outlets (in light of a recent buildup of their programming, promotional facilities and reported lessening of losses), seems remote.

Strangely, most of the networks report that when it comes to competing for advertising, the competition is not primarily among themselves but against the spot representatives, who are the sales agencies for a station's local programming.

Portland, Ore.—William J. Hubback becomes manager for Fisher Broadcasting Co., owner-operator of Portland's new Channel 2, which is expected to begin operation at the end of the year.

3,000 Employed At 3 Mex Channels

Mexico City, May 2.

The three major television channels in this city now employ a labor force estimated at more than 3,000.

An unofficial survey undertaken by Teleistema Mexicano shows that there are more than 1,200 administrative workers in its three channels, with 30% grouped in the technical side.

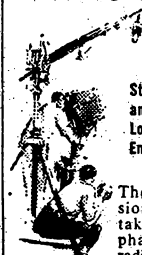
Various types of entertainers appearing daily total about 800 in round figures, with this including orchestras, actors, singers, dancers, etc., as well as news commentators and analysts, announcers and masters of ceremonies.

Figure on producers is not exact, but good guess is that there are more than a thousand, including assistants by various advertising agencies.

Some Mexican tv shows require more than 100 people to turn out product ultimately viewed on the home screens. And as for salaries, these are an industry secret, rather closely guarded. Still, there are elements who earn \$400 per program (including entertainers, writers, directors, producers, etc.), and prima donnas or the elite of show business may get even more than this maximum.

There is no accurate figure on total production tab over the three channels. One executive said a conservative figure might be around \$80,000 a day.

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Continental Hilton Hotel

RENÉ MARTINEZ
Martial Mexicana, S.A.

Inside Stuff—Radio-TV

WMCA, N.Y., radio indie which has been actively editorializing over public matters, carried its role as a public servant a major step forward this week when it filed suit against the State of N.Y. in federal court in an attack on state apportionment laws.

Filed as a taxpayer, the station and its proxy, At. Peter Strauss, asked to declare invalid those provisions of the State Constitution which afford upstate rural districts majority strength in the Assembly and Senate and deprive residents of N.Y. City "equal and just protection of the law." Action claims Gotham isn't getting adequate representation in the legislature.

Named as defendants also are Caroline Simon, secretary of state, and Louis Lebowitz, attorney general. WMCA is suing under the 14th Amendment. Defendants must reply within 20 days.

CBS News was doing a burn last week at NBC, charging that web which breaking the release date on President Kennedy's speech Thursday, May 2, before the American Newspaper Publishers Assn. Release time was 7 p.m. that night, but NBC carried excerpts on the 6:45 Huntley-Brinkley show. CBS, on the other hand, skipped the speech in the 6:45 feed of the Doug Edwards show, carrying it only on his 7:15 feed.

Topic was the fact that this was the speech in which the President urged "responsibility" and self-restraint on newspapers.

Federal Communications Commission has granted a one month extension to June 1—for comments on its proposal to turn over one commercial VHF channel in New York and Los Angeles to educational use.

Joint Council on Educational Broadcasting has asked for the extension from the May 1 deadline. Metromedia, Inc., licensee of WNEW-TV, New York, and RKO General, licensee of WOR-TV, New York, wanted a two-month delay until July 1.

In turning down latter request, FCC said: "The Commission is of the view that it is desirable to proceed with the least possible delay to consider the ways and means by which a VHF channel may be made available for non-commercial educational broadcasting at New York and Los Angeles and does not consider a two-month delay in this proceeding to be warranted."

The Elmer Davis Fund has passed the halfway mark in its drive for \$75,000 to launch a live and filmed lecture series at Columbia U.'s Graduate School of Journalism.

Series, honoring the late author and web commentator, was initiated by Edward R. Murrow before he entered Government service; John Dill and others. Speakers will be selected from all areas of journalism.

"I REMEMBER" . . . Directed with stunning, dramatic impact by NICHOLAS WEBSTER."

New York Herald Tribune

"A talented director, NICHOLAS WEBSTER used advanced techniques and a different approach . . . to tell a quietly effective and powerful story."

New York Daily News

"NICHOLAS WEBSTER handled his assignment with a sure touch . . . never strayed from the individual perspective making the story all the more powerful."

VARIETY

"Producer-director WEBSTER's unusual treatment successfully captured a touching story."

Philadelphia Bulletin

"A powerful story . . . as moving a drama as Television has ever produced."

Washington Star

"I REMEMBER" Produced and Directed For ABC, April 14, 1961

NICHOLAS WEBSTER

Other Directorial Credits This Season:

"The Violent World of Sam Huff" Twenty Century
"The Thinking Machine" CBS Special with David Wayne
"Big City" CBS Special with Gary Moore
"Alert" Last Sunday's CBS, The Twentieth Century
"The Mind's Eye" Taped Hour Drama for CBS

Management:

FRANK COOPER ASSOCIATES AGENCY
New York

and will be representative of Davis' reputation for courage and independence.

Series will be filmed and taped for subsequent use by radio and tv stations and educational institutions. Those wishing to contribute should send checks payable to "Columbia Univ., Elmer Davis Fund," to Dean Edward W. Barrett, School of Journalism.

The six ABC Radio owned & operated stations are beginning a concerted system for some of their puffbluffs material. Each month, the oco's will plug a different charitable outfit via "special programs and announcements."

First campaign on the ABC stations in N.Y., Detroit, Pittsburgh, Chicago, L.A. and San Francisco starts May 10 for engendering polio vaccinations. Besides contributing time, ABC says its outlets will also contribute "promotional and exploitation materials." Chain says it will include stations' respective call letters in the recorded announcements for each campaign.

Final edition of the N.Y. Herald-Trib last Thursday (27) had dance critic Walter Terry's byline over the radio-tv column. The piece concerned video's coverage of outer-space, with not a single mention of a four-jet. How did Terry get into the non-choreo act?

Earlier runs of the daily got out inadvertently with no byline. When the slip was caught, the desk sent word to the composing room to insert tv critic's Marie Torre's name as author, as it should have been. A printer named Gremlin mistook Terry for sound-alike Torre, it's guessed.

American Machine & Foundry has come up with a unique means of "more-advertising" its tv commercials. Company found television, via the CBS-TV "Tomorrow" specials, an excellent medium for its commercial message, but found that the transitory nature of the tv blurb required a way of further keeping the commercial alive.

Company's supervisor of advertising services, Victor Ancona, came up with the answer in a series of five booklets, one for each commercial. The booklets used the story-board technique, some 20 still pictures with the audio portion printed on the page opposite. The cover of each booklet bears the AMF filing symbol used on the "Tomorrow" series and mentions the show. Actually, the "audio," or print portion of the booklets, were expanded from the original commercials because there are no time limitations.

Booklets are being distributed at AMF facilities, in mailings, at trade-shows and conventions, and by wholesalers, jobbers and retailers of AMF products. Company figures that several months after the actual "Tomorrow" telecasts, the commercials are still working to tell the AMF institutional story.

At the final meeting of the season on May 17 for the Radio & TV Executives Society in N.Y., the outfit's new presy, Matthew (Joe) Culligan will be installed. Also, RTEK is producing a revue, "The Broadcasting Follies of 1961," put together by Hal Davis of the Grey agency. Session is set for the Hotel Roosevelt.

CBS-TV and KCRA-TV, Sacramento, were the two television winners of the \$2,500 annual Albert Lasker Medical Journalism Awards, to be presented at a luncheon in N.Y. tomorrow (Thurs.). Vice President Lyndon B. Johnson and Sen. Maurne Neuberger will be featured speakers.

CBS won for its "CBS Reports" stanza on the late Dr. Tom Dooley, "Biography of a Cancer," with the citation emphasizing the program's role in illuminating the subject of cancer. Exec producer Fred Friendly, producer Al Wasserman (now with NBC) and narrator Howard K. Smith were cited.

KCRA-TV won for "Face of Despair," a 10-minute program on the care of the mentally ill. Stan Atkinson, who researched, wrote and directed the program, created it as a segment of the station's nightly news program. Citation noted that the program resulted in a new attitude by California legislators toward increased budget for mental hospitals and that the station "had focused, without the resources of a great network" on the problem and had "demonstrated what one television station, with conscience and ingenuity could achieve."

Femmecasters' Convention

Continued from page 35

"Looking Ahead" Saturday (6) afternoon. Ted Koop of CBS, Washington, will be moderator.

Washington's AWRT membership is excited about a special 90 minute film, "The Worldwide Radio Battle," which Ann Hagen of the U.S. Information Agency has written and produced for the Saturday morning session.

Montez Tjaden, promotion manager of KWTW, Oklahoma City, is slated to take over the national presidency at the end of the convention, and Martha Crane, director of women's programs for WLS, Chicago, will be chosen president-elect, putting her in line for the top job the following year.

Five directors-at-large are to be elected and the nominees are Dora Cox Crosse, v.p. of the Dora-Clayton Agency, Atlanta; Dorothy Reynolds, assistant sales service manager, CBS, Chicago; Irene B. Runnels, marketing director, KBOX, Dallas; Phoebe F. (Fran) Troesch, U.S. Steel Corp., Boston; and Theodora Zavin, assistant v.p., Broadcast Music, Inc., New York.

Washington's glamour side will be kept in evidence. Mrs. John F. Kennedy has made arrangements for a special White House tour for AWRT delegates between 9 and 10

Thursday (4) morning. Femmecasters will take in Washington's famous sites later the same morning and afternoon.

Climaxing the convention will be the annual McCall's awards banquet, Saturday (8) night, when the "Golden Mike" awards will be presented, with Herbert R. Mayes, McCall's editor, presiding.

Top honors for the second time will go to Pauline Frederick, NBC's United Nations correspondent. Six other women will also be given "Golden Mikes."

Cited for "service to the community in general" are: Norma Goodman of KTVB-TV, Anchorage, Alaska, and Sunnie Jennings, KDKA-TV, Pittsburgh; for "service to the family," Frances L. Morris, KWTW, Oklahoma City, and Polly Weedman, KOTA, Rapid City, S.D. Cited for "service to the American future" are two Bostonians, Betty Adams of WBZ-TV and Virginia K. Bartlett of WHDH-TV.

Atlanta—John K. Williams, of Arlington Heights, Ill., radio-television newsman and public relations director, has been named executive secretary of the Georgia Broadcasting Assn. of Broadcasters.

Garry Moore

Continued from page 35

week. At first, he was dead set against the Olds deal, insisting his integrity would be damaged via so quick a switch of his endorsement of one auto to a competitor. Though contractually he couldn't prevent the deal, he said he'd refuse to do the commercials or leadins. CBS then persuaded him to go along, pointing out his longtime desire for a full-hour sponsor, indicating that these were hard to come by, and illustrating to him the manner in which product protection of any kind is rapidly disappearing from the tv scene.

Moore agreed to go along and do the commercials as well, and the deal, which had chilled during the hassle, quickly got hot again and was finalized. Olds, of course, has always been high on live personalities who can carry its sales message and who can act as an internal company "image" among dealers and at sales conventions as well. Moore, as his schedule permits, will probably undertake these duties too.

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PIX TOPPING B'WAY IN DISK B.O.

Major Diskers Launch B'way Race For 1961-62 Original Cast Albums

The race for original Broadway cast album sets for the 1961-62 season is under way with three shows already lined up. RCA Victor has Frank Loesser's "How to Succeed in Business Without Really Trying." Capitol has the Arthur Schwartz-Howard Dietz "The Gay Life," and Columbia has the Milton Shafer-Ronny Graham "Crime of Giovanni Venturi."

The pitch for original cast sets is getting so hot that the diskeries are turning angel to assure the rights. Cap, for example, has put \$200,000 into "Gay Life," which gives it a 25% share of the \$400,000 capitalization with a 20% overall. Cap, this season put \$240,000 into "The Unsinkable Molly Brown" and raised another \$240,000 from Capitol "friends."

Columbia, too, is on the backing end with "Crime of Giovanni Venturi." Although Col's investment hasn't been disclosed, it's recalled that the diskery put a little over \$100,000 into this season's "The Happiest Girl in the World."

Although Victor doesn't have investment in "How to Succeed in Business," it's been reported that the deal calls for a hefty advertisement outlay as well as strong tune coverage in LP packages.

The diskery execs seem to be spending a large part of their time now auditioning scores of tuners planned for the '61-62 season as well as negotiating with producers on backing angles. The legit producers are apparently just sitting back, as far as financing is concerned and waiting for a record company to come up with the best offer. Those producers who have all the financing they need are, on the other hand, are looking for the best offers as far as advertising and promotion budget outlays go as well as tune coverage in singles and albums.

The hot competition for the Broadway shows, is based on the prestige and the payoff that comes along with it. It seems that everyone is hoping for another "My Fair Lady," which already has racked up 3,000,000 album sales for Columbia.

ROSELAND LAYING OUT 375G FOR NAME BANDS

Lou Brecker is going to lay out \$375,000 during the next 12 months for band and dance talent at his Roseland Dance City ballroom in N.Y. Brecker is hailing a return of name bands, feeling that radio wires from key spots are becoming more and more pronounced. TV coverage is also helping, he also points out. CBS Radio has a remote from Roseland.

Dance acts will be the featured Tuesday night offering and will be of the nature of those that play Radio City Music Hall, tv variety shows, and the Las Vegas-Hollywood night clubs. Brecker has scouts on tour looking for new musical and dance talent and is now setting his orchestral features for the next year in accord with the budget layout.

Peter Fremd Exits Col For Pub Relations Firm

Peter Fremd has exited his post as director of information at Columbia Records to join H. M. Winter & Co. as veepee handling public relations and developing new business. Winter is a newly formed management consultant firm.

In addition to his activities for Winter, Fremd is setting up his own public relations firm as well as do indie disk production. He plans to record singer Jean Goodman as well as Rex Garver & The Mighty Cravers. Fremd has been with Col for the past two-and-a-half years.

Angel on Showtune LP Kick Via London Casts

Angel Records is going on a show kick this month with a five-album release of musical comedy and light opera material. The release includes two original London-cast recordings of Broadway clicks. They are Rodgers & Hammerstein's "Flower Drum Song" and Frank Loesser's "The Most Happy Fella."

Other titles in the show package are "Song of Norway," "The Desert Song" and "Orpheum in the Underworld." "Flower Drum Song" began its London run in March of last year while "Most Happy Fella" opened in the West End a month later. The Angel "Fella" package marks the first stereo version of the Loesser tuner. The original Broadway cast set is in the Columbia catalog as is "Flower Drum Song."

AFM Pitching For FCC to Spur More Live Music

Washington, May 2. American Federation of Musicians will do its part in helping Federal Communications Commission see that broadcast licensees live up to their programming promises.

AFM will file comments in the current rulemaking on a more elaborate programming form in broadcast applications, and renew its pitch for more live local music. The union last week in Washington also served notice it will intervene in individual license renewal cases involving music issues. AFM General Counsel Henry Kaiser filed a formal opposition to the renewal of New Orleans TV station WWL-TV, operated by Loyola University.

Petition charged the outlet "has wholly failed to fulfill its commitments to the FCC and its obligations to the people of New Orleans."

It contained an affidavit by David Weinstein, proxy of the New Orleans AFM local, alleging that the station made extensive assurances of use of live music in its original application. Despite this, he said, the station "never employed a staff orchestra, combo unit or string group... and at present time neither Radio Station WWL or TV station WWL-TV employs a single staff musician."

Costa Heads for London For Steve & Eydie LP

Don Costa, artists & repertoire chief at United Artists currently on the Coast auditioning new talent and conducting recording sessions, will head for London via the polar route before returning to his N. Y. desk.

In London, he'll discuss arrangements for recording a live performance of Steve Lawrence & Eydie Gorme during their engagement at the Club Pigalle in June. He'll also huddle with British motion picture execs regarding the recording of theme music from forthcoming film releases.

Hawaii's Theme Song

Honolulu, May 1.

Hawaii's just acquired an official tourist theme song by decree of the Hawaii Visitors Bureau. It's "I'll See You in Hawaii," written by Tony Todaro.

The new tourist theme song was used a few years ago in the film, "From Here to Eternity."

CLICKING BOTH AS LPS, SINGLES

With Hollywood pic music scores racking up consistently heavy sales for the past couple of years, bidding for soundtrack properties among the majors has now taken on the proportions of a race for a top Broadway musical. Not only are the majors throwing in heavy promotion as a heavy angle, but they're also using single releases by major artists as bait for the soundtrack rights.

During the past season, the soundtracks have proved to be more commercial properties than the Broadway musicals. While the Broadway shows have turned up several solid LP sellers, no single hits have emerged from the legit scene. Pic scores, on the other hand, have not only been topping the album bestseller charts, but have been prolific of single hits as well.

Three of RCA Victor's biggest recent LP hits have come via the celluloid route. These are the soundtracks to "Exodus," "G.I. Blues" and "South Pacific." Now the company is rushing a couple of singles by Ray Ellis and Rosemary Clooney on the "La Dolce Vita" and "Return To Peyton Place" scores which it is releasing on LP.

Capitol Records has also hit a good score on its soundtrack LPs on films like "Oklahoma," "The King and I," "Carousel," "High Society" and others, but Broadway cast albums under Capitol's wing have balanced the scales with such sellers as "Music Man," "Fiorello" and "The Unsinkable Molly Brown." Columbia, which came up with the "Alamo" pic soundtrack, has, of course, done much better on Broadway with its run.

(Continued on page 67)

MGM Sets Record Co-Op Campaign for Original Cast 'Carnival' Album

MGM Records has lined up the biggest co-op advertising, promotion and publicity campaign in its history for its original cast album of "Carnival." The Bob Merrill tuner, which stars Anna Maria Alberghetti, was put into the groove by label's proxy Arnold Maxin this past Sunday (23).

Although the musical opened on Broadway April 13, recording which is usually completed on the Sunday after the opening had to be postponed a week because of the cast's previous commitments. Label is shipping the album this week.

In N. Y., Macy's, Korvette's, Schirmer's and Doubleday are scheduled to run large ads keyed to Mother's Day gift buying on May 7-8. Window displays and in-store displays are part of the campaign, too. Korvette's and Liberty, which sponsor radio shows, will include plugs for the album on their shows.

Meanwhile, the orchestra version by Ornadel, now in the stores, is being made a special Korvette feature until the original cast set is available. The Ornadel package was splashed across Korvette ads in the Sunday papers, April 16 and 23.

EVEREST INKS DEAL WITH BRIT. DISK CLUB

Everest Records and the World Record Club of England have reached a deal whereby the club will release a number of the disk company's classic and pop albums.

Among the Everest diskers are Leopold Stokowski, the London Orch, William Steinberg with the Pittsburgh Symphony, pianist Jorge Bolet and the Houston Symphony. The club is planning to release the first group of albums by June 1.

Meantime, Everest general manager LeRoy Holmes is looking for a permanent distributor in the British Isles for the entire album and singles catalog.

Music Industry Sees 'Clear Sailing' For Celler Bill to Curb Disklegging

Morty Craft Into Stereo Act Via FM & Video

Morty Craft, who created the "Sight and Sound" concept in a stereo album on the Warwick label, a subsid of Seven Arts Corp., will go a step further when he sets up a demonstration of stereo-tv using the new stereo FM radio in conjunction with stereo broadcasting equipment. The FM stereo sets will go on the market this fall, according to Zenith and G. E. officials who got the greenlight last week from the Federal Communications Commission.

"Sight and Sound" will be heard on the stereo radio and seen on tv, cutting off monaural sound. The tv cameras will follow the sound giving the impression of a musical tennis match.

The demonstration for the networks and sponsors will take place as soon as details are ironed out. Craft will direct the large orch and vocal group.

Tripp Concedes 'Deals,' But Sez It Ain't Payola

In the second week of his trial in N.Y. Special Sessions Court, Peter C. Tripp, former deejay on the N.Y. indie WMGM, denied that he had ever taken payola but admitted that he had "deals" with record manufacturers and distributors. He said that he had been entitled to make these deals under his contract with the station.

Tripp, who is accused of accepting \$36,050 from eight manufacturers or distributors to promote their records on his show "Your Hits Of The Week" from June, 1958, to October, 1959, maintained that under the arrangements he had with these companies, they paid him for his advice as to what records would be successful, what records to buy, etc. "I never took a dime for playing records," he said.

Tripp also pointed out that checks for this "advice" were made out to his wife, Marilyn, because several persons were suing him and he didn't want any more income in his name. He also added that he had reported these payments on his income tax returns.

Several prosecution witnesses had testified that they had paid Tripp to play their records on the air but he denied this. Tripp's trial is the first prosecution to result from N.Y. D.A. Frank S. Hogan's investigation into payola which began early last year. The charges against Tripp, involving commercial bribery, are misdemeanors, punishable by a fine of \$500 and a year in jail.

Ariola Execs in U.S. For Distrib Deal With Merc

Berlin, May 2.

Lutz Wellnitz, manager of Ariola Records; Friedrich Schmidt, diskery's distribution manager; and producer Helmuth Jantsch have taken off on a four-week U.S. trip. The Ariola toppers will visit Kapp, Laurie and other diskeries. In Chicago, Wellnitz will confer with Irving Green, president of Mercury Records. Reportedly, Ariola is going to take over distribution of Mercury Records in Austria in July.

Ariola is one of Germany's six major diskeries and handles such labels as Top Rank, Athena and 20th-Fox in addition to its own Ariola output.

With all phases of the music biz joined in an unprecedented united front, chances for passage of the Congressional bill aimed at disk counterfeiting and bootlegging are now rated by industry execs as very good. The bill, introduced in the House a couple of weeks ago by Rep. Emanuel Celler (D, N.Y.) would impose both criminal and civil penalties for transportation of illegal recordings in interstate or foreign commerce.

Clear sailing for the bill is expected in view of the fact that no opposition to its provisions can be made by any legitimate music biz interest. The Music Publishers Protective Assn., the Record Industry Assn. of America and The American Record Manufacturers & Distributors Assn. have come out solidly behind the bill. In the past, legislative proposals affecting the music business has usually seen the publishers and disk companies on opposite sides of the fence. That was particularly true of the proposed amendment to the Copyright Act which would have removed the exemption of jukeboxes from performance licensing requirements.

From the viewpoint of the disk companies, the Celler bill would make it extremely risky for anybody to engage thereafter in outright counterfeiting of disks since the law would impose a fine of not more than \$10,000 or imprisonment up to 10 years. Flagrant cases of forgery in both the single and LP markets have been uncovered in the last year with an estimated loss to legitimate labels of \$20,000,000.

The publishers are even happier about the bill than the disk companies because it not only is directed against the counterfeiters, but will have impact on any diskery who uses copyrighted material without authorization from the copyright owner. A diskery who uses copyrighted songs without a license and without paying royalties to the publishers would be (Continued on page 69)

RCA EXTENDS SERIES OF DELUXE SORIA LPS

In a new longterm with Dorle Jarmel Soria Mrs. Dario Soria, RCA Victor will continue to release the deluxe Soria Series of LPS. Soria himself recently joined the RCA Victor company as a v.p. in charge of Victor's international disk operation.

Since its launching in October, 1958, the Sorias have produced 14 albums for Victor. The next packages in the series are due in the fall and will include Verdi's "Otello," the first Italian opera in the line. Meanwhile, Soria's first LP on the new Victor International series label is due this week with the release of the soundtrack LP of the Italian film click, "La Dolce Vita," with score by Nino Rota.

MJQ Launches First Oriental Concert Trek

The Modern Jazz Quartet have taken off on their first Far Eastern tour beginning in Japan this month and continuing to Australia and New Zealand. This marks the second jazz tour this year arranged in Japan by Monte Kay, MJQ's manager, who sent over Art Blakey & The Jazz Messengers last January.

Concerts are scheduled for Tokyo's Sankei Hall, the Osaka Festival, Nagoya, Hiroshima and Kokura. The group will also do a tv show with the Tokyo Symphony Orch over JOKR-TV in Tokyo. The tv show will mark the Far Eastern preem of Gunther Schuller's "Concerto For Jazz Quartet and Orchestra," Andre Hodeir's "Around The Blues," Werner Heider's "Divertimento" and John Lewis' "England's Carol."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Mark Dinning (MGM): "ANOTHER LONELY GIRL" (Acuff-Rose*) is a strong ballad neatly rocked by this fine singer. "CAN'T FORGET" (Acuff-Rose*) is another good side rating attention.

Gene Simmons (Hi): "TEDDY BEAR" (Gladys*) is a nifty rhythm item which this singer shuffles along at a potent commercial gait. "YOUR TRUE LOVE" (Knox*) is fair.

Helen Shapiro (Capitol): "DON'T TREAT ME LIKE A CHILD" (We-mart*), a good rocking entry, gets a highly appealing workover by this young British songstress. "WHEN I'M WITH YOU" (We-

HEARTACHE (Cedarwood*) gives this veteran country singer a powerful chance to break into the pop charts. **JUST BEFORE DAWN** (Jangle*) is a pretty ballad also handled skillfully.

Dorothy Collins (Gold Eagle): "I'M JUST A GIRL" (Howe-Lee*) is a cute rhythm number delivered in a juve-angled groove for plenty of spins. "A PLACE CALLED HAPPINESS" (Miller*), in the pachanga idiom, is propelled by a solid orchestral arrangement.

Sanford Clark (Trey): "GUESS IT'S LOVE" (Gregmark*) is a swinging ballad with a nifty lyric projected in arresting style by this

Best Bets

DINAH WASHINGTON.....OUR LOVE IS HERE TO STAY (Mercury).....Congratulations To Someone

Dinah Washington's "Our Love Is Here to Stay" (Chappell*) is a standout version of this Gershwin standard which even the juve trade will go for "Congratulations to Someone" (United*) is another strong entry.

VIC DAMONE.....ADRIFT ON A STAR (Columbia).....The Pleasure Of Her Company

Vic Damone's "Adrift on a Star" (Chappell*), from "The Happiest Girl in the World" score, is a superlative ballad side due to put this singer back on the hit lists. "The Pleasure of Her Company" (Famous*), pic title song, is another class item rating spins.

RAY ELIIS.....LA DOLCE VITA (RCA Victor).....Parlami di Me

Ray Ellis' "La Dolce Vita" (Robbins*), from the Italian pic, is a little instrumental flourish with big catch-on potential. "Parlami di Me" (Robbins*), from the same pic, is in a similar groove.

JERRY NORELL.....DIM, DIM THE LIGHTS (Ampy).....Wanderin'

Jerry Norrell's "Dim, Dim the Lights" (Republic*) is a very cute two-dimmed rocking number which this youngster delivers in the approved commercial style. "Wanderin'" (Republic*) is an interesting adaptation of a folk tune.

CONNIE STEVENS.....AND THIS IS MINE (Warner Bros.).....Make-Believe Lover

Connie Stevens' "And This Is Mine" (Famous*) is a solid ballad with a fine lyric which this songstress aims right at the teenage market. "Make-Believe Lover" (Witmark*) is a bright side also due for wide play.

WERNER MACK.....FOREVER WE'LL WALK HAND IN HAND (Kapp).....Tears For Two

Werner Mack's "Forever We'll Walk Hand in Hand" (Copart*) is a well-written ballad projected in highly effective style by this country-flavored singer. "Tears for Two" (Gramercy*) is an okay folk style item.

BEN E. KING.....STAND BY ME (Atco).....On The Horizon

Ben E. King's "Stand By Me" (Progressive*) is an arresting conception backed over for maximum impact by this blues singer. "On the Horizon" (Progressive*) is a fine poetic ballad also due for attention.

THE CLOVERS.....THE HONEYDRIPPER (United Artists).....Have Gun

The Clovers' "The Honeydripper" (Northern*) reprises this swing standard in a smart version slated to give this number a new cycle of spins. "Have Gun" (Polymac*) is amusing rocking fare.

Ralph Marterie (United Artists): "BACARDED" (Yvonne*) is a jumping, Latin-styled instrumental with a sound pitched at the juve trade. "THE SHUCK" (Yvonne*) is another rhythmic side tailored for dancing.

Johnny Maddox (Dot): "NEW SABRE DANCE" (Leads*) is a flashy piano and orchestral workover of this standard due for new impact. "GLOW WORM" (Vint-Sun*) is another oldie in an attractive instrumental setting.

Don Rondo (Carlton): "YOU'LL NEVER WALK ALONE" (Williamson*), the inspirational standard, gets a neat vocal in a swinging tempo that'll appeal to the current market. "THEY WERE YOU" (Chappell*) is another solid ballad side for across-the-board programming.

Teresa Brewer (Coral): "I'VE GOT MY FINGERS CROSSED" (Cedarwood*) shapes up as a likely slow rocking ballad as handled by this bright-voiced chirper. "MILORD" (Alamo*) is a snappy up-tempo slice with chances.

Red Foley (Decca): "ANOTHER



LAWRENCE WELK

Presents Another Fast-Rising New "Single" "MY THREE SONS" (Dot) B W "Out of a Clear Blue Sky."

singer. "LOVING ON BORROWED TIME" (American*) is a routine ballad.

*ASCAP. †BMI.

Philly Saving Fund Org. Bankrolls Stude Bashes

Philadelphia, May 2. The Philadelphia Savings Fund Society has agreed to bankroll next season's series of student concerts by the Philadelphia Orchestra—believed to be the first time a financial institution has sponsored such events as concert-stage presentations as distinguished from radio or tv broadcasts. The six performances will not be aired or telecast.

R. Stewart Rauch Jr., president of the bank, will present cash prizes to student audition winners who will play at these events under maestro Eugene Ormandy and assistant conductor William Smith. Rauch, who announced the agreement jointly with C. Wanton Balis, head of the Philly orch association declared, "It is gratifying to support the orchestra's work with young people because PSPF has long had pleasant and useful associations with students in its school bank activities."

Flittie Joins Big 3

John Flittie has joined the staff of the Big 3 (Robbins, Feist & Miller) as educational representative on the Coast. Flittie, Alan Langenus, who recently joined the firm as educational rep. in the east, and Floyd Davis, mid-western educational rep. will work under E. J. McCauley, director of firm's educational department.

Flittie has been active for many years in the music field as a teacher and educational rep for music firms.

"Stan Freberg Presents The United States of America" (Capitol). In "Early Years," first of a projected four-volume spoof in music and sketches of the history of the U.S.A., Stan Freberg has gotten off to a funny start. It's a massive project, presented in the manner of a Broadway revue, but it has a potential of paying off with solid sales. Freberg wrote the words and music with an assist on the sketches from Ken Sullet. Billy May batons the orch and a large cast apparently is enjoying what it's doing. The platter takes off with Columbus and Queen Isabella making a deal for the ocean voyage and winds with the Battle of Yorktown. In between, there are solid laughable scenes.

Terry Snyder: "Frontlight Percussion" (Ultra Audio). Another in the United Artists Records' series of sound records, this package spotlights an orch under Terry Snyder, who was among those responsible for launching the percussion cycle. In this offering, Snyder has arranged a flick of Broadway showtunes with a bongo accent and has come up with a solid instrumental LP, aside from the obvious stereo angles. The book covers tunes like "If I Were A Bell," "The Sound of Music," "Everything's Coming up Roses," "I Could Have Danced All Night" and a real oldie like "Give My Regards To Broadway."

Julie Styne-Eddie Heywood: "Do Re Mi In Dance Time" (RCA Victor). Julie Styne, composer of the "Do Re Mi" score doubles in this set as maestro, dishing up the music in dance tempo with Eddie Heywood's piano in the forefront. It's a lightly swinging potpourri of melodies, abetted by the lucid keyboard style of Heywood and, on occasion, by the sound of a choral ensemble and vocalists who sing without words. Tops are such tunes as "Make Someone Happy," "Cry Like The Wind," "Asking For You" and "I Know About You."

Andre Previn Plays Pretty (Decca). Joining the current wave of piano packages, this set rides with one of the slickest keyboard performers, Andre Previn, equally facile in the jazz or straight grooves, characterizes his renditions with fresh concepts that add kicks to the familiar melodies. Previn tackles a program of standard tunes, including "Let's Get Away From It All," "It's Easy To Remember," "On A Slow Boat To China" and "I Fall In Love Too Early," among others.

Joanie Sommers (Warner Bros.). One of the young crop of vocalists not limited to the rocking school, Joanie Sommers is a bright-voiced, performer with a stylish attack in a variety of moods. Although most effective on the snappy rhythm items, she indicates considerable promise as a balladeer. Backed smartly by Neal Hefti's arrange-

ments, she clicks strongly with an rendition of "This Can't Be Love," "I Concentrate On You" and "Aren't You Glad You're You." There's also a very mannered approach to "Cherokee" and "This Heart of Mine."

"Leaves of Grass" (Dot). This is an interesting experiment in blending poetry and music. Several pieces by Walt Whitman, set to music by Irving Gertz, are narrated by William Disbrow against an instrumental background with some poems sung by the Hollywood First Methodist Church Choir. It's a piece of Americana, specialized but worthwhile.

"Great Moments in Boxing" (Coral). This is a documentary for the fight fans. Narrated by Don Dunphy, some of the latter's ringside blow-by-blow accounts are heard in the climactic moments of such historic fights as the Max Schmeling-Joe Louis bout, the Primo Carnera-Max Baer fight, the Billy Conn-Joe Louis fight and the Jack Dempsey-Gene Tunney encounter. Included also are the voices of the pugilists talking directly after the fights. There's also a brief bit of Adolf Hitler haranguing a crowd about Schmeling's racial superiority. Bud Greenspan, tv producer, wrote and produced.

"The Desert Song" (Angel). This is an excellent rundown of "The Desert Song," one of the landmarks of musical theatre as performed by a British cast. Whatever the value of the book, the songs still rank among the best in the standard showtune catalog. June Bronhill, a high-flying soprano, delivers "Romance" and "The Sabre Song" in fine style. She duets with Edmond Hockridge on "I Want A Kiss" and "The Desert Song" while the latter demonstrates a first-rate baritone on "One Alone." Others in the LP cast are Bruce Forsyth, Julie Dawb, Inia Wiat, Leonard Weir and The Williams Singers. Michael Collins conducts the orch.

Frances Archer-Beverly Gile: "International Songs and Ballads" (St and). This is an attractive program of international songs delivered by two fine songstresses whose voices blend very well. It's a fresh repertory in the folk idiom, ranging from Negro spirituals to Japanese, Chinese, Finnish, German, Spanish and other novel regional tunes.

"Music of Yugoslavia: Dalmatia" (Monitor). This is a moderately interesting recital by a Yugoslav instrumental and choral ensemble. The songs and dances are presented in a slick style by an ensemble conducted by Peter Trach. The material, however, is only occasionally moving.

Roy Atwell: "Fairy Tales" (Colpix). Roy Atwell, veteran voice of Disney cartoons and radio performer, turns up with some amusing tongue-twisting versions of fairy tales. The moppets will find some of the spoonerisms and deliberate fluffs funny, but a little of this goes a long way, even for the kiddies. Atwell tells 16 fairy yarns in precisely the same double-talking style.

Rene Touzet: "La Pachanga" (GNP). Joining the mambo, cha cha, merengue, etc., the pachanga is now shaping up as the latest Latin-American craze and the take-off for a flock of LPs. In this offering, Rene Touzet's combo gives an authentic flavor to the pachanga rhythms in a dozen Latin tunes played in swinging style and vocalized in native lingo.

"Songs of Tommy Makem" (Tradition). Tommy Makem is a folk singer with big potential in this idiom. An excellent singer with a striking Irish tenor style, he performs a program of fresh songs, including such standout items as "The Little Beggarman," "The Month of January," "The Lowlands of Holland" and a series of Irish numbers. Herm.

Globe Expands Promotion

Irv Jerome and Mac Kooper have added three indie promotion men to the staff of their Globe Disk Distributing Corp.

Representing the company on the Coast will be Jerry Moss. Marv Helfer will handle the mid-western area and Leland Rogers will be southern representative. Jerome and Kooper will continue to make trips around the country doing promotion and scouting indie labels for distribution deals.

Longplay Shorts

Columbia will release 24 albums in May—seven Masterworks, 11 pop, two jazz and four in its Latin American series. . . . Epic will be out with five new LPs this month—three classical, one pop and one jazz. . . . Command Records has been cited by the National Assn. of Record Merchandisers with its Technical Achievement Award. . . . Enoch Light's Grand Award-Command operation has scheduled four albums for release this month. . . . Capitol Records is back on its album release schedule, after a month's hiatus, with 16 pop packages. . . . United Stereo Tapes, a division of Ampex Audio, will produce Reprise recordings on four-track stereo tape. . . . Max Gordon, the owner of N.Y.'s Village Vanguard, bows in the liner note writing field for jazz guitarist Charlie Byrd's new package for the Offbeat label. . . . Washington Records is distributing car stickers which read "Buy A Record and Help Stamp Out C. T.V." . . . Roulette Records has set a special tie-in with the Fred Gretsch Mfg. Co. in conjunction with the release of the package "Gretsch Drum Night At Birdland." . . . Dave Apollon, who's currently out on the Coral label with a "Mandolins, Mandolins" LP, celebrated the 40th anniversary of his first appearance at N.Y. Palace yesterday (Tues.). . . . Dealers may stock all new Capitol and Angel May releases on a 100% exchange basis in quantities varying from five to 16 albums.

Six packages by Arthur Fiedler conducting the Boston Pops orch will account for Victor's full Red Seal release this month, including "More Classical Music For People Who Hate Classical Music," a sequel to a hit package put out a couple of years ago. . . . RCA Camden has latched onto the opening of the legit musical, "Carnival," with a rundown of the score in the Living Strings series. . . . Claudio Villa, whose Coral album, "An Evening of Romance," has been a consistent seller, to be heard in a concert at Carnegie Hall, N.Y., Sunday (7) commemorating "A Century of Italian Songs."

Warner Bros. Records releasing the Max Steiner score for the WB film, "Parrish," this week. . . . Carol Channing recording a spoken word set for Caedmon Records based on the Anita Loos novel, "Gentleman Prefer Blondes." She clicked in the legit musical version of the novel in the character of Lorelei Lee. . . . Spoken Arts Records recorded the full text of "The Zoo Story," off-Broadway hit by Edward Albee now running at the Provincetown Playhouse in Greenwich Village, N.Y.

Inside Stuff—Music

WCBS-TV's "American Musical Theatre" series on Sunday afternoon won a special citation from the American Society of Composers, Authors & Publishers last week in "recognition of its educational and entertainment value to our nation's young people in stimulating interest in the history and development of musical plays created by so many of our composers and lyricists." ASCAP prexy Stanley Adams presented the Society's scroll to Frank Shakespeare, WCBS-TV v.p. and general manager, last Friday (28). Show, which has been on the air for the past 68 weeks, is presented by the CBS-TV flagship in conjunction with the New York City Board of Education.

Veteran lyricist L. Wolfe Gilbert is marking his 75th birthday and 60th anni in the music biz this year. In conjunction with Gilbert, the Big Three (Robbins, Feist & Miller) is prepping a special exploitation for diskies and jockeys on a flock of Gilbert standards, including "Ramona," "My Mother's Eyes," "Jeannine, I Dream of Lilac Time," "I Miss My Swiss" and "Forever and A Day," among other songs. Gilbert, in New York last week for ASCAP board meetings, planned back to the Coast over the weekend.

J. Robert Mantler has several jazz-disk books in the works. Upcoming are a bio-discography of Bix Beiderbecke, on which he's working with several other jazz researchers; a discography of recorded jazz from 1897 to 1930, with succeeding volumes to cover the years afterward, on which he's working with British jazz historian Brian Rust; a bio-discography of Jelly Roll Morton and a biography of Willard Robison.

Doris Day Renews Col Deal; Decca Inks Johnny & Jack; Other Pacts

Doris Day, who's been with Columbia Records for the past 15 years, has renewed her deal with the company. She joined the label in 1946 after clicking as vocalist with the Les Brown band on the "Sentimental Journey" etching.

Among her goldies are "Que Sera" and "Secret Love." She's made 13 albums for the label and starts a new one in Hollywood this week.

Decca: Johnny & Jack. Johnny & Jack, veteran country & western singing and cleffing duo, have been linked to a long-term pact by Owen Bradley, Decca's c&w artists & repertoire chief. They are part of the "Grand Ole Opry" troupe in Nashville. Johnny is the husband of Kitty Wells, Decca's top artist in the country field, and the father of Bobby Wright, who recently was added to Decca's roster.

Tilt: Dale Hawkins. Dale Hawkins has joined the Tilt label, which is nationally distributed by London Records. Hawkins formerly recorded for Checker Records. His first session for Tilt was held last week at the Owen Bradley Studio in Shreveport, La. The arrangements were done by Cliff Parment. Hawkins is currently appearing at the Rocket Room, Washington.

Rae-cox: The Revlons. The Revlons, new singing group have joined Teddy McRae's Rae-cox label. Group's first sides are due out this week.

Pix Vs. B'way

Continued from page 65

of LP original cast hits topped by the alltime best-selling "My Fair Lady."

United Artists, on the other hand, has made a hot career out of film music, whether or not they controlled soundtrack rights. The company has issued a flock of LPs and singles based on Hollywood and overseas films, notably clanking up with "Never on Sunday" and the Ferrante & Teicher "Exodus" theme. MGM Records, which until it's wrapped up "Carnival" was not particularly active on Broadway, had benefited from such pic hits as "Gigi" and "Ben-Hur." Decca also benefited from socko soundtrack biz with its "80 Days Around the World" packaged and Colpix is currently clicking with its "Pepe" soundtrack. In the single field, there is no contest between pic and legit musicals. The last show to produce a series of smash singles was "My Fair Lady," although occasional hits have come from subsequent shows like "Music Man" ("76 Trombones") and "Fiorello" ("Artificial Flowers"). However, the pic hits have been spreading the charts during the last year with such singles as "Theme From The Apartment," "Never On Sunday," "Exodus," "Theme From A Summer Place," "The Magnificent Seven," "Green Fields of Summer" from "The Alamo" and "Flaming Star."

British Disk Best Sellers

London, May 2.

Wooden Heart.....Presley (RCA)

You're Driving Me Crazy.....Temperance Seven (Parlophone)

Blue Moon.....Marcel's (Pye)

Are You Sure?.....Allisons (Fontana)

Lazy River.....Darin (London)

Gee Whiz, It's You.....Richard (Columbia)

Warpaint.....Brook Bros. (Pye)

Walk Right Back.....Everly Bros. (WB)

Theme From Dixie.....Eddy (London)

Exodus.....Ferrante & Teicher (London)

ASCAP Eases Voting Count

The long-pending amendment to change the voting count in the American Society of Composers, Authors & Publishers was finally passed by an overwhelming vote last week. Amendment was designed to eliminate the dead weight of the non-voters who were heretofore counted as negative votes. Under the new system, two-thirds of the votes that are cast will be enough to pass any amendment to the by-laws.

Originally proposed by Pinky Herman, the amendment was subsequently endorsed by the full board in order to get out the vote. In the vote on the amendment, over 71% of the entire writer membership and over 73% of the publishers supported the proposal.

MEX TARIFF BOOST HITS DISK IMPORTS

Mexico City, May 2.

The tariff hike on imports of records, imposed by the Treasury Department last week, is going to sharply reduce import of foreign disks. Tariff will rise from somewhat under a half cent per two pounds and a 10% ad valorem, to a stiff \$1.20 per two pounds of records and a 30% ad valorem.

This tax will mean at least a minimum boost of 50% in retail of imported platters, with prices already quite high, running from around \$4.80 to over \$8 for long-plays in popular and classical divisions.

Mexican move is protectionist for local diskies. Only firms not affected by ruling which is now effective are those manufacturing in Mexico with matrices waxed outside of the country. Included in list are RCA Victor, Dot and Capitol.

Importers handling only foreign disks will be very hard hit. Mexican diskies have been fighting for hiked tariffs for some time now, alleging they could not compete with platters waxed abroad.

ACQUIT RED FOLEY OF FED TAX EVASION

Kansas City, May 2.

Trial of country singer Clyde Julian (Red) Foley on a charge of income tax evasion resulted in acquittal before a jury in a Springfield, Mo., court last week. It was the second trial which the Government entered against Foley on claims he owed \$28,498 on his 1954-55 income.

Foley pleaded he was careless and negligent in his financial affairs. The first trial ended in a hung jury.

Golden Crest Gets 200G In Public Stock Issue; Launches 2 New Labels

Golden Crest Records recently concluded a common stock issue to the public in which over \$200,000 was realized. According to prexy Clark F. Galehouse, the company now has sufficient capital to embark on a full scale expansion program which will enable the company to actively promote the Golden Crest line and new labels.

The diskery already has launched Shelley and Jazz Unlimited labels as part of its immediate expansion campaign. Shelley is rock 'n' roll, rhythm & blues and a country music line while Jazz Unlimited is a new jazz line. Already signed are the Carmen Leggio Group and the John Glaser Brasstet. Others on this new label are the Sal Salvador Quartet and the Bobby Donaldson Group.

Commemorating the 100th anni of the Civil War, the company has just released an album entitled, "Names From The War," with a text written by Bruce Catton, music by Alec Wilder and narration by Dave Garroway.

Golden Crest's latest development is "Crestophone," a stereo head-set, complete with turntable, amplifier and a pair of earphones selling for under \$100.

Brenda Lee's Mgr. Forms Pic Company With George

Producer George George and Dub Albritton, manager of 16-year old Brenda Lee, have formed an indie production company and are in negotiations with United Artists for the first film, tentatively titled "Learning About Love" to costar Miss Lee and 17-year old singer Bobby Vee.

This will mark the motion pic debut for Vee, who records for Liberty and is currently on a tour of Australia. Miss Lee, who etches for Decca, recently finished the Lippert production, "Two Little Bears" for 20th-Fox, with George as producer.

Small Combo Review

TOSHIKO MARIANO QUARTET

Half Note, N.Y.

Over three years ago, Japanese jazz pianist Toshiko Akiyoshi was a VARIETY New Act playing a standard Boston nitery, and still displaying melodic values in transition to the cool style. She had two sidemen and personally presented much more of a Nipponese image, per costuming and 88ing both. Year and a half ago she married Charlie Mariano, Yank saxophonist, and they've fronted a quartet on the concert and jazz room trail since. Combo has played some key spots in N.Y., Chi and elsewhere (including her homeland—being recently returned, in fact) and this one-week date at the downtown westside Half Note was first Manhattan showcasing in long time.

Current orientation divvies the focus between female and her hubby, and disposition is to favor originals. Their niche in the progressive spots should be assured; but whether booked for cognoscenti or standard saloon trade, seems a bet is missed by not making more of the femme's origin. Not in coyly visual ways, but in terms of musical elements—some oriental-theme counterpointing, satiric or sober.

Jazz being specifically a Yank idiom, it's doubtful non-Yank expatriants can be more than savvy imitators, hence no reason to demand total assimilation. Seems a shame, in this case, to lose that Oriental charm for the sake of jazz discipline. Pit.

Ray Charles' Carnegie Hall Date Pulls Concert Tour B.O. Over 220G

Cadence Ups Dolinger To Sales-Promotion Mgr.

Budd Dolinger has been upped at Cadence Records as sales-promotion manager. His duties at the label will include all sales, domestic, foreign and export; advertising and promotion which he previously headed.

Before coming to Cadence last September, Dolinger represented Imperial Records as national promotion manager and before that had served in a promotional and sales capacity with Decca.

Leinsdorf Vice Munch at Boston

Boston, May 2.

Charles Munch is anking the Boston Symphony Orch at the end of the 1961-62 season and will be succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Assn.

Munch waves his baton for the last time in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox, Mass. He will be 71 in September, 1962. He was appointed director of the Boston Symphony in 1949 at the retirement of Dr. Serge Koussevitzky at the end of his 25th season.

The conductor's retirement was disclosed by Henry B. Cabot, prexy of the orch's trustees at the close of Friday (21) concert in Symphony Hall. Munch's length of tenure was second only to Koussevitzky's Cabot said: "We're sorry he was not younger when he took over so that he, too, might be retiring after 25 years."

Cabot revealed that Dr. Munch had first mentioned retiring several years ago. He said the resignation now was accepted with regret by the trustees.

Under Munch, the Boston Symphony has won five New York Music Critics Circle awards and two American-International Music Fund awards, nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. Munch personally received the National Academy of Recording Arts & Sciences Award for his recording with the orch of Debussy's "Images."

STRAND TO HANDLE POLYPHONIC LABEL

Strand Records is taking over all the distribution of Polyphonic Records. Deal was set between Sidney Pastner, Strand's general manager, and Gordon (Specs) Powell, Polyphonic prez.

The Polyphonic packages are double pocket stes that retail for \$4.98 (monaural) and \$5.98 (stereo). The initial releases under the agreement are "Bermuda Holiday" by the Talbot Bros. and "Trio" by Heppinstall.

Music at Newport Hit By Native's Legal Block

Newport, May 2.

The Music at Newport concerts scheduled here this summer as a replacement for the Newport Jazz Festival is running into a legal obstacle raised by local residents. A group of 11 persons living next to Freebody Park are suing to block use of the park for the proposed concerts this year. It is alleged that the park is unsuited for a large public concert in view of its location in a residential area.

The Music at Newport concerts were called in after the Jazz Festival organization failed to get compensation from town execs for cancellation of last year's affair after rioting broke out. The Jazz Festival still has a \$750,000 damage suit pending against Newport in Superior Court here.

Ray Charles wound up a 20-date tour at N. Y.'s Carnegie Hall last Sunday (30) with a matinee and evening performance that pulled in \$15,403 at a \$4.50 top. This brought the total take of the Hal Zecser presentation up to an estimated \$220,000.

The high take once again demonstrated the marquee lure that can develop from the disk field. During the past year Charles has had clicko singles and albums on both the Atlantic and ABC-Paramount label and last month copped four "Grammy" awards from the National Assn. of Recording Arts & Sciences. This all attests to the "Genius of Ray Charles" as he is heralded on one of bestselling LPs and has served to make him one of the hottest concert attractions around today, spanning both the jazz and rock 'n' roll idioms.

However, the good times didn't start to roll at Carnegie's matinee performance until the show was more than half over. Then only did Charles appear sitting behind an electric organ and it was still some time after that until he began to sing the nifty rhythm & blues item, "Let The Good Times Roll." His soulful "Georgia," a snappy version of "My Bonnie Lies Over The Ocean" and some stirring blues pieces supported by a femme quartet rounded out his seven-tune vocal effort. He could have done much more in that department.

His instrumental efforts, with a 16-piece band whipped up some energetic jazz sounds but it was his vocalizing that really made the fans happy.

The first portion of the bill had an Apollo Theatre flavor. A seven-piece combo billed as "The Original Small Ray Charles Band" held the stage for over 40-minutes dishing out a fair jazz style. Except for the sax work of David Newman on "Hard Times" and Hank Crawford on "More So" there was nothing too exciting to warrant the long stay.

Betty Carter, a young Negro thrush also on the ABC-Par label, followed with vocal set that showed off some highly stylistic jazz techniques. She puts a little to much histrionics in her piping approach but she manages to build a good mood in a four-tune tribute to Billie Holiday. She also sings neatly with "Let's Fall in Love" and gets off neatly with a hip treatment of "Fiesta."

Joe Adams enceed the show with a group of flowery adjectives that haven't been heard on stage in a long time. Gros.

MIKE COLLIER EXITS H&L FOR OWN LABEL

Mike Collier is leaving the Hugo & Luigi production setup at RCA Victor to form a new record label. Collier has not yet designated a name for the company but it will be a division of Milken Music Corp. his BMI licensed publishing firm.

London Records, which already handles several indie labels, will be distributing for Collier's new company. Collier left London Records two years ago to join Hugo & Luigi at Victor as their special assistant. He handled promotion as well as doing some artists & repertoire work for the team.

Teddy Powell to Coordinate Music for 'Teenage' Pic

Music publisher Teddy Powell has tied in with film producer Howard Kreitsek to act as musical coordinator on the upcoming film "Teenage Millionaire." The pic, which will be produced through Kreitsek's Ludlow Productions and released through United Artists, will feature diskers Jimmy Clanton, Vicki Spencer and Mary Johnson. Negotiations are currently under way for Chubby Checker, The Chimes, Bobby Vee and Freddy Cannon.

In addition to working as pic's musical coordinator, Powell will work with Kreitsek in the operation of How-Pow Music (ASCAP) and Posek Music (BMI).

VARIETY's RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|--|------------|----------|----------|-------------------|---|------------|----------|----------|-------------------|--|-----------|
| 1 | 1 | 7 | RUNAWAY Del Shannon | Big Top | 34 | 72 | 4 | I'M A FOOL TO CARE Jor Barry | Jin | 67 | — | 1 | LIFE'S A HOLIDAY Jerry Wallace | Challenge |
| 2 | 3 | 8 | MOTHER IN LAW E. K-Doe | Mint | 35 | 17 | 15 | DEDICATED TO THE ONE I LOVE Shirelles | Sceptor | 68 | 52 | 6 | DIXIE Duane Eddy | Jamie |
| 3 | 2 | 8 | BLUE MOON Marcel | Colpix | 36 | 38 | 6 | MY THREE SONS Lawrence Welk | Dot | 69 | 54 | 6 | MERRY-GO-ROUND Marv Johnson | UA |
| 4 | 5 | 7 | ONE HUNDRED POUNDS OF CLAY Gene McDaniels | Liberty | 37 | 63 | 3 | UNDERWATER Frogmen | Candix | 70 | 92 | 3 | CONTINENTAL WALK Rollers | Liberty |
| 5 | 7 | 5 | YOU CAN DEPEND ON ME Brenda Lee | Decca | 38 | 55 | 2 | HALF WAY TO PARADISE Tony Orlando | Epic | 71 | 48 | 7 | TO BE LOVED Pentagons | Donna |
| 6 | 6 | 8 | ON THE REBOUND Floyd Cramer | Victor | 39 | 20 | 16 | DON'T WORRY Marty Robbins | Columbia | 72 | — | 2 | GIRL OF MY BEST FRIEND Rral Donner | Gone |
| 7 | 8 | 8 | I TOLD EVERY LITTLE STAR Linda Scott | Can.-Amer. | 40 | 42 | 3 | IT'S NEVER TOO LATE Brenda Lee | Decca | 73 | 84 | 14 | EBONY EYES Everly Bros. | WB |
| 8 | 4 | 6 | BUT I DO Clarence Henry | Argo | 41 | 59 | 3 | SLEEPY-EYED JOHN Johnny Horton | Col. | 74 | 65 | 5 | TENDERLY Bert Kaempfort | Decca |
| 9 | 26 | 3 | BRAND NEW BROKEN HEART Connie Francis | MGM | 42 | 24 | 6 | SHU RAH Fats Domino | Imperial | 75 | 47 | 5 | GREAT SNOW MAN Bob Luman | WB |
| 10 | 9 | 11 | PORTRAIT OF MY LOVE Steve Lawrence | UA | 43 | 37 | 4 | FOOLING AROUND Kay Starr | Capitol | 76 | 86 | 2 | NEXT KISS Conway Twitty | MGM |
| 11 | 18 | 19 | JUST FOR OLD TIMES SAKE McGuire Sisters | Coral | 44 | 50 | 6 | I FELL IN LOVE ON MONDAY Fats Domino | Imperial | 77 | 45 | 11 | HEARTS OF STONE Bill Black Combo | Hi |
| 12 | 15 | 4 | SOME KIND OF WONDERFUL Drifters | Atlantic | 45 | — | 2 | TRAGEDY Fleetwoods | Dolton | 78 | — | 1 | A LITTLE FEELING Jack Scott | Capitol |
| 13 | 10 | 7 | TONIGHT MY LOVE Paul Anka | ABC-Par | 46 | 56 | 5 | I FALL TO PIECES Patsy Cline | Decca | 79 | 58 | 5 | I'M IN THE MOOD FOR LOVE Chimes | Tag |
| 14 | 19 | 9 | TAKE GOOD CARE OF HER Adam Wade | Coed | 47 | — | 1 | LITTLE DEVIL Neil Sedaka | Victor | 80 | 70 | 15 | WHEELS Billy Vaughn | Dot |
| 15 | 21 | 7 | ONE MINT JULIP Roy Charles | Impulse | 48 | 49 | 6 | CALIFORNIA SUN Joe Jones | Roul | 81 | 33 | 14 | GEE WHIZ, LOOK AT HIS EYES Carla Thomas | Atlantic |
| 16 | 22 | 6 | HELLO WALLS Faron Young | Capitol | 49 | — | 1 | LITTLE EGYPT Coasters | Atco | 82 | — | 1 | YOU'RE GOING TO NEED MAGIC Roy Hamilton | Epic |
| 17 | 77 | 3 | DADDY'S HOME Shep & Slimlighters | Hull | 50 | 35 | 4 | FUNNY Maxine Brown | Nomar | 83 | 57 | 8 | THAT'S IT, I QUIT Sam Cooke | Victor |
| 18 | 12 | 5 | BABY BLUE Echos | Segway | 51 | 27 | 12 | THINK TWICE Brook Benton | Mercury | 84 | 68 | 15 | YOU CAN HAVE HER Roy Hamilton | Epic |
| 19 | 40 | 3 | RUNNING SCARED Ray Orbison | Monument | 52 | 32 | 5 | A DOLLAR DOWN Limelifters | Victor | 85 | — | 6 | DARLING Phil and Harv | Rampart |
| 20 | 11 | 16 | APACHE Jorgen Ingmann | Atco | 53 | — | 1 | OLDIES BUT GOODIES Little Caesar | Del-Fi | 86 | 66 | 3 | SPARKLE & SHINE Coquettes | Capitol |
| 21 | 82 | 2 | TRAVELIN' MAN Rickie Nelson | Imperial | 54 | 53 | 5 | FROGG Brothers Four | Col. | 87 | 81 | 2 | BYE BYE BABY Mary Wells | Mowtown |
| 22 | 25 | 8 | BUMBLE BOOGIE B. Bumble & Stingers | Rendezvous | 55 | 64 | 3 | BELOVED STRANGER Daarts | Dyna | 88 | 51 | 4 | GRILL MACHINE Johnny Walsh | WB |
| 23 | 13 | 11 | ASIA MINOR Kokomo | Felsted | 56 | 93 | 3 | WHO WILL THE NEXT FOOL BE Charlie Rich | Philips | 89 | 67 | 14 | SPANISH HARLEM Ben E. King | Atco |
| 24 | 43 | 5 | BONANZA Al Caiola | UA | 57 | 44 | 12 | LAZY RIVER Bobby Darin | Atco | 90 | 96 | 9 | PONY EXPRESS Danny & Juniors | Swan |
| 25 | 41 | 3 | PEANUT BUTTER Marathons | Arvee | 58 | 34 | 10 | HAPPY BIRTHDAY BLUES Kathy Young | Indigo | 91 | 29 | 10 | LITTLE MISS STUCK UP Playmates | Roulette |
| 26 | 87 | 2 | MAMA SAID Shirelles | Imperial | 59 | — | 2 | OUT OF A CLEAR BLUE SKY Lawrence Welk | Dot | 92 | 88 | 2 | MAN ALONE Conway Twitty | Imperial |
| 27 | 14 | 10 | PLEASE LOVE ME, FOREVER Cathy Jean | Valmor | 60 | 30 | 6 | TRUST IN ME Etta James | Argo | 93 | 95 | 3 | SCOTTISH SOLDIER Andy Stewart | Warwick |
| 28 | 16 | 9 | SURRENDER Elvis Presley | Victor | 61 | 80 | 4 | TRIANGLE Janet Grant | Caprice | 94 | — | 1 | IN BETWEEN TEARS Lenny Miles | Sceptor |
| 29 | 28 | 5 | WHAT DID I SAY Jerry Lee Lewis | Sun | 62 | 99 | 7 | YOUR ONE AND ONLY LOVE Jackie Wilson | Brunswick | 95 | — | 1 | LUCKY OLD SUN Velvets | Monument |
| 30 | 60 | 5 | TONIGHT I FELL IN LOVE Tokers | Warwick | 63 | — | 1 | GOOD GOOD TOWN Chubby Checker | Parkway | 96 | 36 | 2 | FLAMING STAR Elvis Presley | Victor |
| 31 | 69 | 2 | HELLO MARY LOU Rickie Nelson | Imperial | 64 | — | 7 | ALL OF EVERYTHING Frankie Avalon | Chancellor | 97 | 74 | 4 | AFRICAN WALTZ Cannonball Adderly | Riverside |
| 32 | 23 | 11 | WALK RIGHT BACK Everly Bros. | WB | 65 | 46 | 6 | ONE EYED JACKS Ferrante & Teicher | UA | 98 | — | 1 | CHARANGA-PACHANGA Merv Griffin | Carlton |
| 33 | 91 | 2 | MESS AROUND Chubby Checker | Parkway | 66 | — | 1 | BIG BIG WORLD Johnny Burnette | Liberty | 99 | 39 | 8 | FIND ANOTHER GIRL Jerry Butler | Vee Jay |
| | | | | | | | | | | 100 | 31 | 15 | PONY TIME Chubby Checker | Parkway |

On the Upbeat

New York

Music publishers Michael Stewart and Sidmore Parnes signed William Iverson to adapt "90 Dozen Glasses." Marguerite Cullman's tome, which they plan to present as a musical on Broadway . . . Erroll Garner goes into the Crescendo, L.A., June 8 until the 25th . . . The Four Lads, now recording under the Kapp banner, taping a week of radio shows with Arthur Godfrey for his CBS daily show . . . Singer Ann Hathaway, now working her way east, stops off at the Beverly Hills, Pittsburgh, for a date beginning June 5.

The Gaylords, who just wound up a date at N.Y.'s Latin Quarter, open at the Thunderbird, Las

Vegas, tomorrow (Thurs.) for three frames . . . Cue mag's record critic Christie Barter started a deejay show on WRFM . . . Jackie Wilson, signed for three Ed Sullivan appearances this year, fills the first commitment on the May 28 stanza. This will be the Brunswick disk's initial performance since, undergoing surgery from gunshot wounds two months ago.

Al J. Neiburg signed to write 12 songs for "The Wonderland of Oz," which will be a 39-half hour tv segment and then turned into a feature . . . Paul Fitzpatrick is doing the music . . . London Records acquired the English click, "Warpaint," recorded by the Brooks Bros., from the Pye label . . . Milton Karle now handling disk promotion for Hugo Winterhalter who's currently out on the RCA Victor label with a "Hugo Goes South of the Border" LP.

Art Mooney taking over the baton of the Glenn Miller band for the next two weeks due to band-leader Ray McKinley's illness . . . Dizzy Gillespie lined up for a concert called "Sounds and Movements" with the Lennie Dale dance troupe at Hunter College May 12. MGM-Verve plans to put it into the groove . . . Erroll Garner, who recently wound up his first N.Y. misery date in five years at Basin Street East, will make his next night club appearance at the Crescendo, L.A., June 8-25 . . . Joe Glaser has set Buddy Greco for three Ed Sullivan shots this year.

Arless Records has picked up the masters of "Oh Please, Genie" and "Lorraine" by The Preludes. The sides were cut by Murray Deutch's new publishing firm, Starfire Music. Ruth Welcome, zither artist, makes her single disk bow on the Capitol label this week . . . Elmo Russ, who once ran Pyramid Records, has a novel and a play making the rounds . . . The Cumberland Three will follow its tour with Shelley Berman with a 10-day date at the Padded Cell, Minneapolis, starting May 26.

Hollywood

Ruth Conte, wife of actor John Conte, has formed Chattahoochee Records. Latter is on initial release, "Cargo Watch" and "Your Lips Are Tender," with Russ Garcia backing, due out next week . . . Billy Eckstine has been signed for 14 weeks at the Flamingo during 1962 . . . The Travelers Three, new vocal group, pact by Eureka label; also signed to disk contracts this past week are: Johnny Starr, by Van Hall Records, Ronnie Keith, by El Monte Records . . . Rusty Draper and son slated to cut a single together for Mercury label which pactured junior Johnny Preston in town for few days before going to Nashville and recording sessions. Says his Philippines tour "was fantastic. I'll be going back in June and then on to the Far East." At Manila's Coliseum he drew capacity 36,000.

San Francisco

Ernestine Anderson opened at George Andros' New Fack's. Following her will be Earl Grant May 17, Buddy Greco June 7 . . . Stan Getz opened at the Blackhawk . . . Neve booked June Christy for June 6, Mel Torme for June 22 and Joe Williams returns there July 22.

Andy Williams goes into the Fairmont May 11 . . . Barbara Faimore's ready to open her own club in Frisco—it'll be called Mother's . . . Frank D'Rone's booked into the hungry i's Other Room later this month . . . Vince Guaraldi's working with Champ Butler at Opus One, which Butler recently bought . . . Joe Sullivan's playing intermission piano at the Black Sheep—Earl Hines' band is the prime attraction . . . Smothers Bros. set to open at the Purple Onion June 19 for the summer . . . Limmeters playing concert dates at Berkeley's Community Theatre Friday 5) and Frisco's Masonic Auditorium Saturday 6) . . . Ray Conniff set for a midnight concert May 12 at Frisco's 4,651-seat Fox . . . Four Freshmen booked into the Fairmont June 1, Giselle McKenzie June 22, Tony Martin July 13.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks.
wk. wk. on chart

| | | | |
|----|----|----|---|
| 1 | 1 | 21 | EXODUS (Victor) Soundtrack (LOC 1058) |
| 2 | 2 | 16 | LAWRENCE WELK (Dot) Calcutta (DLP 2539) |
| 3 | 3 | 17 | CAMELOT (Columbia) Original Cast (KOL 5620) |
| 4 | 7 | 7 | FRANK SINATRA (Capitol) All the Way (W 1538) |
| 5 | 4 | 28 | ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256) |
| 6 | 9 | 36 | NEVER ON SUNDAY (UA) Soundtrack (UAL 4070) |
| 7 | 6 | 12 | MITCH MILLER (Columbia) Happy Times (CL 1568) |
| 8 | 5 | 12 | KINGSTON TRIO (Capitol) Make Way (T 1474) |
| 9 | 8 | 15 | GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122) |
| 10 | 11 | 12 | WILDCAT (Victor) Original Cast (LOC 1060) |
| 11 | 10 | 19 | MANTOVANI (London) Music from Exodus (LL 3231) |
| 12 | 12 | 52 | SOUND OF MUSIC (Columbia) Original Cast (KOL 5450) |
| 13 | 17 | 14 | LIMELITERS (Victor) Tonight: In Person (LPM 2272) |
| 14 | 24 | 7 | RAY CHARLES (Impulse) Genius: The Soul Equals Jazz (A-2) |
| 15 | 13 | 26 | BOB NEWHART (WB) Button Down and Strikes Back (WI 393) |
| 16 | 20 | 6 | JOHNNY MATSIS (Columbia) I'll Buy You a Star (CL 1623) |
| 17 | 18 | 14 | RAY CONNIF (Columbia) Memories Are Made of This (CL 1574) |
| 18 | 14 | 16 | FRANK SINATRA (Capitol) Swinging Session (W 1491) |
| 19 | — | 2 | AL HIRT (Victor) Greatest Horn in the World (LPM 2366) |
| 20 | 38 | 3 | BRENDA LEE (Decca) Emotions (DL 4104) |
| 21 | 32 | 2 | BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366) |
| 22 | 16 | 17 | BERT KAEMPFERT (Decca) Wonderland by Night (DL 4101) |
| 23 | 15 | 16 | RUSTY WARREN (Jubilee) Knockens Up (JLP 2029) |
| 24 | 19 | 20 | UNSKINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509) |
| 25 | 21 | 11 | DO RE MI (Victor) Original Cast (LOC 2002) |
| 26 | — | 1 | GONE WITH THE WIND (WB) Orig. Soundtrack (WB 1322) |
| 27 | 31 | 3 | FRANK SINATRA (Reprise) Ringdancing Ding |
| 28 | 22 | 25 | MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542) |
| 29 | 29 | 2 | PETE FOUNTAIN (Coral) French Quarter (CL 57359) |
| 30 | 37 | 5 | HENRY MANCINI (Victor) Mr. Lucky Goes Latin (LPM 2360) |
| 31 | 33 | 23 | THE ALAMO (Columbia) Soundtrack (CL 1558) |
| 32 | — | 1 | PEPE (Colpix) Soundtrack (CP 507) |
| 33 | 25 | 4 | TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808) |
| 34 | 40 | 3 | RUSTY WARREN (Jubilee) Sinsational (JGM 2034) |
| 35 | — | 6 | BILL BLACK (Hi) Solid and Raunchy (12003) |
| 36 | 26 | 9 | JOHNNY HORTON (Columbia) Horton's Greatest Hits (CL 1596) |
| 37 | 30 | 21 | LAWRENCE WELK (Dot) Last Date (DLP 3350) |
| 38 | — | 7 | BING CROSBY (WB) Join Bing and Sing (WB 1363) |
| 39 | 36 | 11 | PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323) |
| 40 | 39 | 54 | BOB NEWHART (WB) Button Down Mind (W 1379) |

Helper to Amy-Mala

Marv Helfer has joined the Amy and Mala labels as regional sales and promotion manager for the midwest area. He was formerly with Roulette Records doing promotion in the same area.

The disk combine now has Jerry Moss on the Coast and Bill Spitsky in the east under the direction of national sales manager Lenny Lewis.

Gilman Promotes Madison

Norman Gilman has taken over as promotion manager for Larry Utall's Madison Records. He's replacing Ted Feigin. Utall and Gilman are heading out on a tour of the east and midwest to promote their current disks.

Also added to the Madison fold last week was Jack Rosenfeld. He'll act as credit manager and comptroller.

Celler Bill

Continued from page 65

known as a "pirate," whereas counterfeiters are engaged in outright forgery of other disk labels.

Up to now the infringement of mechanical rights was excluded from criminal penalties under the Copyright Act. The Celler bill would amend the Copyright bill in this respect. The Celler bill provides for recovery of \$1 for each infringing record manufactured rather than the maximum fee permitted now. Or the court could make an arbitrary award of \$5,000 for each such infringement.

Celler included the amendment to the Copyright Act at the behest of Julian T. Abeles, attorney for the MPPA. Celler said: "My legislation imposes for the first time criminal penalties and also permits the owners of musical copyrights to obtain substantial money damages when their works have been infringed."

The HIT! OF THE WEEK

THE CHANTS

Sing

RESPECTABLE

K 13008

MGM Records

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Sings

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#10212

ABC PARAMOUNT

The SONG of the RAIN

Theme from the New Film

"The Cow and I"

ROGER WILLIAMS

on KAPP

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FERRANTE AND TEICHER

Feature

(From the PARAMOUNT Picture)

LOVE THEME FROM ONE EYED JACKS

on United Artists Records
FAMOUS MUSIC CORPORATION

75 — DIAMOND JUBILEE — 75

L. Wolfe Gilbert

EDDIE OUGHT TO KNOW, AND HE SAYS . . .

"OF ALL SONGS of that Era, none and I mean, even

Your 'ROBERT E. LEE' and 'DOWN YONDER'

had a more exciting tempo than 'CAMP MEETING BAND'

This is the 'South' as we sang it. BILL BAILEY won't you please

come home, and make room for 'CAMP MEETING BAND'

HAPPY SEVENTY-FIFTH, WOLFIE."

—EDDIE CANTOR (Signed).

2 GREAT INSTRUMENTALS!

Theme from HAND IN HAND

by DAVID CARROLL
MERCURY RECORDS #71790

M. WITMARK & SONS

BILBAO SONG

by LEROY HOLMES
M.G.M. RECORDS K12992

HARMS, INC.

Just for Me

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Black Stockings

STU PHILLIPS on COLPIX

Rock & Roll Symphony

1st Movement b w 2nd Movement
BACK BEAT
PHILHARMONIC on LAURIE

B. F. WOOD — New York 19

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Arena Managers Change Membership Rules to Provide Equal Voting Rights

New rules have been adopted by the Arena Managers Assn., organization of arena owners and operators, which will provide for a single type of membership. At the same time, AMA adopted a rule whereby none will be admitted to the group unless applicants are owners or lessees of arenas who do own a production.

The latter provision eliminates promoters from membership and will tend to protect attractions that are playing the AMA buildings. There have been instances in which a member would book a certain type of show for a specified date, and a promoter would undercut that booking by scheduling a similar type of attraction a few days previous. By admitting only those in complete control of a booking, it was felt that bookings could be more readily arranged in which all interested parties would be protected.

The change in membership eliminates the classes of stockholder members and associate members. Hereafter, all applicants' initiation fees will go toward the purchase of stock, and all members will have equal voting rights.

The group met last week in New York for the overhaul of the rules. There are now 24 members in the organization.

The new rules will tend to eliminate those who promote only one type of event in municipal auditoria. They will also tend to space theatrical and other kinds of arena bookings so that maximum boxoffice from each event can be expected.

Billy Daniels Resumes

Aussie Run After Illness

Billy Daniels has resumed work at Andre's Club, Sydney, following a brief illness. Daniels was felled by bleeding ulcers and had to replenish himself with a few pints of blood before he could continue. Singer arrived in Australia April 18 and will play television as well as other niteries on the island.

Frankie Vaughan Heads London Palladium Show

London, May 2.

Frankie Vaughan is heading the current two-week vaude bill at the London Palladium. Leslie MacDonnell and Bernard Delfont are surrounding Vaughan with top line personality acts including eight who have never played the Palladium. These include The Allisons, Kenny Ball & His Jazzmen, the first jazz combo to appear at this theatre; Gil Dova, the U.S. juggler, and Gladys Morgan.

Page & Bray, Joe Church, Arthur Worsley, Tony Fayne & The Skytons are making return visits to the house. Following the Frankie Vaughan show Harry Secombe, Marion Ryan and Roy Castle will head a revue called "Let Yourself Go."

FOLK SONGS LURE FOR CHI CIRCUS

Chicago, May 2.

Third edition of the International Trade Fair here, July 25-Aug. 10, will feature a four-day circus program in the 5,000-seat theatre of McCormick Place expo hall and a daily folk song concert in the 500-seat Little Theatre, as the main show biz attractions.

Attendance for the trade fair, a showcase for foreign countries and companies to display their wares, is expected to be hyped substantially by move to the air conditioned and generally plush McCormick Place layout.

Previous two showings at Navy Pier met with some protest as customers wilted in summer heat and poor ventilation. Objections were also voiced in previous years at the flea-market atmosphere of some of the selling booths.

Admission to the fair is \$1.50 for adults and 75c for children, and an additional 50c for the circus.

Hamid-Morton Show Pays 6G to K.C. in Tank Case

Kansas City, May 2.

Dispute which arose here last winter when the Police-Hamid-Morton show burst a diving tank in the Municipal Auditorium Arena was settled last week. Circus forked over \$6,000 to the city to cover damages to the arena wood block floor when a 34,000-gallon water tank burst at a performance March 8.

Three high divers in the show were injured at the time, and circus also absolved the city from any liability on this count.

Declining Mpls. Biz May Force 'Ice Follies' to Cut Length of Future Dates

Minneapolis, May 2.

Local residents' patronage, declining steadily in recent years, may force the Shipstads and Johnson Ice Follies to shorten its perennial stay here in the future. According to Oscar Johnson, co-owner of the skating spectacle which got its start in Minneapolis 25 years ago, the Ice Follies drew 108,000 in this city last year with over half the patrons coming from out-of-town. Local attendance slipped further during the recently concluded 18-day stand.

"Everybody seems to benefit from the presence here of the Follies more than our organization," Johnson claims. "The hotels are always full on weekends during our stay and the restaurants do a big business. But our own mid-week business is way down. That's when the city people used to go."

Johnson feels the answer may be to cut out some of the 24 performances the Ice Follies has been giving during their "home town" visits. Show must rely on heavy Minneapolis trade since few fans come from St. Paul, where the rival Ice Capades plays an annual engagement.

Metropolitan area support is also posing a problem for the Minnesota Twins baseball team, Johnson points out. Before the home opener last week, outstate fans had accounted for more than 50% of the advance sale for the new American League club's games.

Swedes' Mahalia-Madness

Stockholm, April 25.

Mahalia Jackson's appearance at the Stockholm Concert House received the most enthusiastic reception from a Swedish audience in a decade. Only Sweden's own Jussi Boerling has been applauded as intensively and as warmly. Louis Armstrong used to get these receptions on his dates here in the late 1940s.

The 2,000 tickets to the single performance were sold out weeks ahead. The Swedish promoter, Karusell which now handles all Norman Granz's shows in Sweden, could only regret that a second show had not been scheduled.

After Miss Jackson had finished her two hour show, the 2,000 mixed age audience, which had listened seriously and well-behaved, rose in its seats, stamped its feet, applauded and called out "Come back Mahalia!" After six extra numbers, the audience was still unwilling to leave the concert hall and stayed on for nearly half an hour in hopes of seeing and hearing more.

All Stockholm critics were lyrical in their praise. Leading jazz critic Carl-Erik Lindgren on the morning Stockholms-Tidningen headlined his review "Mahalia Jackson fantastic!" Lindgren said that it was impossible to write a review that would do her justice and claimed, "I have never had the pleasure of experiencing such personal magic. . . . Of all the artists I have the job of judging none of them has given me such a reason or as great a desire to want to live." Egghead critic of the afternoon Expressen, Alf Thoor, wrote: "I have never seen an artist appear who was so independent of outer effects and with such an all-inclusive trust. She stands on the stage like a large mammy and the audience is a flock of children who shall be cared for." Jazz critic Bengt Melin of the afternoon Aftonbladet felt this concert was "the greatest experience one has had in music. You left the Concert House grateful and shaken and only wished that Mahalia would soon return to our northern latitudes. We need her generosity."

MPLS. POLITICOS MAP 'B' GIRL CRACKDOWN

Minneapolis, May 2.

With Minneapolis in the midst of a hot political campaign, city officials are threatening to crack down on bar owners who use women employees to solicit drinks from patrons. Two mayoralty candidates have taken swipes at the practice, on the increase here in recent months, and Mayor P. Kenneth Peterson, running for a third term, suggests that stronger laws may be needed to curb offenders.

City ordinance passed last year was intended to eliminate "B" girls from Minneapolis niteries. Poorly drawn measure outlawed solicitation of drinks by women not regularly employed by a bar. But in effect, it winked at the practice.

Story in the Minneapolis Sunday Tribune revealed that several bars are sidestepping the law, by having women employees, on their payrolls as hostesses, entertainers or strippers, solicit drinks and then pretend to consume them.

Show Biz Reps Set for Seattle

Seattle, May 2.

A committee of 15 representatives of the entertainment field in Canada, Mexico and the United States has been named to membership on the Century 21 Exposition International Advisory Committee of the Performing Arts. Harold Shaw, formerly with Sol Hurok, now the expo's director of performing arts, is expected to expand the committee on an international basis with appointments to represent other countries. Fair opens April 21 of next year and will run to Oct. 21.

Committee members named by Shaw are Miguel Alvarez Acosta, cultural ambassador of Mexico; Carlos Chavez, pianist Van Cliburn, actress Katherine Cornell, folksinger Richard Dyer Bennett, Celia Franca, artistic director of the National Ballet of Canada; Albert Frankenstein, arts critic of the San Francisco Chronicle; pianist Erroll Garner; D. Celestino Gorostiza, director of Instituto Nacional de Bellas Artes, Mexico City; pianist Glen Gould; Gertrude Macy, of the International Cultural Exchange of ANTA; John Martin, dance critic of the N.Y. Times; producer-director Guthrie McClintic, puppeteer Burr Tillstrom and Toronto Globe & Mail critic Herbert Whittaker.

Mr. Clifford Guest

Internationally Famous

Ventro Impressionist

"Featured is Clifford Guest who must be rated as the finest ventriloquist in the business today.

"He's a master showman with his cry-baby puppet Susan and his precocious and obstreperous little dummy Junior."

—SAM LESNER, Chicago Daily News

Currently at BLINSTRUB'S, Boston
CHASE HOTEL, St. Louis—May 11 thru May 20
CONCERT TOUR—June 5th thru June 14
L. A. HOME SHOW—June 1st thru June 4th
CONCERT TOUR—June 5th thru June 14
HACIENDA HOTEL, Fresno—June 29th thru July 12th

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Chi's Longhair Ravinia Fest Steps Up Jazz, Folk Bookings to Wipe Out Red

Chicago, May 2.

Ravinia summer concerts, an all fresco longhair series on Chicago's tony North Shore, is increasing its jazz and folk bookings for the coming season with the grudging assent of "old line" members of the parent Ravinia Festival Assn. The organization, which called its \$79-100 deficit last year a "successful season," has been under pressure from younger members to bring in a greater number of pop acts in order to reduce red ink and to appeal to a wider audience.

It's significant that the festival's largest turnout to date was for the Kingston Trio in 1959, topping even the widely-heralded "summit meeting" trio of Rubenstein, Horowitz & Piatagorsky in 1949. However, the generally conservative trustees are on record as being concerned with maintaining its classical cultural base. They also feel that participation in the annual deficit campaign provides organizational strength.

This year the festival will lighten its longhair diet with four jazz and folk acts, in contrast to three in 1960. Dukes of Dixieland will hold forth on July 26 and 28, Duke Ellington & Sarah Vaughan are (Continued on page 75)

N.Y. CAFES PITCHING FOR THAT LATINO BIZ

Indicating an increased play for the considerable number of Latin-Americans in New York is the opening of two cafes on south-of-the-border policies. The Liborio Restaurant, slated to unveil tomorrow (Thurs.) with a flamenco show labeled "Gypsy Carnival," is switching from a straight eatery to a supper club format. The Alameda Room of the Great Northern Hotel premed last weekend with Latin accented revues which will run weekends only.

In the Liborio cast will be Rosario de Granada, Carmen Castellon, with Pacy Amaya, guitarist brother of Carmen Amaya, in a featured spot. Others in the show are Pancho Cardenas and Roberto Gomez.

Toronto may be latest to dig Arabic abdomen agitators. La Cav a Bab, nightclub with Arabian decor, is skedded to open there in August.

Perennial Sophie
Sophie Tucker is giving herself a bon voyage party this week in the Milton Berle room of the Friars preparatory to her world tour which goes from London nitery and ty bookings to Israel, South Africa, Australia, Asia, Tokyo and back to Las Vegas dates in the spring of 1962.

Which is pretty fancy looking ahead for a gal in her 70s who has been trouping over 50 years.

EMA Installs Officers After Two-Month Delay

Installation of officers of the Entertainment Managers Assn., organization of club-date bookers in New York, took place last week at the Henry Hudson Hotel. The installations were delayed for two monthly meetings because of lack of a quorum.

Installed were Max Wolff, president; Jack Segal, vice president; Annette Marantz, second veepee; Gordon J. Shea, treasurer, and Leonard Jacobson, recording secretary.

Elected for a three-year term on the board of governors were Ben Paust, Abe Feinberg and Ephraim Abramson. Chosen for a two-year term were Charles Peterson, Louis Ricardo and Thelma Price. One year termers are Eli Danzig, Bert Jazlow and Sam Graham.

AGVA, Citizens Committee May Clash At N.Y. Performer License Hearing

MPLS. CAFEMAN HELD ON ASSAULT CHARGE

Minneapolis, May 2.

Key club owner Henry Sabes was charged with first-degree assault last week after one of two patrons who were shot in the nitery three weeks ago signed a complaint. Cecil W. Carter, wounded by a stray bullet when Sabes fired at a gun-waving customer, pressed the charges. Key club has featured many of the country's top singers.

Arraigned in Minneapolis municipal court, Sabes demanded a preliminary hearing which was set for May 3. Judge Donald Barbeau set bail at \$3,000, then countermanded his order and released Sabes on his personal recognizance to his attorney.

Carter's complaint was disclosed by Hennepin county attorney George M. Scott. Previously Minneapolis police chief Kenneth Moore had announced that no charges would be preferred against Sabes because of unwillingness of either victim to sign a complaint.

A public hearing on the current proposal in the N.Y. City Council to transfer all licensing supervision to the city Dept. of Licenses is slated for next Tuesday (9) at which time it's anticipated a stormy clash will take place. Likely to spar are the Citizens Emergency Committee, which is seeking to eliminate all licensing requirements for entertainers, and the American Guild of Variety Artists which is supporting the new measure to transfer the granting of permits from the Police Dept. to the Dept. of Licenses.

Under current procedures, a performer is required to go to an office on Center St., N.Y., for fingerprinting, carry his own photograph for placing on an identification card and pay a \$2. fee. Under the proposed measure, the Dept. of Licenses would not change the requirements materially, except set up a more convenient midtown spot where performers and other cabaret workers can be mugged.

Proponents of the elimination of the police permits for cabaret employees got an unexpected lift from Councilman Stanley M. Isaacs, a Liberal-Republican representative who flayed the freezing of the present rules under the new setup. He (Continued on page 75)

**JUST CONCLUDED
UNPRECEDENTED FOUR
WEEK ENGAGEMENT
LE CABARET
APRIL 3rd - 29th.**

**4th APPEARANCE
Since JULY 1960**

First chanteuse to snag a four-week contract at the posh Le Cabaret, Patti Leeds stayed on for 40 mins. Had to give three encores to a final begoff at opener.
Miss Leeds is headed toward being a big-time chanteuse.
VARIETY, April 19, 1961

PATTI LEEDS TO FRONT BANDS AT BUFFALO FESTIVAL

Patti Leeds will front the Duke Ellington and Gene Krupa orchestras at the Buffalo Jazz Festival at Offerman Stadium the evenings of Aug. 21-22.

Ofay blues singer is packing them in to Le Cabaret, Toronto, posh nitery for her twice-nightly, 30-minute stint.

VARIETY, Aug. 17, 1960

AT OFFERMAN STADIUM 15,500 MAKE CLEAR SUCCESS OF 1ST BUFFALO JAZZ FESTIVAL

Two-Concert Event With Top Performers
The big voice and belting style of Patti Leeds were applauded loudly by this vast audience Sunday evening. When singer can hold an audience in a ball park she can hold them anywhere.

BUFFALO EVENING NEWS, August 22, 1960

JAZZ FESTIVAL ENDS ON A GALA NOTE

Patti Leeds blues better in the finest New Orleans and Basin Street tradition was as vocally pleasing as she was visually appealing. She turned easily from sultry ballad to belting chorus, with all the accomplishments and polish of a top professional. Appearing last night with some of the nation's greats, she held her own. COURIER-EXPRESS, August 22, 1960

When Patti Leeds talks she says she intends to get to the top in show business, when she sings it seems likely.

TORONTO DAILY STAR, June 16, 1960

She's a throwback to the style of years ago when Sophie Tucker reigned as the ruling rage . . . and, strangely, she has a way with a ballad, as well. Patti can sing tune like Misty and you can hear a pin drop in the spell of silence she casts upon cabaret.

BUFFALO EVENING NEWS, May 14, 1960

GENUINE TALENT

Patti Leeds is far ahead of the shapely but rather lack-lustre talents generally found in the supper rooms. Her chief claim to fame however is talent . . . She has a warm vibrant voice, a sense of phrasing and a personality that makes a number of her own . . . Patti Leeds is something special to hear.

GLOBE AND MAIL, May 14, 1960

FUTURE ENGAGEMENT

| | |
|--|---|
| May 8th-11 LAKE CLUB Springfield, Ill. | June 14th - June 27 EARL'S CLUB Dallas, Texas |
| May 18th KANSAS CITY (PRIVATE CLUB AFFAIR) | June 30 - July 20 PLAYBOY CLUB Miami, Fla. |
| May 19th-27th HOLIDAY HOUSE Milwaukee | July 22 - Aug. 11 PLAYBOY CLUB Chicago |

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The above excerpts from reviews selected from Toronto and vicinity only. Complete Brochure of National reviews, etc., and records upon request.

She sings up a storm.
THE TELEGRAM, Jan. 4, 1961

With a pretty face and stunning figure—38-24-36
—Patti has another gift found in too few singers today—a fine voice.
DETROIT FREE PRESS, July 29, 1960

GLOBE AND MAIL, Aug. 12, 1960

Where she belts out Hard-Hearted Hannah, she can caress the phrases of My Funny Valentine and make a wry and rueful interpretation of a number that has been heard hundreds of times from other singers with no particular impact.

At KleinHans Hall Dukes of Dixieland, Patti Leeds are hit. The Leeds styling had full chance to project in color and mood. Her treatment of the uptempos as well as the low laying ballads was top rate vocalizing.
The audience showed its appreciation with constant clapping and whistling.
COURIER-EXPRESS, April 17, 1961

At KleinHans Hall, Dukes, Patti Star in Jazz Event
The Dukes of Dixieland introduced Patti Leeds to the obvious pleasure of a sizable audience.
Miss Leeds a popular Dukes associate in several concerts, was received loudly and appreciatively.
BUFFALO EVENING NEWS, April 17, 1961

Miss Leeds is an uninhibited and free wheeling vocalist who can put good solid meat on the bones of some of the standard songs . . . She is earthy but not vulgar . . . Her sense of rhythm is pushed by a motor that drives the songs along . . . She sings for the sheer joy of singing, and it is a pleasure to report along in some time.
TORONTO GLOBE AND MAIL, June 16, 1960

Billed as the "Belle of the Blues", tall and titan-haired Patti Leeds is worthy of the cognomen plus that she also is sensational in voice and appearance . . . Red-headed gal's singing story of the birth of the blues and its development in America is a novel idea and approach to which she brings admirable research and a husky voice that can also hold the high notes. She is easy to look at, with lots of facial expressions and physical convolutions.
VARIETY, June 22, 1960

Sheraton Hotels Spending \$1,250,000 Annually in Acts, Seek Name Bookings

The Sheraton Hotel chain is now spending about \$1,250,000 annually for entertainment, a sum that it would like to increase should the proper headliners become available at prices at which it feels it could make some money.

Unlike many other hotel operations, the Sheraton chain believes that entertainment budgets must come out of food and beverage checkbooks, and not out of advertising and publicity kitty. Thus, each entertainer must be able to draw in his own cost as well as the expense of operating the room.

Presently, Hildegarde is playing the Sheraton-Blackstone, Chicago, and is being held over. The room was reopened for the champagne after a long absence of headliners. The experiment is proving successful, and Al Banks, talent buyer for the chain, is on the prowl for similar attractions who he feels can turn a profit for the chain.

The Sheraton circuit of hotels comprises 60 units. The 60th was taken over this week with the leasing, and option to buy of the Oklahoma Biltmore, Oklahoma City, which will be renamed the Sheraton Oklahoma.

Presently, the Sheraton chain has close to 50 hotels on some kind of live entertainment policy. Most of it is in the cocktail group of small dance combo vein, which seems to be working out successfully in all situations.

The policy has added revenue to the hotels. Therefore Banks is seeking other headliners and some offbeat policies which could attract attention. There have been jazz concerts and festivals in various inns. For example, the Sheraton French Lick Hotel, French Lick Springs, Ind., has an annual jazz conclave which gives the inn

tremendous promotion and prestige.

However, another factor inhibits further expansion of talent operations. Many of the chain's top-drawer rooms which had been used for talent displays are now being rented for various functions. The profit on this type of operation has been considerable and bookings so heavy that it would be unwise to make a change.

'BIGGEST SHOW' HITS 25G IN CHI ONE-NITER

"The Biggest Show of 1961" pulled one of its top grosses in a one-day stand at Chicago, Sunday (30), with a gross of over \$25,000. Layout did two performances at McCormick Place.

Layout also hit an excellent gross last week in its St. Louis stand when it pulled over \$20,000 for two shows Saturday (28).

Dallas Auto Show Books Talent for 9-Day Run

Dallas, May 2. First annual free spring Dallas Auto Market Show is set for May 6-14 at the huge new Market Hall. Gratis shows will star a name act or band each night of the nine-day run.

Talent lineup includes Homer & Jethro, May 6; Toni Carroll, May 7; Charlie Spivak orch, May 8; The Three Heartbreakers, May 9; The Four Aces, May 10; Perez Prado band, May 11; Carol Richard, May 12; Molly Bee, May 13 and the Page Cavanaugh Quartet, May 14. Johnny Cola orch, local crew, are set for May 7, 10, 12 and 13.

Welk Unit's \$16,600 Sets Albuquerque Aud. Record

Albuquerque, May 2. The Lawrence Welk show grossed \$16,600 and pulled 4,800 persons in a one-nighter last Tuesday (25) at Albuquerque's Civic Auditorium, 5,000-seat city-owned hall. With seats scaled to \$5 top, show set a new house record for the four-year-old arena, according to manager Jack Baker.

Layout is an enlarged version of Welk's tv show, and featured all his regulars. W. H. Daly, show booker, said the Welk troupe grossed \$20,000 in a one-nighter at Louisville, Ky., Sunday (23) and \$17,600 on Monday (24) in Wichita.

Rochester Arena Cuts Rate to 12%

Rochester, N.Y., May 2. The War Memorial Commission in Rochester, N.Y., reduced rental rates at the arena in the hope of increasing public use of the structure and of earning more money.

The principal changes set 12% of gross ticket sales as the rate of both professional and non-profit promoters, and established a maximum charge of \$1,000 for non-profit groups.

In the unanimous action, the commission also put more detail into the rate schedule for clarity and for delineation of practices which have been followed in the past. The new schedule takes effect July 1.

Commissioner Earl L. Arnold, financial expert of the commission, hopes the increased business resulting from lower rates will at least make up the fiscal difference, bring more people into the auditorium, and possibly increase the annual revenue of the structure.

Arnold said the new rates are more in line with those charged by other arenas in the country than were the older rates.

The new schedule is the third downward revision since the War Memorial opened in 1955. Other adjustments were made in 1957 and 1958. A partial adjustment also was made in 1960 for promoters staging a long series of sports events.

Rates for professional events, whether staged by professional promoters or by non-profit groups, have been 15% of gross ticket sales and 15% of the net receipts from televising the events as against the new 12% rate.

'Ice Capades' Hits Peak 140G in Denver Stand

Denver, May 2. John H. Harris' 21st edition of "Ice Capades" set a new local record with a take of \$140,000 in five nighttime shows and three matinees at the Coliseum, according to Harry A. Fowler, Denver Arena Corp. general manager.

Railroad excursions from Wyoming, Nebraska and Colorado towns, together with a 25c across-the-board increase contributed to the upped take.

Urge Honolulu Solons To Save Queen's Surf

Honolulu, May 2. Concerted pressure is being applied to city councilmen in a last-ditch effort to postpone scheduled demolition of Queen's Surf restaurant-nitery and its popular upstairs Barefoot Bar nitery. Although city bought the site a few years ago, Parks Board lacks funds to convert the handsomely landscaped grounds into an attractive beach park.

Hawaii Hotel Assn. has urged the city to retain the premises until such time as it's prepared to go ahead with detailed improvement plans. Queen's Surf is operated by the Spencecliff restaurant chain.

Rapp's Shrine Circus

Cincinnati, May 28. Syrian Shrine Temple has inked Barney Rapp to produce its 22d annual indoor circus, next April 2-7 in Cincinnati Gardens. He is the first Cincy booker for the show since its inception and early years under guidance of the late John Robinson 2d of a pioneer circus family.

Inside Stuff—Vaude

"Mrs. America" contest is making a pitch for state fairs and regional agricultural fairs to participate in its 23d annual competition on an exclusive basis. Contest officials feel that the fairs' homemaking events would be a natural tie-in to select the nation's top homemaker. She will be chosen from 51 finalists, representing each of the states and the District of Columbia, during the "Mrs. America" pageant in Fort Lauderdale, Fla., Nov. 27-Dec. 9.

Meanwhile, the U.S. Treasury Dept. has tapped the "Mrs. America" program for the fifth consecutive year as a vehicle to reach the country's homemakers on behalf of its savings stamp and bond drive. The Treasury will select a "Mrs. U.S. Saving Bond" from the Fort Lauderdale finalists. Thereafter she'll rep the savings bond division in appearances at women's clubs, tv programs, etc.

This year's Circus Oscar went to 76-year-old Willy Hagenbeck, owner of Hamburg-based Circus Hagenbeck, which is currently guesting in West Berlin. It's the highest distinction which the Federation International Du Cirque, world circus organization headquartered in Vienna, annually gives to the best circus presentation of the year. Hagenbeck received it for his mixed bear troupe which is said to be the largest in the world.

A \$3,200,000 Home Furnishings Building will replace the Manufacturers' Building, destroyed by fire, at the Canadian National Exhibition. Construction will start immediately after this summer's CNE and, with Toronto site already cleared and sodded, will be ready for next year's expo. CNE collected \$625,000 fire insurance, with further five-year budget approved by City Council on CNE recommendation.

Vaude, Cafe Dates

New York

Marguerite Piazza renewed for the Persian Room of the Plaza for April 25 of next year. . . . Gene Barry booked for the Bellevue Casino, Montreal, May 20. . . . Jack Carter set for the Copacabana, Dec. 7. . . . Milton Berle goes into Blin-sbrub's, Boston, Sept. 25. . . . Al Bernie marked down for Palumbo's, Philadelphia, June 7. . . . Earl Grant starts at Luigi's, Atlantic City, June 30. . . . Davis & Reese to be on the bill with Dinah Shore at Harrah's, Lake Tahoe, June 22. . . . Myron Cohen slated for the Manor, Wildwood, July 7, with Dick Haymes & Fran Jeffries scheduled for Aug. 25. . . . Till Dieterle to remain at the Mermaid Room of the Park Sheraton until May 20.

Eydie Gorme & Steve Lawrence have been set by the Concord Hotel, Kiamasha Lake, N.Y., to headline during the Labor Day weekend. Tony Martin headlines there during the Memorial Day weekend. . . . Paul Watson booked by Circle Artists for the Embassy, London, starting May 8. . . . Les Paul & Mary Ford to the Fairmont Hotel, San Francisco, June 22. . . . Leon Bibb goes to the hungry 1 in that town, Sept. 25. . . . Rudas Dancers will break a jump from South America to Australia, with a stand in Cairo at the Casino Abden, June 1.

San Francisco

Jorie Remus and Pat Paulson opened at the Purple Onion. . . . Lili St. Cyr's booked into Neve next week for a month—also set for Neve is Don Adams, opening July 5. . . . Billy DeWolfe booked into the Fairmont's big Venetian Room for an Aug. 3 opening. . . . Ronnie Schell departing his Frisco home this week to open Saturday (6) at the Gaslie Club, Dallas, returns in late May for three Frisco area concerts with the Kingston Trio, goes into Holiday House, Pittsburgh, June 5, the Embers, Indianapolis, July 3, and the Coconut Grove, Los Angeles, Aug. 8. . . . Don Rickles booked July 5 at New Fack's.

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Nitery Work Rewarding Biz, But Can't Get Right Scripts: Nelson Eddy

By LENNY LITMAN

Pittsburgh, May 2.

Nelson Eddy has a good business going as a night club entertainer and he doesn't want anything to disturb the excellent state of his economy.

"Entertaining in night clubs is a very rewarding and good business for me," he told VARIETY, "and I am grateful to the industry for giving me a career that has been so profitable. I haven't made a picture in years, had no success in television but in night clubs I work 48 weeks a year and am always arguing with MCA which wants to increase by schedule. They give me some very good jobs and keep me working, but there is so much a man of my age can do. I turn down a lot of work but I also take everything that fits into my schedule."

"When I started this business at Top's (in San Diego) eight years I never realized I was going into a business that would pay so well and be so satisfying. I do nothing else except record for Everest. I certainly would not close the door to a return to pictures or a good television series but I have too good a thing in night clubs to endanger it."

Eddy said his money is "very good" and that his greatest satisfaction is the many repeat dates that he plays the was appearing here at the Horizon Room for the sixth time). "Three families (his, Gale Sherwood's and accompanist Theodore Paxton) make a very good living off this business," he added, "and it's up to me to keep it going."

Eddy noted there were drunks in some night clubs, but said every business has "petty annoyances." He referred to incompetent people in the film industry who were "all part of the business."

Eddy constantly referred to cafe work as "his business," as if he were operating a corner grocery store. He had to mind his store, he implied, to protect the people who depended on him for a living. He indicated that there was no glamor in this or any other type of theatrical effort but that he was just in business to provide for himself and his dependents.

His chief complaint was his inability to find competent writers who could or would write for his act. Every new bit in the act, he said, is the result of his own efforts with an assist from his partner of eight years, Gale Sherwood.

Carl Ravazza Finds Way To Beat Nitery 'Grind'

Pittsburgh, May 2.

Carl Ravazza figures he has it made. A headliner for more than 20 years, he showed his perennial stage savvy and romantic demeanor in his appearance here at the new Plantation Room of the Beverly Hills Hotel. But the nightly nitery grind is behind him, he told VARIETY, and now he takes around 14 cafe weeks a year and devotes the rest of his time to raising white-faced Herefords on his Steamboat, Nev. ranch and running his flourishing Nevada Entertainment agency with his partner, Lee Frankovich.

Ravazza said that most of his nitery time is taken up by appearances in Harolds, 15 minutes from his home in Reno. He puts in a full day at the agency and has a foreman running his ranch. When he goes out, he spends as much time as he can catching combos which can fit into the many rooms he books. His last New York appearance was at the Latin Quarter two years ago. His last Pitt date was 12 years ago.

"I just thought there were easier ways to make a living," Ravazza said, "so I checked and found there was."

Honolulu Halau Room Reported Sold to Group

Honolulu, May 2.

Nobody's talking until Donn Beach gets back from Hong Kong, but it's reported the vet nitery operator has sold his Halau Room to a group that includes entertainer Sterling Mossman, pianist Kimo McVay and Duke Kahana-moku, "Mr. Hawaii" himself.

Mossman is expected to transfer his Barefoot Bar troupe from the Queen's Surf to the International Market Place room, which will likely be renamed Duke Kahana-moku's. Switch is due before August 31, it's believed.

Two Exit GAC

Two staff members of the N.Y. office of General Artists Corp. have been let go, but execs stressed that this is not to be construed as any sort of retrenchment program. No other discharges are contemplated at this point.

Those who are out are Bob Astor who was in the act and unit department, and Bill Haley who came in several months ago as personnel manager of the office.

Genevieve's '62 Date

Concert promoters are working far in advance these days. Booked for a date in February of 1962 is chantoosy Genevieve at the Memorial Auditorium, Louisville. The same spot has also booked Mort Sahl for Oct. 2, 1962.

The William Morris Agency handled the bookings.

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FORREST DUKE, Review Journal, Las Vegas

VARIETY

DON HEARN, Washington Daily News
"Having listened more or less impassively to a series of boy singers in recent weeks, I was pleased the other evening to run across a Man singer, in the person of Don Cornell, who is appearing in the Blue Room of the Shoreham Hotel."

"It's been two or three years since I last encountered this handsome, dynamic baritone. He hasn't changed much."

"As before, his generous performance is illuminated with some of the bigger, better bits of the past decade."

"In between these and other tried and tested favorites—'There Goes My Heart,' 'All of You' and 'Autumn Leaves'—he engages in some bright conversation."

"Frankly, these moments of rapport are refreshing, particularly since we seem to be in an era when most singers are tongue-tied and rarely get cozy with customers."

"There were times during the evening when his informal manner was reminiscent of the day both Martins—Tony and Dean—unbend before the drinking set."

"Don Cornell is making his first appearance in the Hotel Radisson Flame Room this session."

"Word-of-mouth should pull plenty of gals into the place. Warm reception that Cornell's numbers received at opening show indicates that patrons do recognize and appreciate many of his older disk clicks."

"Performance had tahlesitters hollering for more and forced Cornell to dip into his repertoire for unrehearsed encores which also drew heavy mitting. Singer's pleasing personality and relaxed manner are definite pluses, paving the way for friendly bantering with the fans and encouraging willing audience participation in several numbers."

VARIETY

FORREST DUKE, Review Journal, Las Vegas
"Don Cornell's first performance so impressed the Thun-derbird Hotel brass that producer Marty Hicks has inked the singer for a lengthy stay this summer."

"Cornell, one of the most imitated vocalists in the biz, is a fine showman, he's handsome, and with a big, virile voice socks across a well-balanced repertoire including some of his gold record hits, with a smooth assist from his 88er, Jerry Carretta. Cornell's songalog is gracefully punctuated with some very funny low-pressure comedy lines."

"Don Cornell, baritone thriller."
NEW YORK DAILY MIRROR

RALPH PEARL, Las Vegas Sun
"Several years ago I caught a singer by the name of Don Cornell at the Sands. I'd never seen Don Cornell work a night club until then, and got a huge charge out of the thoroughly relaxed gent who sang a mean, passionate, romantic and vigorously rousing, romantic and play-fully tender with the popular like Dean Martin, relaxed and frequently. He works like Dean Martin, relaxed and play-fully, with a lot of Dino's charm. He purrs out love's old and far from sweet lament about the adventures of guys and gals, birds and bees. His 'There Goes My Love,' 'It Isn't Fair' and 'Secret of Love' are just a few of the ditties that set fire to young and old lovers in the house. Catch him."

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Sablon is in good form, and his oldtime medley at the end is a sock bit for big mitts. But he appears more suited for intime boites of vaude bills than the demands of a one-man show. On the other hand he can still keep an audience even with intermittent jags and slow spots.

Copacabana, N.Y.

Johnny Mathis, Bob Melvin, Johnny D'Arc, Douglas Clarke, Doug Coudy Line, Paul Shelley & Frank Marti Orchs; \$5.50-\$6 minimum.

Jules Podell has ample reason to beam with the current bill. Combination of Johnny Mathis, with Bob Melvin featured has provided this showshop with its largest opening of the season. Every table, including those in the far reaches, was occupied at the preem show, and reservations indicate a happy trend of events here. What's more, the room had a fairly diverse audience. There were adults, youngsters and hen-parties, and any combination drawing from these elements should spell bullish biz.

Mathis continues to grow in stature with each visit here. The elements that originally made him a candidate for the bigtime are still evident, but he has developed a wider understanding and a broader spectrum. He has increased his dramatic intensity and has accented a smoldering fervor. The Negro singer puts a lot of color into his work, is backed by florid and effective arrangements and scores heavily on each count. One of his strongpoints for this room is his concentration on familiar tunes and those which he helped popularize. Thus many of his efforts gets applause at the start, and he puts them over with his vibrant and intimate manner. He occupied the floor for nearly an hour for his opening stint and the crowd seemed to feel he warranted all that time and more.

Melvin is another comic who is gathering proficiency. His familiar "got a minute," which used to be a focal point of his act, is now merely a catchline used to establish greater intimacy with his audience. His act has been rewritten from his last time around, and the new discussions hit jackpot results at times. His delivery is easy, polished and punchy without a hard sell. He gets a justifiably heavy response.

The rest of the show elements remain with Johnny D'Arc doing the production vocals and Douglas Clarke the hoofing. The Doug Coudy line is, as always, picturesque, and the Paul Shelley band provides highgrade backing and danship with the Frank Marti band doing the Latin relief.

Jose.

Thunderbird, Las Vegas

Las Vegas, April 21.
Gary Crosby, starring in "Scandals On Ice," produced by Marty Hicks; staged by George Arnold; special material, Harry Crane; \$4 minimum.

Gary Crosby makes his debut as a full-fledged Vegas headliner by coming in as latest star of "Scandals On Ice." Like the show's name attractions who have preceded him, Crosby is not integrated into the frosty festivities, which continue intact, plus British comedienne Betty Regan.

In this session, Crosby demonstrates with ease the fact that he has definitely arrived as a potent nitery attraction. The pipes, patter, and personality are better than ever; and it's important to note that advance reservations are coming in briskly.

Included in the repertoire this time are "You Can't Love 'em All" (with special lyrics), a poignant blues entry via "When Old Midnight Rolls Around," boozey lyrics in salute to such drinking singers as Joe E. Lewis and Dean Martin to the tune of "It's All Right With Me," a touching "You're Nobody Till Somebody Loves You," and of course the big applause puller, a medley of Bing's hits.

This "Scandals" edition, in which the nudes are covered at dinner shows, runs through May 14.

Duke.

Riverside, Reno

Reno, April 24.
Mel Tormé, Polly Possum & The Santa Fe's 4; no cover, no minimum.

Mel Tormé, after an absence of several years from the local scene, is back with a pleasant, listenable songbook for the current 10-day headline stint. He retains the smooth, canny styling to sell his wares, and does it in first rate manner.

Billed in the second spot is Polly Possum, who oozes little in the way of talent, but to make up for it hits hard and consistently with the blue lines. She's not an act

that scores solidly with the type of auditor this room attracts, albeit she's backed by four capable musicians.

Miss Possum falls much below the blue lines level for one-liners and situation stuff that can only be classed as dirt. And aud reaction proves there's a large element not addicted to her material. There's no double entendre or hanging lines in her presentation, and nothing left to the imagination. As she's proving here, her material doesn't meet the standard to warrant such storytelling.

On second night of the bill Miss Possum withdrew for a couple days with a throat problem, allowing for an impromptu debut by 19-year-old Jim Miller, son of Riverside on Bill Miller. It's apparent some of the show biz savvy of the elder Miller has rubbed off on the entertainment tyro. With no rehearsal, he worked with the Santa Fe's to nice reaction, both for his vocal stint and his impressions.

Long.

Sahbra, N.Y.

Leo Fuld, Sarah Rubin, Sara Asviani, Rachel & Zilla, Kovesh, Martin Roman Orch; \$3.50 minimum.

The Sahbra has ample reason to celebrate now that it's reached its fourth annil, which it marked last week with a gala. Leo Fuld started the spot when it was doubtful that such an Israeli policy could survive. Since then he has become an impresario who imports talent. He also keeps his hand in the performing arts with his emceeing and opening song.

His current talent collection is integrated into revue lines with Sarah Rubin, an Israeli who hit that country via Rumania, as its topliner. She's further discussed under New Acts.

Others in the show flit in and out of the proceedings doing brief performances so that it's a fast-gaited miniature revue that pleases the customers. Fuld ties all the elements together with a Broadway touch. Since most of the elements in the present shows are from Yemen, the layout is billed "Every nite is Yeminite."

A major performer in this saturnalisa is Sara Asviani, a dark eyed singer backed by two bearded players working a hand-drum and an accordion. She's a vivid and youthful personality, who perhaps needs more time and more spotlight on herself to be a standout. But there are moments in which she makes some of her better attributes felt. The crowd takes to her.

Also on the layout are a pair of youthful dancers who are pruned down to minimum time periods. With pony tails flying, Rachel & Zilla work in a modern vein. They show extreme litheness of movement and garner heavy mites. Other performer is Kovesh, who plays a shepherd's horn. He weaves modern western motifs with traditional Hebrew melodies for extremely clever results.

Jose.

Hotel St. Regis, N.Y.

Dorothy Shay with Curtis Wheeler and Jo Ann Miller, Milt Shaw Orch, Walter Kay Trio; \$2-\$3 cover after 11 p.m.

Continually bright and appealing is Dorothy Shay. Her alfalfa attitude is a delightful conception and she plays it to the hilt. In patter and song, Miss Shay she does up the country cousin bit for socko effect and in a way that wins over the slicksters who patronize this chic eastside bolite.

As in her Persian Room stint about a year ago, Miss Shay surrounds herself with "kinfolks" Curtis Wheeler and Jo Ann Miller. Latter stands out again as a Shirley MacLaine carbon and she does more than just hold her own up against Miss Shay's pro savvy. The two of them are especially good on "There's No Market For A Country Girl Today" and "Carolina." Miss Miller does the "Cuzzin Agnes Clung" and Wheeler is strong in his "Uncle Fud" characterization.

Milt Shaw gets a lot of humor into her work and pulls the yocks easily with such items as "What-er Happened to the Man I Married Who Used To Be So Nice Around The House Cha Cha." She's also in solid shape with "Melancholy Baby," "Stout Hearted Men" and "Doin' What Comes Naturally." In the windup she has "Experience" and the trade-marked "Feudin', Fussin' and a-Fightin'." It's familiar but it still goes over big.

The musical portions are excellently handled by Milt Shaw's orch and the Walter Kay Trio. Gros.

Hotel Pierre, N.Y.

Stanley Melba production of "Anything Goes," with Jimmy Carroll, Larry Douglas, Wilbur Evans, Betty Madigan, Marie Santelli; by Cole Porter; book by Bolton & Wodehouse, Lindsay & Crouse, "adapted" by Melba and Dolores Pallet; staged by Miss Pallet; lighting, Leslie Wheel; orchestra conducted and arrangements by Lee Hulbert; opened April 25, 1961.

The Pierre's Cotillion Room is closing out its season with a reprise of "Anything Goes" which ran for five weeks when it first opened Jan. 3. Cast remains the same on the male end, but Betty Madigan has replaced Jan McArt and Marie Santelli is the replacement for Mary Tremain. They, along with Jimmy Carroll, who doubles from maestro-emcee to juvenile lead, Larry Douglas and Wilbur Evans, combine in this loose adaptation of the yesteryear Ethel Merman starer.

As heretofore, the Melba-Pallet team think nothing of medleying other Porter tunes into the basic "Anything Goes" score with result that this is more of a Porter hit parade, culled from filmusical and other legits, which of course is no handicap on the vocal end.

The Pierre's policy with tabloid musicals is an extension of Melba's previous formula with "salutes" to name composers. The "books" are most sketchy, but sufficient unto the purpose thereof in motivating the thin story "plot," such as it is. Occasionally there are discordant topical gags which only point up the antiquity of the fundamental librettos. Had they been kept in original concept, as period pieces, the filminess of plot motivation might not jar as much. However, these hour-long pot-pourris are essentially an excuse for the vocal-isthenics of the cast and, per usual, the competent, muscomedy and operetta-grounded quintet do well by their thrashing assignments. The histrionics are never any great strain but they evidence professionalism there also.

This is the second semester for these tab musicals and Melba will have to come up with something new next season, no easy assignment. Perhaps the cycle may complete itself anew and the Cotillion Room may be ready to tackle personality headliners a la the nearby Persian Room (Hotel Plaza), the Maisonetie (St. Regis) or Empire Room (Waldorf-Astoria). Certainly when the New Summit, Americana and New York Hilton hotels come on the scene it will be cause for self-examination by all the class hosteries featuring talent. Abel.

Sahara, Las Vegas

Las Vegas, April 25.
Gisele MacKenzie, Mills Bros, "Most American Girls In The World" (16), Louis Basil Orch (13); produced by Stan Irwin; choreography, Jack Regas; \$4 minimum.

Gisele MacKenzie, always effective in the looks and voice departments, on her previous Vegas visits, brings those scene-stealing "Curfew kids" back with her this time—four boys in the 12-year bracket who are effusively talented both as singers and dancers.

At one point the star does a charming salute to her six-weeks old son via color slides and special song material. She strays from the standards, includes a touching "Exodus," and revives such strangers as "Barney, Google," "Plink Elephants," and "Parlez Moi d'Amour."

Extra added Mills Bros, make the bill a strong double feature with their nostalgic evergreens such as "Glow Worm," "Paper Doll," and "Lazy River."

New production number with sparkling choreography by Jack Regas is the curtain raiser. Louis Basil's orch (13) does an expert job of cutting the Stan Irwin production, in until May 23 when Kay Starr returns.

Duke.

Village Vanguard, N.Y.

Jack Teagarden Sextet, Junior Mance Trio; \$2 cover.

It's been months since Max Gordon last installed Dixieland in his downtown cellar, which doesn't so much express personal preferences as it reflects apathy to the idiom by the Village intelligentsia. The Vanguard, of necessity, almost invariably books the cool combos.

Thus, Jack Teagarden's le jazz hot—marking the bow of the trombon-

ist's sextet here—is problematical boxoffice, and likely contingent on the topper's personal appeal as a jazz legend dating from way back.

Teagarden traditionally has never been among the flashier tailgate exponents, but on the other hand his presentation is hardly shy of showmanship. Difference is that Teagarden accents it via musical values, and a style as distinctive as any. It has the moxie and bluff for a tin ear, and the bluechip technique for a connoisseur.

His display naturally includes a ration of Bourbon Street evergreens ("Rampart St. Parade," "St. James Infirmary"), but also ranges over "Up a Lazy River," "Honey-suckle Rose" and "Big Noise From Winnetka," among others. The standard Teagarden (plus sidemen) vocals embellish, and of course, all hands are spotlighted—notably "Honey-suckle," featuring the 88, and "Winnetka," which pairs traps and bass in a showstop rendition. Junior Mance Trio, holding over, furnishes a pleasant stint of melodic jazzworks in fitting complement to the Teagarden & Co. lineouts.

Sextet is in for two weeks, with Oscar Brown Jr. opening May 9.

Pit.

Camelot, N.Y.

Bobby Short (4), Gladys Johnson Duo, Richard Nini; \$4.50 minimum.

Bobby Short seems to have found a permanent home in New York at the Camelot. A young veteran on the nitery circuits for some years, he has been responsible for a lot of business in many spots and seems capable of moving a sizeable following with him.

This Negro singer has made a specialty of the brighter musical comedy tunes, frequently reaching into even the obscure books for his material. The result is a highly interesting picture that has the net effect of a happy sound. Short's piano work provides the base of his musical background which is given a beat by the traps, a tympanist and a basist.

In this respect, show is somewhat of a historian. He has a prodigious catalog and an impressive knowledge of the musical stage. He doesn't go in for formal groupings, preferring to mix his periods for a generally comprehensive view of the Equity field. On his opening night, the floorspace generally used for dancing, was filled with tables. Thus the Gladys Johnson duo, piano and bass, was in position of supplying only some highly imaginative music, and Ricardo Dini helped the mood of the place with his songs Italian and piano work.

Jose.

Statler-Hilton, Dallas

Dallas, April 28.
Jane Morgan (with Phil del Pina), Rich Bono Orch (10); \$2-\$2.50.

Thrush Jane Morgan is back after a long absence, and at opening (27) captivated the packed Empire Room with a fine array of songs. No doubt about it, she'll bring much biz in two weeks here. She gets rapport from the start with "Fascination" and stage strolling with hand mike for a sock "My Love Doesn't Love Me at All." After a short medley of French lyrics she adds "I Love Paris" in English.

When the mike cut out, she quickly quipped: "We were just going to do 'No Big Like Show Biz' and there isn't." Sans mike she strolls with her fine voice effortlessly making delights of "Someone to Watch Over Me" and "Yellow Rose of Texas"—latter in French. She belts "The Day That the Rains Came Down" for lusty mitting. With the P.a. back on she said, "At least you found it wasn't taped." Scores easily with "Second Time Around" and segues into a medley of eight Oscar award winning songs. Adds "What Does It Take?" and has to beg off after 50 minutes. Pianist del Pina conducts the house band for Miss Morgan with excellent results.

Act gives way May 11 for the third date here of Nelson Eddy & Gale Sherwood.

Bark.

Lawrence to Caprice

Bernie Lawrence has assumed the post of national sales and promotion manager for both the Canadian-American and Caprice labels. The firms are headed by Neil Galligan.

Appointment reunites Galligan and Lawrence who worked together on the Sunbeam label.

Latin Quarter, N.Y.

(FOLLOWUP)

The Crosby Brothers (Phillip, Dennis and Lindsay—now minus Gary, the eldest, doing a single-o) are in the headline slot for three weeks to cap the longrun "Vive La Femme" chesty vaude display in this E. M. Loew-Ed Risman Broadway emporium.

As to biz, their Wednesday (26) opener was packed, and the advance perky. How traffic shapes over the full 21-day course inevitably depends at least somewhat on Crosby name impact. Since the stand is the N.Y. premier for the brothers, curiosity is a further favoring factor, and word-of-mouth should take over from there.

The word should do it because Bing's heirs are a talented, engaging trio of songster-kidders, and indicate this with finesse. Their charm (not to overwork a justified, in this case, adjective) is apt to surprise not a few, and by getaway should have most, and maybe all, holdouts converted.

Whilst brother Gary was an asset (and group spokesman, whereas the fronting chore is now nicely divided), there's no feeling in this key outing that he's missed, for the carry-on three have shaped up as a smooth and savvy amalgam. Not only that, but their respective vocabularies have also improved at this juncture—vis-a-vis, for instance, their first major date (with Gary) at the old Chi Chez Paree.

Boys are at their best harmonically, and the best of that was accorded "Joshua Fit de Battle." They're reasonably footloose and diverting with some terp fragments, and in the amiable kidding throughout they wisely know when to call a halt. Also to their credit, they forego the insinuating and/or tasteless references that could easily mar the turn.

Their songalog is substantially what it was when they launched on the circuit, and including yesterday chart toppers, folk tunes, and the windup wrapup of Papa Bing's oldie hits. Reprising Bing's discards could have been a crutch, and smacking of presumptuous cribbing.

But the brothers obviate that risk with the cheek-by-jowl approach, starting with a cute gambit wherein open-mouthed silence follows announcement of a medley of "our hit records." Of course: they ain't got any. P.S.: they do quite nicely by their pop's songbook.

Act is cunningly simple stage-wise, for which credit Charles O'Curran, plus the amiable wordage of John Bradford (the William Friml composition), Rudolph's son. And not least, the shrewd arrangements of Bill Thompson. They've provided, en toto, an artful framework for the brothers.

As for the "Vive" layout, with the guys and almost-bar dolls, and collateral vaude-to-vaude stunts—it alone is a good buy at the \$7 minimum-burden, albeit pruning a few minutes wouldn't hurt. Jo Lombardi's show-and-dance musicians are up to snuff, and ditto Buddy Harlow's alternate danship.

Pit.

Drake Hotel, Chi

Chicago, April 28.
Patricia Marand, Jimmy Blade Orch (6); \$3 cover weekends, \$2.50 weeknights.

In her return to the Camellia House, Patricia Marand has virtually everything going for her—looks, a fine set of musical comedy trained pipes and a mature style and delivery. Class all the way, she's unmistakably right for this poshery.

Elegantly coiffured and svelte of figure, Miss Marand has the male contingent poyeyed from the moment she walks on the floor. But she doesn't depend upon s.a. or let it override her well-balanced and smartly executed repertoire. In fact, she starts her turn from the back of the house and out of the spotlight to show off her clean phrasing and velvet-smooth vocalistics.

Her songalog consists mostly of durables, ranging from blue-spotlight girl-loses-boy laments to such utemppo standards as "Life Is Just a Bowl of Cherries" and "Day In Day Out." She's at home in all tempi, but really tops herself with her closer, a lyrical rendition of "Till There Was You" that gives full rein to her fine legituner voice and provides a sock getaway.

Jimmy Blade's orch backs, Miss Marand expertly and handles the dance sets in first rate fashion.

Mor.

Palmer House, Chi

Chicago, April 27.
Marguerite Piazza, Raye & Roman, Ben Arden Orch (11); \$3.50 cover weekends, \$3 weeknights.

Clad in a tight-fitting deep-pink sequined gown, Marguerite Piazza could use one of her numbers as her theme song—"Hey, Look Me Over." However, it's her opera-trained pipes that are synonymous with her name, and her big Met and concert voice can handle anything from ballads to blues and even an occasional bellet with ease. She's an exciting package of sight and sound, and firstnighters paid her the respect of silence while she sang, and solid palm praise after each number.

After a brisk "I've Got a Lot of Livin' to Do" opener and a lyrical rendering of "Till There Was You," Miss Piazza moves into a medley of Italo-American oldies that she does with warmth and unabashed sentimentality. Another high spot is her haunting and nostalgic version of "Exodus," backed superbly by Ben Arden's fine orch.

Of all the pop styles, Miss Piazza's voice probably adapts best to musical comedy, and her long legiturine medley displays her vocal facility and stage savvy in their maximal setting.

She makes strong fare of a song-and-patter vignette version of "Vesta La Giubba," doing an on-stage costume and makeup change before a portable makeup table. Daubing heavy clown makeup on her face, she does a lightweight but appealing narration on the ups and downs of life behind the footlights, then moves out front for a rock rendering of "Vesta."

Ballroom-adagio terpsers Raye & Roman are a young and capable pair, handling both the ballroom routines and the lift-and-twirl numbers well. They are right for the Empire Room's classy tone and more than fulfill the room's policy of balancing comic and chirper headliners with a strong visual act.

Miss Piazza is in till May 10; to be followed by Pearl Bailey's revue.

Black Hawk, S. F.

San Francisco, April 21.
Miles Davis Quintet; \$1 admission.

Miles Davis, always a strong draw in this town, topped out on the opening frame of a three-week stanza here but showed up in time to begin the second week okay. His public, far from being annoyed by this, packed the club for the delayed opening and there was a line out almost all night long.

The current Davis crew is based on his own horn playing and the solid rhythm section of Paul Chambers, bass; Wynton Kelly, piano, and Jimmy Cobb, drums. Hank Mobley, tenor sax, is new man in the group. He fits well, does not conflict at all with the others, and solos ably.

The high voltage jazz, however, is still produced by Davis himself and the rhythm section. He is a remarkable trumpet player with great personal magnetism and obviously one of the top draws in the jazz field. The group has been together long enough now so they can work many tunes pianissimo for an almost chamber jazz effect when wanted.

Both Kelly and Chambers are major league jazz soloists and the former takes over for several numbers a night on his own.

Davis' quixotic behavior in the past has puzzled some patrons and not a few critics. Now, however, he is working very hard, playing almost every tune and not indulging in his celebrated walk-off-the-stand act too frequently. It is remarkable in such a volatile business as jazz how Davis' boxoffice power has stayed so consistently high. He is one of the few jazz acts that's guaranteed to draw any time these days.

Stan Getz opens May 8. Ra

Versailles, N. Y.

Walt Dickerson Trio, Beverly Wright, David Bynum; no minimum, no cover.

This Greenwich Village version of the old uptown Versailles follows a long, solid run by chirpianist Blossom Dearie with a lineup of bright, young talents.

First jazz group in the club since Sal Salvatore played here a couple of years ago is the Walt Dickerson Trio. Their vibes, piano and bass combo emphasize a tasteful, modern style that's plenty hip but still

melodic enough for the squares. Vibist Dickerson is a composer, and the book includes a number of originals as well as standards like Vernon Duke's "Can't Get Started" and Duke Ellington's "In a Mellow Mood."

Group has the clean-cut, professional air of the Modern Jazz Quartet, something of a novelty on the jazz scene these days, and is mixed with okay Bob Lewis on bass. Austin Cowe is on piano, and the group adds a drummer for its Prestige record dates.

Bell-toned countrywestern, folk, pop, yodeler and what-have-you singer Beverly Wright is in a return. With self-accomp on guitar, Miss Wright belts her variety catalog in a refreshingly natural style and has a sight-value plus. She's recorded for Time Records (one album is r&B, yet). Is doing a videotape turn for the new Westinghouse Productions "PM East, PM West" late night show preeming this month, and is booked for two weeks into the Chicago Playboy Club.

Sepia disk mimer David Bynum at least has the furthest-out record collection around. He mugs to such relics as Mel Blanc's "Pussy Cat Parade," Phil Harris' "Preacher," and "Barnacle Bill the Sailor." Mobile face and terp training often achieve the ludicrous effect, but such parades as mugging to Spike Jones' "Cocktails for Two" are ill-advised.

Negro baritone Osborne Smith, late of the Broadway hit, "Irma La Douce," was booked with the show as headliner, but was mostly sitting out the date last week after a hassle with boniface Trude Heller.

Holiday House, Pitt

Pittsburgh, April 24.
Four Lads, Bobbi Baker, Hamilton Twins, Del Monaco's Orch (10); \$1 cover.

This is another topdrawer layout for this Pitt plusher. The Hamilton Twins missile the show into action with a strong acro turn spiced with lots of comedy and songs. Gets excellent response. Hoydenish Bobbi Baker is the show's surprise package. With bright, clean material, femme comic harvests laughs for a solid half-hour. An excellent song stylist, she is over due for a Broadway or Vegas showing.

In the star spot, the Four Lads continue to capture Pitt audiences (they have played every room in the city during the past 10 years). New switch has Frankie Busseri, the lead singer, taking four solos while the rest of the group does vocal riffs behind him. He gets his best results from "You're Nobody Till Somebody Loves You" and "Party's Over."

Tenor Jimmy Arnold is also given a spot and had the PTA audience roaring with his droll humor. But for 40 minutes, Bernie Toorish and Connie Codarini join Busseri and Arnold for their many record hits and special numbers that have made the team the most consistently popular vocal group in the city's recent nitery history.

Layout stays till May 7 when it leaves to make room for Paul Anka, who opens next day. Show is cut to perfection by the show-wise band of Del Monaco (10) who also lend themselves to some snappy dancap.

Flame Room, Mpls.

Minneapolis, April 20.
Vivienne della Chiesa, Danny Ferguson Orch (8); \$1.50-\$2.50 cover.

Vivienne della Chiesa opened her fortnight engagement in this elegant nitery in the Hotel Radisson before a discouragingly light audience. It's the first local supper club stint for this well-established trouper who, despite her impressive show biz background, not too well known to most nightclub patrons here.

To her credit, she didn't let the sparse house throw her, exhibiting poise in addition to her exceptionally fine singing voice. Result was a pleasant, tuneful preem with Miss della Chiesa delivering a pleasant variety of show tunes, old faves and imports.

She's the first warbler to appear here in some time without a personal accompanist in tow, giving bandleader Danny Ferguson an opportunity to demonstrate his ample ability on the 88. He does a standout job backing the headliner.

Miss della Chiesa remains through May 10. Comic Dick Shawn is next in for two weeks.

Pigalle, London

London, April 25.
Tony Bennett, with Ralph Sharon; the Lucky Latinos (3); Line (10); Jack Nathan and Tony Scott orch; \$6.75 minimum, \$4.50 after 11 p.m.

With an impressive string of dis-clicks to his credit, there is not much doubt about Tony Bennett's impact in his first ever London cabaret date. His records more or less guarantee a ready made audience and judging from his opening night performance he likes to give his fans full value for money. But by any standard, 50 minutes of pop songs is a little much and with a little ingenuity the act can be trimmed to a taut 30-40 minutes to ensure sock appeal.

On stage Bennett is remarkably quiet and restrained. Not once does he attempt to belt out a number, but instead prefers the quiet relaxed rendition which is more effective in the ballads and show tunes which dominate his repertoire. His voice comes through clearly and pleasantly though occasionally the lyrics are down to near whisper.

Altogether he does 20 numbers, just a few of which are new, including a foretaste of songs from Broadway musicals yet to come to London such as "Bye Bye Birdie," "Camelot" and "Jamaica." Though there are no standouts as such, the whole effect is pleasantly enjoyable. Standards such as "Taking a Chance on Love," "It Had to Be You," "Old Black Magic" and "One More for the Road" come out smoothly.

Bennett's marathon routine is handsomely backed by the resident Jack Nathan orch, with Ralph Sharon sitting in at the ivories and doing the baton bit.

The only other act on the bill is The Lucky Latinos, a trio of fast and hard working comedy acrobats whose nonstop routine raises a succession of yocks. A standout item is their impression of Folies Bergere fan dancers.

The resident Pigalle line has little scope this time out, with only the opening number on their sked. It is a pleasantly choreographed Spanish routine and the principal dancers, George Giles and Audrey Gunner, lead the company in vigorous style.

Show is in for a month with Patti Page due next.

Hotel Roosevelt, N.O.

New Orleans, April 28.
Julius LaRosa, Lita & Cortes, Leon Kerner Orch (11); \$2.50 weeknight min., \$4 Sats.

Julius LaRosa romps home an easy winner in his current stand at Seymour Weiss' swank nocturnal rendezvous. The turnout was heavy at opening show Thursday (27), forecasting a favorable run for the two weeks.

On the boards for 52 minutes, LaRosa is a smooth operator. Easy on the ears, he is a gentlemanly songster with an approach that commands respect and at the same time generates the warmth that wins his ad fast and holds 'em all the way.

The opening night crowd gave LaRosa an enthusiastic reception and brought him back for several encores. His poise and general craftsmanship have improved over his last Blue Room appearance, and he holds the show at a high level throughout.

Teeling off the bill are Lita & Cortes, a handsome Argentine gaucha duo. Strikingly garbed in gold lame costumes and black boots, classy terp team scores heavily with a series of intricate Latino routines to pulsating below-the-border rhythms. Their stint is exciting and is performed with ease and grace.

Leon Kerner and his musical crew, absent from the spot for months, are back on the bandstand, and response to their styling was impressive. Orch provides excellent backing for the acts and supplies a lively tempo between shows to keep the dance floor jammed.

Band lacks one thing, however, and that's a vocalist who can handle ballads. Kerner also intrudes acts nicely.

Show stays through May 10.

Living Room, N. Y.

Bobby Cole Trio, Anne Merlyn, Bob Ferro Trio; \$4.50 minimum.

The addition of Anne Merlyn to the Living Room, with Bobby Cole as headliner, provides some added interest to the bill. Cole is a

singer and musician of increasing interest and Miss Merlyn seems to be a fresh addition. Many of the items she essays are in naive vein, but she does hold interest.

At the present reading, Miss Merlyn is doing a lot of things that are both right and wrong for her. For example, she shows up to her best with the more simple items, and gets confused when she goes beyond simple statements. But she does show some innate ability to ultimately handle these songs with further experience.

Cole has been making considerable headway since his first installation in this room. He has nurtured and developed offbeat angles, does songs of great merit that aren't heard frequently, and shows his ability as a singer.

An imaginative musician while at the ivories, Cole is backed by drum and bass. He also shows a good personality and projection. It's the first major headline development at the Living Room by operator Danny Siegel.

Doing the odd musical chores is the Bob Ferro Trio with the leader at the drums and also with piano and bass backing. The capabilities of the group are especially evident in backing Miss Merlyn.

Crystal Palace, St. L.

St. Louis, April 25.
Smothers Bros., Barbara Streisand, Mark London, Jimmy Williams Trio; \$2 admission.

The Crystal Palace, cabaret theatre, nabbed four engaging performers who recently appeared on the Jack Paar show, put them all together and they spell b-o-x-o-f-f-i-c-e in a refreshing session titled "Caught in the Act."

The three acts that make up the show—the Smothers Bros., Barbara Streisand and Mark London—are bright and talented young people, and Crystal Palace patrons are taking to them.

The Smothers freres, who lampoon folk singers to a fare-the-well, do it with a fine, free-wheeling gusto that puts them in solid with ringsiders in no time at all. This is Satire with a capital "S," made doubly effective by the brothers' deadpan delivery.

Miss Streisand, who has an inimitable, sultry way with a ballad, scores handsly on "Soon It's Gonna Rain," from the off-Broadway show, "Fantasies," and Harold Arlen's "A Sleeping Bee" from "House of Flowers." She shapes as a comer.

Mark London, personable young Irish-American comic, is as relaxed as an old shoe and has a high old time of it ranging through a varied batch of chuckles.

"Caught in the Act," backed musically by the high-talent Jimmy Williams Trio, regulars at the Crystal Palace, is booked for four weeks, but will probably stay longer if initial enthusiastic audience reaction is any criticism. Bob.

Eddys', K.C.

Kansas City, April 28.
Billy Falbo, Louise O'Brien, Billy Williams Orch (6); \$1.50-\$2 cover.

The blend of songs and comedy is well knit at the Eddy's. Current this fortnight, and the combination of singer Louise O'Brien and comic Billy Falbo makes a first rate hour-long show. Miss O'Brien is making her first stand here, after her recent work on the Mitch Miller Sing-a-Long, and Falbo is a returnee.

Miss O'Brien's opening "Country Girl" is a bit incongruous for the high culture in which she appears, but it leads to sprightly "Breezing Along with the Breeze" and a dremier "When I Fall in Love." She also does a fine medley from "South Pacific" and closes strong with "Man That Got Away," "Mick Malone" and "Lonesome Road." She sings them all with much feeling and in lovely voice to deserve the fine hand she draws.

In his 35-plus minutes Falbo ranges through songs, stories, pantomime and impressions, along with several neatly turned ad libs and some foiling with the ringsiders. His "20 Years from Now I'm Going to be a Big Star" and his pantomimic poker game are now trademarks, and the latter a choice funny bit.

There is plenty of humor in his list of odd tune titles and parodies, and more strenuous work in his takeoffs on current crop of male vocalists. Falbo is one of the better comics and always good for a healthy quota of laughs. Quin.

Mister Kelly's, Chi

Chicago, April 17.
Helen O'Connell; Barbara Gilbert, Marx-Frigo Trio; \$2.50 cover.

The unadorned pop voice, sans vocal and physical gimmicks, is such a rarity today that Helen O'Connell's evergreen thrashing comes through like a heady breath of fresh air. She'll do great in her first Chi date in years.

Working in an easy, effortless style, Miss O'Connell highpointed her opening night turn with a threesome of her Jimmy Dorsey-does hits—"All of Me," "Green Eyes" and "Tangerine"—that drew a standing ovation from several ringside tables. However, the three numbers are not mere nostalgia pieces, but are well-turned vocalistic gems in their own right.

As if to prove a point, Miss O'Connell uses the Dorsey numbers as only a centerpiece. The rest of her numbers are durables, from a swinging interpretation of "Just In Time" to a warm, bluesy rendition of "The End of a Beautiful Friendship," but do not lean solely on familiarity for their impact. She fashions each of them with a talent above and beyond mere style and with a delivery that remains fresh, vital and undated.

Singer-comedienne Barbara Gilbert opens the show with a series of song satires that are slow in getting started and point to the possibility of rearranging her material to put some of her stronger numbers at the beginning of her act. She got her best response from "I'm In Love With Mr. Klein," Tom Lehrer's ditty, "Old Dope Peddler," and "I'm Arty," the latter a clever takeoff on the cliches of Greenwich Village intellectuals.

She seemed most at ease with the "Arty" number and used her natural Bronx-tinted accent to its best advantage. A relative newcomer to the nitery field, Miss Gilbert appeared on Broadway in "Fiorello!" and "Pajama Game." She shows a good deal of savvy, but this gloss, with its heavy Gotham appeal, may work against her in the hinterlands.

The Marx-Frigo Trio does an extremely capable job of backing Miss O'Connell, and pianist Dick Marx does a particularly amusing 18th-century-drawing-room accompaniment to Miss Gilbert's "Old Dope Peddler." Mor.

Gate of Horn, Chi

Chicago, April 25.
Shoshana Damari, Clancy Bros. (with Tom Makem); \$2.50 admission weekend, \$1.50 week nights.

Gate of Horn, pioneer showcase for folk music in Chi, has moved from a dingy cellar to a smart new location in the heart of the Rush St. nitery stem. Even with its specialized fare it seldom deviates from the folk idiom; it should be a lively entry in the near north side boite congerie.

Opening bill of Shoshana Damari and Clancy Bros. & Tom Makem is patently an attempt to span the full ethnic spectrum. Both acts satisfy on their own terms.

Miss Damari, albeit an Israeli singer, has "internationalized" her repertoire to include French, Mexican and Brazilian songs. However, it is with her Israeli and Yemite numbers that she is most at home, and it is with these that she projects her strikingly primitive personality image best. She chants the Middle East melodies with authority, using her facile voice to its best advantage.

On the other hand, she is less assured in her songs of other nations, and the strain of working in languages other than Hebrew or Arabic sometimes brings a note of stridency to her voice and often causes her gestures to appear stiff and inappropriate. The apparent difference in the ease of delivery between the numbers in her native tongue and her international songs proves a hindrance to her total stage effect.

Clancy Bros. & Tom Makem are a spirited group of Irish lads who deliver a songaloy of Gaelic whimsy in a disarmingly straightforward manner. With a contagious enthusiasm, they bring strong vocal and visual impact to Irish lullabies, drinking songs and ballads.

Working in their own authentic metier at all times and in an easy style, the four young men are individually capable and also complementary one another. The group succeeds at all levels at the Gate of Horn and should do well in similar situations. Mor.

Actor Alan Hewitt, released last Monday (1) from Mt. Sinai Hospital, N.Y., is convalescing at home.

Most of Regular Slate Gets Nod In Split-Ticket Equity Election; Carl Harms New Recording Sec'y

By JESSE GROSS

The membership of Actors Equity stayed pretty much with the nominating committee's slate in the recent election of officers and councilors. The results of the voting, as initially announced last week by the Equity Tellers' Committee, were reversed in only one instance by a recount conducted by the American Arbitration Assn.

However, the number of votes for each candidate in the recount, which was reported to the Equity council at its meeting yesterday (Tues.), differed in most cases from the tallies recorded by the Tellers Committee. The committee has recommended that future elections "be placed in the hands of a professional accounting firm." The newly-elected officers and councilors will be installed at the council meeting next Tuesday (9).

Principal opposition groups in the election included one in support of a split ticket, comprising all but six of the nominating committee's selections, and another in support of the entire slate chosen by the nominating committee. The group endorsing the split ticket was headed by Ralph Bellamy, the nominating committee's unopposed candidate for a fourth term as president.

The independent nominees supported by Bellamy were John Effrat, for reelection as recording secretary; Conrad Bain, Sidney Blackmer, Roddy McDowall and Lee Tracy, as principals for five-year council terms, and Bibi Osterwald, as principal for a three-year council term. Not getting Bellamy's endorsement on the nominating committee's card were Carl

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Local AFL-CIO Official Asks Puerto Rican Union To Split and Affiliate

By AL DINHOFFER

San Juan, May 2. The only practical solution to the differences between the Puerto Rican Assn. of Artists & Technicians (PRAAT) and mainland theatrical and nightclub unions is to be found in "subdivision" according to Agustín Benítez, AFL-CIO regional director here.

Benítez advocates PRAAT subdividing its basic structure as a union and affiliating with corresponding mainland entertainers' organizations. With such a setup local performers and technicians would retain their PRAAT membership. PRAAT would thereby function as an island council for them.

"The point is," Benítez notes, "we don't want another Tapia Theatre incident, and this dispute cannot continue indefinitely." He alludes to the mass picketing that erupted outside the Tapia (old San Juan) in January, when PRAAT members picketed the premiere week of the third annual San Juan Drama Festival. The local union staged the demonstrations in its demands for recognition by festival producer Barry Yellen and from statewide festival performers.

Temporary arrangements have been made for producer Yellen to proceed with his Summer Festival of Broadway Musical Comedies at the Univ. of Puerto Rico, July 17-Aug. 12. But the dispute remains unresolved.

Maintain unions primarily concerned are Equity and AGVA. Last month representatives from each

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Plan National Theatre For Cardiff in Wales

London, May 2. Although the proposed National theatre for London has gone into cold storage, there is a project afoot to build a national theatre in Wales.

The new legist, to be built in Cardiff, will cost nearly \$800,000 and will have a capacity of about 900. It is hoped to be ready by 1964. The development centre will include an art gallery, library and students' theatre.

Behan Pays \$200 Fine For Toronto Incident

Toronto, May 2.

Brendan Behan was fined \$200 by Magistrate C. A. Thoburn last week on a charge of assaulting police and causing disturbance here several weeks ago. The Irish playwright-novelist pleaded guilty. Immediately after the hearing he paid the \$5 fine of a man convicted of begging.

Behan, author of "The Hostage" and other plays, was arrested at a local hotel recently, while in town as m.c.-star of a jazz revue, "Impulse," which played a tryout week at the O'Keefe Auditorium and subsequently folded. He was treated at a local hospital for alcoholism.

Ginger & Hubby 'Bell' Stock Tour

Ginger Rogers and her husband, William Marshall, will headline a package production of "Bell, Book and Candle" this summer. The presentation, scheduled to begin a five-and-a-half-week tour June 8 at the Northland Playhouse, Det., will be sent out by Harold J. Kennedy, former operator of the Grist Mill Playhouse, Andover, N. J.

Kennedy, who operated the Andover spot the last five years, will concentrate exclusively on package production this summer. His other entries headed for strawhat tours include "O Mistress Mine," with Jane Wyatt, and "Under the Yum-Yum Tree," with Darren McGavin. The Miss Wyatt-starrer will tour for four weeks beginning July 24 in Skowhegan, Me. The starting date for "Yum-Yum" apparently hasn't been set.

Anent the Grist Mill, it's been taken over by Thor Arngren, Susan Roy and Norman Malbaum under a five-year lease with an option to purchase. A 10-week season will be launched at the 800-seat, air-conditioned house June 30 with Eve Arden in "Marriage-Go-Round."

CHAMPION ILL IN L.A.; MAY PASS UP LONDON

Gower Champion, who collapsed from exhaustion in San Francisco last week, is in Mt. Sinai Hospital, Los Angeles, for tests and several weeks' rest. His scheduled flight to England for rehearsals and the opening of the London production of "Bye Bye Birdie" was cancelled.

Having flown from New York immediately after the click Broadway premiere of "Carnival," which he staged, Champion was taken ill in Frisco the day of the opening of the touring company of "Birdie," which he also directed and choreographed. His wife, former dancer Margie Champion, had subbed for him at the rehearsals of the "Birdie" road edition, and he was to have supervised a final run-through before the Frisco preem.

It's expected that Mrs. Champion will handle tuneup rehearsals of the "Birdie" tourer before the Los Angeles opening June 5. It appears uncertain whether she or Champion will go to England to take charge of rehearsals of the British edition before the tryout tour opens May 29 in Manchester or even prior to the premiere June 15 at Her Majesty's Theatre, London. Meanwhile, Edward Padula, who produced the musical on Broadway, is supervising rehearsals in London. He is a former Broadway stage manager.

Jerry Gaghan at Home After Surgical Siege

Jerry Gaghan, columnist and drama critic of the Philadelphia Daily News, is convalescing at his home after a series of major operations at Jefferson Hospital, Philly. He hopes to return to work in about three weeks.

Gaghan is VARIETY correspondent in Philly.

Stratford, Ont., Patrons From Around the World

Stratford, Ont., May 2. The Shakespeare Festival here drew 22.6% of its audience from outside Canada last season, with 12.2% from Michigan, 5.5% from New York State, and 1% each from Illinois and Ohio. Toronto provided 23.5% of audience. Of 400,000 U.S. tourists asking information at Ontario's five major entry points, about 12% asked about the Festival.

Mail orders for the coming season, June 19-Sept. 23, have already come in from Britain, Ireland, Belgium and Germany and most parts of the U.S., as well as from all 10 provinces.

3 Nominees For ATPAM Veepee

The upcoming annual election of the Assn. of Theatrical Press-agents & Managers will involve a three-way contest for the post of vice-president. Nominated at the union's last meeting in New York were Sol Jacobson, Walter Fried and James Hughes.

Each is identified with a separate group in the union. Fried is a member of the Managers Group, Hughes is with the Advance Agents and Jacobson is a member of the N.Y. Pressagents Chapter. Besides the veepee competition, there'll also be a contest for the post of sergeant-at-arms, with George Zorn and Maxine Keith the opposing candidates.

Unopposed candidates are incumbents Thomas Kilpatrick, president; Milton Weintraub, secretary-treasurer, and Edward J. Scanlon, business agent. Kilpatrick, who became vice-president in February in a special election, has automatically taken over the presidency of the union as successor to William Fields, who died last week.

Nominated for the ATPAM board of governors for terms commencing next June 15 from the Managers Group were Ben Boyar, Joseph Harris, George Banyal and Denis DuFor. Named from the N.Y. Pressagents Chapter were Ben Kornzweil and Harvey Sabinson. Manager alternates nominated were Edward Blatt, Richard Seader, Morton Gottlieb and Nathan Parnes. Alternates nominated from the p.a. chapter were Ted Goldsmith and Dick Weaver.

Selections of board representatives for the Advance Agents and Yiddish Group are expected to be submitted to the union by next Monday (8) and immediately thereafter for the election of officers and governors will be mailed to members outside the New York area. Because of the contests for vice-president and sergeant-at-arms, a voting machine will be used for members in the New York area, as stipulated in the ATPAM constitution.

In the recent election of officers of the Managers Group and the N.Y. Pressagents Chapter, the respective chairmen elected were Ben Boyar and Merle Debuskey. Other officers of the p. a. chapter include Harvey Sabinson, vice chairman; Ruth Cage, secretary, and Reginald Denenholz, treasurer.

Cincy Broker-Producer Loses B.O. Union Appeal

Cincinnati, May 2.

Willis Vance, operator of the Central Ticket Office, has been denied an injunction against Local 754, Treasurers & Ticket Sellers, IATSE, by Common Pleas Judge Frank Gusweiler. The court ruled that alleged strike or boycott threats by the union had never been carried out and "no justifiable question" was raised by Vance. Judgment was granted to the union and its president, Morris Zaidins.

Hearing of the bitterly contested litigation in January extended over several days. Vance, a veteran Cincy exhibitor, charged that the defendants threatened to disrupt his business unless he hired union members to sell tickets for theatrical attractions and sports events and prevented him from engaging in the service.

Zaidins testified that union regulations permit members to handle advance sales for only one show; under contracts with show owners.

Bus-Truck 'Music Man' Next Season; Present Road Troupe to Continue; Show Has Netted 1000% to Date

Set Walt Whitman Works For Production in Fall

Milwaukee, May 2.

A local group here has pledged backing for a production next fall of "Walt Whitman's World," a dramatic presentation based on the American poet's works. It has been adapted by Sumner Kerman, publisher for Milwaukee's Fred Miller Theatre. The show will preem here, with hopes of graduating to Broadway.

When the Miller Theatre closes for the summer, Kerman will go to Stockbridge, Mass., as publisher for the Berkshire Playhouse. The strawhat is operated by Robert Paine Grose, production designer at the Miller.

'Home's' Pulitzer Is Legit Parlay

"All the Way Home," which has been struggling along on Broadway since its opening last November, has nabbed the two prestige awards of the legit season. The Tad Mosel adaptation of the late James Agee's 1958 Pulitzer Prize-winning novel, "A Death in the Family," was awarded the Pulitzer Prize for drama last Monday (1), two weeks after being tagged the best American play of the Broadway season by the N. Y. Drama Critics Circle.

For the play's producers, Fred Coe and Arthur Cantor, the Pulitzer and Critics Circle citation represent vindication of their refusal to close the drama in the face of apathetic public response. The production, currently in its 23d week on Broadway has run through virtually its entire \$150,000 capitalization. A gross last week of \$20,088 on a potential capacity of about \$38,500 at the Belasco Theatre, represented the third highest take of the show's New York run.

Last week's gross represented a climb of around \$3,500 over the previous stanza's take and it figured to reflect interest stemming from the Critics Circle Award. It's anticipated that the additional Pulitzer citation may stir up increased h.o. activity for the show, but even so the prospect of the

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BOOK OLD VIC TROUPE DOWN UNDER, FAR EAST

London, May 2.

The London Old Vic will open its overseas tour July 12 in Melbourne. The 35-strong company, headed by Vivien Leigh, and including John Merivale, Patricia Raine, Sally Home, Leslie Moxon, Mark Kingston, Margaret Courttenay and Frank Middlemass, will play Melbourne, Brisbane, Sydney, Adelaide and Perth and, early next year, will visit three cities in New Zealand.

Miss Leigh will play Viola in "Twelfth Night," Paola in "Duel of Angels" and Marguerite Gautier in "The Lady of the Camellias," all three plays being staged by Aussie-born Robert Helpmann. Extended plans are to continue to Japan, Hong Kong and Manila, if the British Council agrees to collaborate. Then, in the autumn of 1962, it's hoped to tour North and South America.

Roy Parker will manage the company, Douglas Morris will look after the tour and Elizabeth Frank, ex-News Chronicle legit and ballet scribe, has been hired as advance and publicity manager.

Anti-Discrimination Bill Okayed in New Hampshire

Concord, N.H., May 2.

A bill to ban racial discrimination at theatres and other public places of accommodation has been given overwhelming support at a hearing in the Legislature here. There was only minor opposition.

However, similar measures have been killed at three other sessions of the New Hampshire lawmakers in recent years.

"Music Man," which has earned over 1,000% profit thus far on its \$350,000 investment, will be represented on the road next season by two touring companies. A bus-and-truck edition of the musical is being formed for a 34-week tour of cities not on the itinerary of the current production which has been playing major hinterland houses since August, 1959.

The booking of the motorized venture, scheduled to play its first date Sept. 18 in Reading, Pa., is being handled by the tour division of Harlowe Dean's United Performing Arts, Inc. The department, managed by Julian Olney, is separate from the UPA legit setup involving the Broadway Theatre Alliance network of subscription cities purchased by the organization from Columbia Artists Management, Inc. The transfer becomes effective at the conclusion of the current season.

Profits from the current road production will be used to finance the bus-and-truck presentation, which "Music Man" producer Kermit Bloomgarden figures will involve an expenditure of around \$50,000. As of April 1, the musical had netted \$3,014,703, of which \$2,949,960 had been distributed, split equally between the management and the backers. The balance available for sinking fund at that time was \$64,890, after the deduction of \$54,890 for bonds.

The distributed coin represents a net return thus far to the backers of nearly 492% on their investment. The venture's hefty profit position includes operating income from the Broadway and

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Mpls. Teachers Oppose 'Merchant of Venice' Ban; Minn. Univ. Presents It

Minneapolis, May 2.

Minneapolis school teachers are trying to end a 4-year ban on the study of "The Merchant of Venice." The Shakespeare drama was barred in 1917 by the city's board of education on grounds that portrayal of the character Shylock is anti-Semitic. The classic has not been read in public schools here since that time.

English teachers at Roosevelt high school petitioned the school board last week to allow them to read the Shakespearean work in their classes. In a letter to the board, they wrote, "We recognize the possibilities for reinforcing undesirable intergroup attitudes when such works as 'The Merchant of Venice' are studied. However, as professional people, we feel that we do, in practice, give them and all literature sensitive treatment."

The "Merchant" ban has been so rigidly enforced that when the Minnesota Univ. theatre presented the play recently, tickets for the performances were not sold in high school English classes as they usually are for the college theatre's annual Shakespearean production.

No such restriction exists in Minneapolis suburban schools. One of these, St. Louis Park high school, presented "The Merchant" recently. The school's drama teacher, Roger DeClerq, contacted the local B'nai B'rith's Anti-Defamation League and was told that organization has no objection to the presentation.

"I think it depends on how the part of Shylock is played," DeClerq said.

Villanova and Tunetent Offer New Legit Course

Philadelphia, May 2.

Villanova Univ., in a tie-in with the Valley Forge Summer Theatre, has started a new course in its drama department. Under the direction of Richard Dupuy, chairman of the school's theatre section, the college joins the Music Fairs, Inc., to offer a 10-week course of instruction and on-the-job training in administration, technicalities of production, acting, costuming and publicity.

Class will be taught by faculty members and the tent theatre staff.

Legit Bits

Nathan Cohen, Toronto Star's entertainment editor, covering U. S. west coast legit and other "culture." He's done seven 1,200-word columns on San Francisco and is now doing L.A., including UCLA.

Dorfman Associates has succeeded Richard Maney as pressagent for "Devil's Advocate."

Walter Chiari will appear in "The Gay Life," the musical comedy Kernit Bloomgarden will present in early November.

David Merrick will present Norman Krasna's comedy, "Sunday in New York," next season. Garson Kanin will direct.

William Myers has succeeded Morris Carnovsky in "Rhino," at the Longacre Theatre, N. Y.

Actor Robin Craven, who's been employed on Broadway almost steadily the last six-and-a-half years, first in "Witness for the Prosecution" and then "My Fair Lady," sailed with his wife last week for a vacation in England.

Herman Levin is planning to present a musical version of Terence Rattigan's comedy, "Sleeping Prince." Librettist, composer and lyricist aren't set.

Leo Lieberman says that his play, "The Captains and the Kings," is scheduled for Broadway production next season by the Theatre Guild and that, contrary to a report in last week's issue, it will not be tried out this summer by the Peninsula Players, Fish Creek, Wis.

Broadway producer Emmett Rodgers, recently returned from the Coast, was in Doctors Hospital, N.Y., last week for minor surgery.

Tom Hill's, Originals Only, opened last Sunday '30' at the Miles Playhouse, Santa Monica, with its presentation of "The Devil's Madonna," previously presented by the group in N.Y., first under the title, "Dream House," as originally written by Hill, and then as "The Chair," a revised version of the drama by Hill and Donald Stuart.

Tony Geiss, associate in the publicity office of Broadway producer-president Arthur Cantor, is recuperating at home after an appendectomy.

"But What Have You Done for Me Lately?" by Arthur Ross, has been optioned by Lee Marvin's Latimer Productions for Broadway presentation next season.

Elsa Walden has been boosted from assistant stage manager of the Broadway production of "Bye Bye Birdie," succeeding Ed Naylor, who withdrew to direct an Australian production of "The Most Happy Fella." Michael Thoma, general stage manager of the original "Birdie" production, recently returned after directing the Australian edition of the musical.

Richard Seader is company manager of the incoming Broadway musical, "Donnybrook."

Cornelia Otis Skinner will star in "The Pleasure of His Company," at the Wooster (Conn.) Country Playhouse, June 15-24.

Nathan Parnes, general manager of the Phoenix Theatre, N.Y., is back on the job after several weeks of hospitalization.

Robert Kessler will compose the score for Lola Perelman's book and lyrics of "O Merry Me," a musical comedy based on "She Stoops to Conquer." The show will be the first production of the fall series by the off-Broadway Gate Repertory Co.

Sandor Szabo has succeeded George Voskovec in "Big Fish, Little Fish," at the ANTA Theatre, N.Y. Voskovec left the theatre to play the title role in the upcoming "Call on Kuprin."

Gloria Rabinowitz, production assistant to Leonard S. Field and Caroline Burke Swann, is on the Coast to check on the touring "I to S to U."

Lella Martin is understudy for Janice Ral and Dran Seitz in "Tippiest Girl in the World."

J. Michael Travis will design the costumes and Will Steven Armstrong the settings for "Cook for Mr. General." Fielder Cook will direct.

William Warfield will portray Porgy in the N.Y. City Center revival of "Porgy and Bess," opening May 17.

Bette Davis will star in Tennessee Williams' "Night of the Iguana," when Charles Bowden and a Ridgely Bullock present the

drama on Broadway opening Dec. 28, in association with Viola Ruber. Frank Corsaro will direct. Oliver Smith will design the settings. Noel Taylor the costumes and Jean Rosenthal the lighting.

Joan White and Robert Paine Gross are in New York to line up plays and actors for the summer season at their Berkshire Playhouse, Stockbridge, Mass.

"Conflict," a musical drama with book and lyrics by Chauncey Skillington and music by Robert Skillington, will be presented by Isobel Rose Jones, at her Starlight Theatre, Pawling, N. Y., for the week of July 4.

Honey Sanders, who recently appeared on Broadway in "13 Daughters," will appear in Guy Lombardo's presentation of "Paradise Island," opening June 22 at the Marine Theatre, Jones Beach, N. Y. "All in Love," a musical comedy based on "The Rivals," with book and lyrics by Bruce Geller and music by Jacques Urbont, will be presented off-Broadway next season by Urbont, J. Terry Brown Jr. and Stella Hoyt.

Equity Vote

Continued from page 79

Harms, for recording secretary. Tom Bosley, George Ives, Bill Ross and Shelly Winters, as principals for five-year council terms, and Madeline Sherwood, as principal for the three-year council term.

Only two of the independent candidates recommended by Bellamy were elected. They are Roddy McDowall, who beat Miss Winters, and Miss Osterwald, who topped Miss Sherwood in the balloting.

The American Arbitration Association, in which Ives beat Tracy, reversing the prior Tellers' Committee report, was as follows:

Officers elected for three-year terms: President, Ralph Bellamy, 2,009; first vice-president, Frederick O'Neal, 2,102; second vicepres. Eddie Weston, 2,108; third v.p. Frank Maxwell, 2,015; fourth v.p. Lois Wilson, 2,036; treasurer, Royal Beal, 2,041, and recording secretary, Carl Harms, 1,069. All were nominating committee candidates. The only contest in the officer category was for the recording secretary post, with independent candidate John Effrat the loser with 1,026 votes.

Principals elected for five-year council terms: Jane White, 1,681; Michael Tolan, 1,806; Leon Janey, 1,785; Earle Hyman, 1,746; Stephen Douglas, 1,668; Dorothy Sands, 1,612; Tom Bosley, 1,547; Bill Ross, 1,334; Roddy McDowall, 1,250, and George Ives, 1,208. All except McDowall were nominating committee candidates. Not elected in this division were nominating committee candidate Shelley Winters, 1,199, and independent candidates Lee Tracy, 1,184; Sidney Blackmer, 1,055, and Conrad Bain, 1,050, who were part of one ticket, and Joan Webster, 435; David Perkins, 376, and Robert Lenn, 323, who were together on another ticket.

Principal for three-year council term: Independent candidate Bibi Osterwald was elected with 1,184 votes, compared to 1,036 for Madeline Sherwood, the nominating committee's losing candidate.

Ballots for the following unopposed candidates were not returned:

Principal for two-year council term: Lucia Victor, 1,994.

Chorus for five-year council terms: Julian Patrick, 1,953; Win Mayo, 1,948, and Robert Flavelle, 1,941.

Chorus for two-year council term: Candali Diehl, 1,997.

Write-in candidates included Hiram Sherman, who received 62 votes for president, and over 200 persons who received less than 10 write-in votes in all categories.

Show Out of Town

Bye Bye Birdie

San Francisco, April 25. Edward Padula, in association with L. Slade Brown, presentation of musical comedy in two acts, with music by Charles Strouse, lyrics by Lee Adams, book by Michael Stewart. Staged and choreographed by Gower Champion; scenery by Robert Randolph; costumes by Miles White; lighting, Peggy Clark; musical direction, Jack Haverner; orchestration, Robert Ginzler; dance arrangements, John Morris; stars Elaine Dunn, Bill Hayes, Joan Blondell; features Bob van Hooten, Jesse Pearson, Karin Wolfe, Eddie Appleby, Mimi Kelly, Ramona Buttles, Wally Young, Gloria Bleazard. Opened April 24, '61, at the Curran, San Francisco; \$6.25-\$6.90 top.

Now the Coast knows what all the shouting's about. This touring company of "Bye Bye Birdie," organized with the aid of \$100,000 from the L.A.-S.F. Civic Light Opera Assn., figures to be a runaway hit both in L.A. and Frisco, and should enjoy a long, happy life elsewhere on the road.

Gower Champion has duplicated the staging and choreography of his Broadway show with affectionate care and, though a few rough spots are still apparent, the overall effect is staggeringly funny.

Carrying the biggest load is Elaine Dunn, a handsomely proportioned brunet dancer who also reveals a surprisingly good singing voice. She plays the role of the longtime Puerto Rican secretary to a two-bit New York music publisher whose chief property is "Conrad Birdie," a r&r singer about to be drafted.

Miss Dunn is a ball of fire, alternately sharp, pensive, tender, wisecracking and gay and comic. She is especially effective in the railroad station scene where she sings, "Normal American Boy," in her big ballad scene, "How to Kill a Man," and in the screamingly funny "Shriners' Ballet" scene.

Bill Hayes holds up his end fairly well as the shoeing sona publisher, particularly in the amusing "We Love You, Conrad," and "Put On a Happy Face" songs and dances. Hayes' voice isn't quite as strong or true as Miss Dunn's, but he offers a pleasant performance in a more limited role.

As his harried mother, Joan Blondell seems a bit miscast. She should be terribly possessive, but acts more like an over-ripe sexpot. In addition, her timing is off and her voice doesn't carry sufficiently. The result is that the lines, which generally are funny, carry her, rather than she punching across the lines.

The cast's youngsters are excellent, particularly Jesse Pearson as the pelvis-shaking r&r singer. Karin Folfe as the 15-year-old he's supposed to kiss, and Eddie Appleby as her jealous boy friend, Bob van Hooten, contrasts a job, coming out of the 15-year-old's father, and Sherry Jo Miller, Nancy Mitchell, Dale Vann, Lee Barry, Mimi Kelly, Gloria Bleazard and Ramona Buttles handle smaller bits well.

Basically, however, this is Champion's show, for in most cases he has instilled tremendous verve and drive in the cast, come up with bright, fresh ideas for playing the scenes and choreographed the dancing spectacularly.

The Charles Strouse-Lee Adams music and lyrics are fitting and, occasionally, very funny, as in "Normal American Boy" and "Kids," and Michael Stewart's book is more than serviceable, but without such ideas as playing "The Telephone Hour," a sort of scat song, in an oversized jumble gym, the book, music and lyrics might have much less zing.

Robert Randolph's scenery and Miles White's costumes are fetching and Jack Haverner's musical direction is excellent. "Bye Bye Birdie" looks like money in the bank on the road.

Carl Fisher is general manager, Ruth Mitchell general stage manager, John Allen stage manager and Richard Horner company manager for "Call on Kuprin," opening a tryout next Monday '61, at the Forrest Theatre, Philadelphia.

Inside Stuff—Legit

S. J. Perelman is planning to turn "nine or so" of his New Yorker pieces into a Broadway show, he told Toronto Star book editor Robert Fulford, while in Toronto for a CBC-TV guest spot recently. The humorist told other local newspapermen that he hopes Bert Lahr will star in the show, which will be tried out this summer at the Bucks County Playhouse, New Hope, Pa.

The central theme of the pieces, Perelman said, is "the frightening notion that everybody has to be creative; the barber has to paint pictures, the housewife has to take ballet lessons. Nobody's happy unless he's creating something."

Asides and Ad-Libs

Broadway is outdoing itself in bestowing awards. It's announced that the stagehands at the Billy Rose Theatre, N.Y., have given Sam Levene, costar of "The Devil's Disciple," what's described as a "gold-encrusted star" called an "Aldo," in recognition for giving "the season's most distinguished performance" as Dr. Aldo Meyer in the Dore Schary drama. . . . Another blurb is to the effect that Mayor Wagner will proclaim next week as "Stage Employees' Week" to mark the diamond jubilee of Theatrical Protective Union (stagehands), whose members have "faithfully served various segments of the entertainment industry," etc.

An advisory panel has suggested that the Equity Library Theatre should revive "plays representative of all cultures." Why not do untold scripts by new playwrights, thereby giving writers such as members of the New Dramatists Committee a chance to see their works in actual performance? . . . The Theatre Guild sent out another trial-ballooner announcement last week about the possibility of sending its American Repertory troupe to Latin America following its current tour of Europe.

Following her Academy of Motion Picture Arts (Oscar) award for the best supporting performance, Shirley Jones was quoted by AP correspondent Bob Thomas as saying, "The good parts in Rodgers and Hammerstein shows are always male; the women are much less noticed." Except possibly Mary Martin in "South Pacific" and the current "Sound of Music," Celeste Holm in "Oklahoma," Jan Clayton in "Carousel," and Gertrude Lawrence in "The King and I."

The review of "Altona," from London in last week's issue failed to mention that Justin O'Brien was the adaptor of Jean-Paul Sartre's original Paris success, "Les Sequestres d'Altona." . . . Kenneth Tynan has revealed that he'll continue as drama critic for the London Observer next season, but plans to return the following year as permanent reviewer for the New Yorker mag, for which he was guest aisle-sitter for the 1958-59 and 1959-60 seasons.

Samuel French is this week publishing acting editions of "A Raisin in the Sun," Lorraine Hansberry's Broadway hit, and "Royal Gambit," George White's off-Broadway adaptation of Hermann Gressieker's drama. . . . The first American production of Paul Claudel's "Break of Noon," as translated by Wallace Fowle, was presented last Thursday-Saturday (27-29) and is being repeated tonight (Wed.) through next Saturday (6) at the University Theatre of the State Univ. of Iowa, at Iowa City.

Theatrical attorney John F. Wharton had an excellent piece, titled "The Plight of the Promising Play," in last week's issue of Saturday Review. It was a rarity among articles about legit—well-informed and penetrating, in a word, realistic. But why didn't the editors take the trouble to ballyhoo it in advance, so more interested people could read it?

"I think there are plays that are fascinating to an audience because they open up an area of life and experience which is completely alien to them. I know that 10 or 15 years ago there were plays of that kind which nobody would have believed could put on in New York and expect to find an audience for no matter how well done they might be. They were supposed to be for the few, and they'd run a week. Plays of that kind now run a year, admittedly in a small theatre, but 300 people a night is still a lot of people. That's 10,000 people a month, 120,000 people a year. A book that sells 120,000 copies is a bestseller."

—Producer-director Carmen Capalbo, in an unsigned interview in Gentlemen's Quarterly magazine.

"For the middleman who makes money off other people's passions we have various names; in the contemporary American theatre he is called a manager. And as we are set up with neither dowers nor heritage, we cannot do without these marriage brokers. But it is never the business manager who discovers and nurtures genius." (Choreographer-director Agnes deMille in an article titled "Boxoffice Is Not Enough" in the Atlantic Monthly.)

Stock Review

Under The Gaslight

Detroit, April 6. William A. Gregory, presentation of melodrama in two acts (19 scenes) by Augustin Daly. Staged by W. A. Gregory; settings, Alan Uch; lighting, Rod Stephens; costumes, Helen Kane; musical direction and vocal arrangements, John Gregory; stars John Gregory, Sherry Kaye; features Vic Polant, Dolores Viola. Opened April 5, '61, at the Vanguard Playhouse, Detroit; \$3 top.

Ray Trafford . . . John Gregory
Snookley . . . William Feaster
Bake . . . Victor Polant
Lawrence Bowling . . . Thomas Astor
Ed. Demitt . . . Warren Colston
Suzal Man . . . Warren Colston
Laura Costland . . . Sherry Kaye
Pearl Choulland . . . Dolores Viola
Pearl Blossom . . . Dolores Viola
Old Judas . . . Mady Correll
Miss Van Dam . . . Mady Correll
Lizlie Liston . . . Lizlie Liston
Kiki Miller

The performers play this old melodrama straight and, by eschewing archness, so successfully convey the message that virtue always triumphs over evil that the audience hisses the villain, cheers the hero and dabs moist eyes along with the heroine as in days of yore.

The audience participation brings a new dimension to local playgoing which seems worthy of critical review, along with the play and players. It seems possible that the hissing of the villain may have been prompted opening night, for many in the audience turned around to glare at the disturber of usual routine. But most of the audience soon caught the spirit and were hissing and also cheering the hero.

Most responsible for the success of this effort, which marks the first anniversary of Detroit's first resident Equity theatre company in 25 years, is Dr. William A. Gregory, producer and director. He has kept a tight rein on all departments and his experienced hand is visible only in the sureness of the movement of performers and the precision of scenery and costume changes.

His brother John Gregory is a convincing mid-Victorian version of noble manhood, accepting the

plaudits as hero as his due and responding with more grandly eloquent and idealistic speeches as the evening progresses. He has a deep, resonant voice and a fine sense of timing.

Victor Polant, as the villain, grows more knavish as his hisses rise in volume, yet manages to avoid caricature. Sherry Kaye, a pretty blonde, stars appropriately innocent and sweet in her scenes with Gregory. She uncorks chilling screams and reveals a nicely developed art of shrinking away in her scenes with Polant.

William Feaster, as the soldier messenger, has several good scenes. He is a young leading man type and shows promise. Others in the cast, especially Mady Correll, as Old Judas, perform well.

Most of the players participate in between-the-scenes oases of light-er-a songs and dances. Miss Kaye and Gregory have good voices; the others are fair. Some of the oldies they do are "Waltz Me Around Again, Willie," "Because You Went Away," "Bird in a Gilded Cage," "Take Me Back to New York Town" and "Midnight Choo Choo."

The melodrama, including mistaken identity, a brutal father, an evil crone and the tied-to-the-rails routine, is hackneyed and ludicrous, but the audience in this 442-seat former film arty in downtown Detroit has an enjoyable time. Ten.

Destry for Ft. Wayne

Fort Wayne, May 2. The Festival Music Theatre season in the News-Sentinel Outdoor Theatre in Franke Park will offer "Destry Rides Again," opening June 29, "Guns and Dolls," opening July 27, and "Fanny," opening Aug. 24. Each musical will be presented Thursday, Friday, and Saturday nights for two weekends.

Susi Selmer, wife of director Trav Selmer, has been named choreographer.

'Becket' Wow \$100,104 in Toronto, 'Gypsy' \$65,896 First Boston Frame, 'Bye' 59 1/2 G.S.F.; 'Miracle' \$30,471, Chi

The road was generally healthy last week. "Becket," at the O'Keefe Centre, Toronto, was the top-grosser with a \$100,104 take, believed to be a record one-week tally for a straight play.

The touring company of "Bye Bye Birdie," last week's sole newcomer, made a smart getaway as the opening bill of the Civic Light Opera Assn. subscription season in San Francisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are not; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Gypsy. Colonial (MC-RS) (1st wk) (\$650-\$7.50; 1,685; \$67,000) (Ethel Merman). Previous week, \$72,049. Music Hall, Cleveland.

Opened April 24 to unanimously favorable notices (Doyle, American; Durgin, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler; Norton, Record).

Last week, \$65,896, house record for musical.

My Fair Lady. Shubert (MC-RS) (17th wk) (\$650-\$7; 1,717; \$67,355) (Michael Evans, Caroline Dixon). Previous week, \$57,373.

Last week, \$51,414.

CHICAGO

Miracle Worker. Erlanger (D-RS) (1st wk) (\$550-\$6; 1,380; \$45,000). Previous week, \$24,857. Ford's, Baltimore.

Opened here April 24 to one favorable notice (Syse, Sun-Times) and three unfavorable (Cassidy, Tribune; Dettmer, American; Harris, News).

Last week, \$30,471 with Theatre Guild-American Theatre Society subscription.

Raisin in the Sun. Blackstone (D-RS) (9th wk) (\$495-\$5.50; 1,447; \$42,500) (Claudia McNeil). Previous week, \$16,267.

Last week, almost \$18,300 with twofers.

CLEVELAND

Sound of Music. Hanna (MD-RS) (1st wk) (\$695; 1,515; \$68,000) (Florence Henderson). Previous week, \$109,931. O'Keefe, Toronto.

Last week, \$59,953 with TG-ATS subscription.

DETROIT

Music Man. Riviera (MC-RS) (1st wk) (\$450; 2,700; \$60,000). Previous week, \$64,561. Nixon, Pittsburgh.

Last week, \$41,801.

LOS ANGELES

Hostage. Biltmore (CD-RS) (3d wk) (\$5-\$5.50; 1,636; \$53,000). Previous week, \$25,000 with TG-ATS subscription.

Last week, about \$26,600.

Merry Widow. Philharmonic (OP-RS) (2d wk) (\$590-\$6.75; 2,670; \$79,000) (Patrice Munsel). Previous week, \$76,000 with Civic Light Opera Assn. subscription.

Last week, around \$79,000 with CLOA subscription.

OMAHA

Flower Drum Song. Paramount (MC-RS). Previous week, \$43,375. KRNT, Des Moines.

Last week, \$58,227.

PHILADELPHIA

Donnybrook. Shubert (MC-T) (2d wk) (\$6-\$7.50; 1,878; \$68,000). Previous week, \$42,050.

Last week, \$43,048.

SAN FRANCISCO

Bye Bye Birdie. Curran (MC-RS) (1st wk) (\$625-\$6.90; 1,758; \$62,000).

Opened here April 24 to three endorsements (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, about \$59,500 with CLOA subscription.

TORONTO

Becket. O'Keefe (D-RS) (\$6-

\$650; 3,200; \$110,511) (Laurence Olivier, Arthur Kennedy). Previous week, \$49,328. Riviera, Detroit.

Last week, \$100,104.

Majority of One. Royal Alexandra (C-RS) (3d wk) (\$550-\$6; 1,525; \$47,285) (Gertrude Berg, Cedric Hardwicke). Previous week, \$37,318 with TG-ATS subscription.

Last week, \$35,917 with TG-ATS subscription.

SPLIT WEEKS

Fiorello. (MC-RS). Previous week, \$52,454, eight-performance split.

Last week, \$44,837 for eight performances: Municipal, Grand Rapids, Monday (24), one, \$7,312 with Broadway Theatre League subscription; Oriental, Milwaukee, Tuesday-Saturday (25-29), seven, \$37,525.

Once Upon a Mattress. (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, \$26,553 with TG-ATS subscription, Playhouse, Wilmington.

Last week, \$44,445 for eight performances: Lafayette, Buffalo Monday (24), two BTL, \$9,695; Capitol, Binghamton, Tuesday (25), one BTL, \$7,650; Rajah, Reading, Wednesday (26), one BTL, \$6,912; Loew's Poli, Worcester, Thursday (27), one BTL, \$7,343; Klein Memorial, Bridgeport, Friday (28), one BTL, \$5,791; Bushnell, Hartford, Saturday (29), two, \$7,054.

Touring Shows

(April 30-May 14)

Becket. Shubert, Philly (1-6, moves to N.Y.).

Bye Bye Birdie. (2d Co.)—Curran, S.F. (1-13).

Call on Kuprin. (tryout)—Forrest, Philly (1-13).

Donnybrook. (tryout)—National, Wash. (1-13).

Fiorello. (2d Co.)—Shrine Mosque, Peoria (30-1); Loew's, Evansville (2); Hartman, Columbus (4-6); RKO Orpheum, Davenport, Ia. (8); Paramount, Waterloo, Ia. (9); Strada, Lincoln, Neb. (10); Music Hall, K.C. (11-13).

Flower Drum Song.—Aud., St. Paul (1-13); Wisconsin Theatre, Milwaukee (1-13).

Gypsy.—Colonial, Boston (1-13).

Hostage.—Geary, S.F. (1-13).

Majority of One.—Aud., Denver (2-5); Biltmore, L.A. (9-13).

Mark Twain Tonight.—Goodman, Chi (1-13).

Merry Widow. (Civic Light Opera Assn.)—Philharmonic, L.A. (1-13).

Miracle Worker. (2d Co.)—Erlanger, Chi (1-13).

Music Man.—Riviera, Det. (1-13).

My Fair Lady. (2d Co.)—Shubert, Boston (1-13).

Once Upon a Mattress.—Loew's, Canton, O. (1); Nixon, Pitt. (2-6); Paramount, Anderson, Ind. (8); Regent, Grand Rapids (9); Otto, Nautilus (10-11); Memorial Hall, Dayton (12-13).

Raisin in the Sun.—Blackstone, Chi (1-13).

Sound of Music. (2d Co.)—Hanna, Cleve. (1-13).

London Shows

(Figures denote opening dates)

Alhambra. R. Court (3-19-61).

Amorous Prawn. Piccadilly (12-8-59).

And Another Thing. Fortune (10-6-60).

Bargain. St. Martin's (1-19-61).

Billy Liar. Cambridge (9-13-60).

Breakfast for Chie. Arts (17-61).

Bride Comes Back. Vaudeville (11-25-60).

Caretaker. Duchess (4-27-60).

Finch. Alibi, Garrick (12-11-60).

Flower Drum Song. Palace (3-24-60).

Gazebo. Savoy (3-24-60).

Glory B. Royal. Stratford, E. (4-3-61).

Irma La Douce. Lyric (7-17-58).

Irregular World. Criterion (4-11-61).

King Kong. Princes (12-23-61).

On Brighter Side. Phoenix (4-12-61).

One Over Eight. Duke York's (5-6-61).

Progress to the Park. Saville (5-3-61).

Rehearsal. Globe (4-5-61).

South. Lyric (4-5-61).

Sparrers Can't Sing. Windham's (3-29-61).

Suzie Wong. Prince Wales (11-7-59).

Tenth Man. Comedy (4-13-61).

Wakefield. Wyke (4-6-61).

Watch It Sailer. Apollo (2-24-60).

West Side Story. Majestic's (12-12-58).

Young in Heart. Vic (12-21-60).

SCHEDULED OPENINGS

Belle. Strand (5-4-61).

Time. Yellow Roses, St. Mart. (5-11-61).

Sound of Music. Palace (5-18-61).

On the Avenue. Queen's (5-18-61).

Bird of Time. Savoy (5-31-61).

Andersonville. Merald (6-6-61).

Finian's Rainbow. Saville (6-8-61).

Company. Closed. Coliseum (3-27-61); closed Saturday (29) after 34 performances.

March. Marceau, Saville (4-7-61); closed Saturday (29) after 24 performances.

Settled Out of Court. Strand (10-19-60); closed Saturday (29) after 258 performances.

SCHEDULED B'WAY FREEMS

Becket. Hudson (5-8-61).

Porgy & Bess. City Center (5-17-61).

Donnybrook. 46th St. (5-18-61).

Kuprin. Broadway (5-25-61).

Pal Joey. City Center (5-31-61).

Bits of London

London, May 2.

The English Stage Co. will appear at three fests this year in France, Holland and Scotland. Edinburgh will see the first performance of Nigel Dennis's "August For The People."

Saul Levitt's "The Andersonville Trial" is the Mermaid's next production. Like all future Mermaid Theatre shows, it will run for only four-and-a-half weeks.

"Gazebo" will fold May 27 at the Savoy Theatre after 474 performances.

Flora Robson's next role will be in Lesley Storm's "Time and Yellow Roses," due May 11 at St. Martin's Theatre.

Hugh Beaumont and Roger L. Stephens will present Arthur Kopit's play "Oh Dad, Poor Dad. Mamma's Hung You in the Closet and I'm Feeling So Sad" in London next fall.

Laughton \$5,100 Solo, Det.

Detroit, May 2.

Charles Laughton's solo show grossed about \$5,100 for one performance at the 1,700-seat Shubert Theatre here last Saturday night (29).

The potential capacity at a \$4.50 top was \$6,000.

'Music Man'

Continued from page 79

road productions, plus other revenue, such as its 40% share, less 10% commissions, of \$1,000,000 paid by Warner Bros. for the film rights. The New York company closed April 15 after a 173-week run. The touring presentation is current at the Riviera Theatre, Detroit.

For the first 13 weeks of 1961, the musical's operating profit on Broadway and the road for \$10,673. The New York company, on twofers during that period, dropped coin on nine of the 13 weeks for an overall operating loss of \$21,629. The situation on the road was the reverse, with the show clearing coin on nine of the 13 weeks for an overall profit of \$32,302.

The grosses were over-quoted by the management for the Broadway company for the weeks ending March 4 and March 11, and for the road troupe for the week ending Jan. 21. The New York grosses, reported in VARIETY as \$32,980 and \$29,730 for the weeks ending March 4 and March 11, were actually \$29,980 and \$27,730, respectively. The gross for the road company in New Orleans the week ending Jan. 21, reported in VARIETY as \$49,546, was actually \$46,546.

Royalties, office expense, the auditing fee and rentals for the Broadway production were waived either fully or partially during February and March. The show, produced by Bloomgarden and Herbert Greene, in association with Frank Productions, Inc., has songs by Meredith Willson, and book by Willson and Franklin Lacey.

'Home'-Pulitzer

Continued from page 79

presentation getting off the hook on its Broadway run is considered unlikely.

However, the payoff potential from subsidiary rights should be enhanced by the prestige identification of the awards. The production's bargaining power in relation to a possible film sale is also likely to be strengthened because of the Pulitzer and Critics Circle recognition. The play marks Mosel's first Broadway production.

The Pulitzer Prize in drama carries a cash award of \$500, with the same amount going to musical winner George Piston for his Symphony No. 7, first performed last Feb. 10 by the Philadelphia Orchestra. Piston previously won a Pulitzer Prize in 1948 for his Symphony 3.

"All the Way Home" is the second Broadway adaptation of a Pulitzer Prize-winning novel to cop the Pulitzer Prize for the stage. The prior winner, in 1950, was "South Pacific," the adaptation by Richard Rodgers, Oscar Hammerstein 2d and Joshua Logan of James A. Michener's 1948 prize-winning book, "Tales of the South Pacific."

B'way Spotty; 'All the Way' \$20,086, 'Far Country' \$31,883, 'Horn' \$27,250, 'SP' \$35,000, 'Lincoln' \$4,482 for 12

Broadway was uneven last week, as business increased for some shows and dropped for others. The sellouts were "Camelot," "Carnival," "Mary, Mary," "Sound of Music" and "Wildcat."

Last week's two openings, the moppet-targeted "Young Abe Lincoln" at the O'Neill Theatre and the City Center revival of "South Pacific" got off to slow starts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Advise and Consent. Cort (D) (24th wk; 188 p) \$7.50; 1,155; \$40,500 (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, \$21,716.

Last week, \$23,927.

All the Way Home. Belasco (D) (22d wk; 173 p) \$6.90-\$7.50; 967; \$38,500. Previous week, \$16,549.

Last week, \$20,086.

Best Man. Morosco (D) (58th wk; 440 p) \$6.90-\$7.50; 999; \$41,000 (Lee Tracy, Frank Lovejoy). Previous week, \$25,310.

Last week, \$24,465.

Big Fish. Little Fish, ANTA (CD) (7th wk; 53 p) \$6.90-\$7.50; 1,185; \$49,178 (Jason Robards, Jr., Hume Cronyn). Previous week, \$23,720.

Frank Overton succeeds Robards next Monday night (8).

Last week, \$20,240.

Bye Bye Birdie. Shubert (MC) (54th wk; 424 p) \$8.60-\$9.40; 1,453; \$61,000. Previous week, \$53,141.

Last week, \$53,668.

Camelot. Majestic (MC) (21st wk; 169 p) \$9.40; 1,626; \$84,000 (Richard Burton, Julie Andrews). Previous week, \$83,613.

Last week, \$83,696 after the deduction of another staggered refund payment.

Carnival. Imperial (MC) (3d wk; 20 p) \$8.60; 1,428; \$65,000 (Anna Maria Albergheiti). Previous week, \$66,648.

Last week, \$66,576.

Come Blow Your Horn. Atkinson (C) (10th wk; 77 p) \$6.90-\$7.50; 1,090; \$43,522. Previous week, \$26,148.

Last week, \$27,250.

Critic's Choice. Barrymore (C) (20th wk; 157 p) \$6.50-\$7.50; 1,067; \$40,000 (Henry Fonda). Previous week, \$20,444.

Last week, \$21,513.

Devil's Advocate. Rose (D) (8th wk; 60 p) \$6.90-\$7.50; 1,162; \$46,045 (Leo Genn, Sam Levene, Edward Mulhare). Previous week, \$27,604.

Last week, \$26,606.

Do Re Mi. St. James (MC) (18th wk; 144 p) \$8.60-\$9.40; 1,615; \$69,500 (Phil Silvers). Previous week, \$69,009.

Last week, \$67,142.

Evening With Mike Nichols and Elaine May. Golden (R) (29th wk; 235 p) \$6.90-\$7.50; 773; \$30,439. Previous week, \$28,315.

Last week, \$26,142.

Far Country. Music Box (D) (4th wk; 31 p) \$6.90-\$7.50; 1,101; \$40,107 (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$33,963.

Last week, \$31,883.

Fiorello. Broadhurst (MC) (74th wk; 588 p) \$8.35-\$9.40; 1,182; \$58,194. Previous week, \$40,591.

Moves following next Saturday (6) night's performance to the Broadway Theatre.

Last week, \$40,531.

Happiest Girl in the World. Beck (MC) (4th wk; 32 p) \$8.60-

\$9.60; 1,280; \$62,805 (Cyril Ritchard). Previous week, \$43,618.

Last week, \$39,355.

Irma La Douce. Plymouth (MC) (31st wk; 244 p) \$8.60; 999; \$48,250 (Elizabeth Seal, Keith Michell). Previous week, \$43,935.

Last week, \$44,510.

Mary, Mary. Hayes (C) (8th wk; 61 p) \$6.90-\$7.50; 1,139; \$43,530 (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, \$42,358 with parties.

Last week, \$42,714 with parties.

Miracle Worker. Playhouse (D) (79th wk; 628 p) \$6.90-\$7.50; 944; \$36,500 (Suzanne Pleshette, Patty Duke). Previous week, \$24,958.

Last week, \$

Off-Broadway Reviews

Continued from page 78

The Decameron

reflects its particular tale. On other occasions the flexibility of the musical styles employed does not seem to hit the mark.

Whether it is the material, Barry Fredrik's elaborate staging or the performers themselves isn't clear, but the actors often seem too eager and tend to overplay their various roles. Louis Edmonds is a competent and likeable comic who participates in many of the scenes, but he seems to be playing the same part, and often playing it very muggedly. Jan Miner is the hostess to whose villa outside Florence the others have escaped to avoid the Plague. She is responsible for large comic portions and often falls into the same facial trap.

Betty McNamara is a bright and vocally-sound asset and Robert Simpson displays a fine tenor. Bob Roman is energetic and competent as a renegade pirate of women and Alice Scott and DeAnn Mears are like participants. Lois Grandi and Frank Piper perform well in a little called "Ballad of Tancred" and Ralph Hoffman, Sally Sewall, Renee Byrns, Richard Paul and George Mammale round out the list of players.

John Conklin's settings and Frank Thompson's costumes are clever and eye-catching and composer Earle's choreography is workable if unexciting. Selma Selma Tamber and William Tarr produced. **Kali.**

The Seven at Dawn

Mordred Seigel, Comedians & Albert French Restaurant presentation of a three-act drama by Louis A. Lipka. Staged by Joseph Beruh; setting and lighting, Boyd Dumrose; costumes, Leo Van Witsen; sound, Gigi Cascio. Features Donald Gantry, Ruth Kaner, Abigail Kellogg, Alan Ansara, Ammon Meskin, Robin Narke, John Anthony Zee. Opened April 17, '61, at the Actor's Playhouse, N.Y.; \$4.50 top weekends, \$4 weekdays.

Seretz Golevin Donald Gantry
Vasily Kashirin Robin Narke
Werner Alan Ansara
Tanya Kovalchuk Ruth Kaner
Mousa Abigail Kellogg
Guards Jo Davies, Tony Bardock
Chief of Police John Anthony Zee
Minister Paul Andor
Mishka Tziganos Ammon Meskin
Ian Vanson Bernard Reed
Prison Guard Richard Dyart
Warden Richard Bowler
Mother Lisa Mirkah
Father Henry Sharp
Anna JoAnne Vallier

The second act of Louis A. Lipka's "The Seven at Dawn" is compelling, fascinating theatre. But the first and last acts dilute rather than strengthen; adding nothing that is essential to the

plot or illuminating about the characters. The evening is therefore a disappointing one, the more so because there is so much that is good in this adaptation of a Leonid Andreyev short story.

Five young revolutionists in Czarist Russia are betrayed by their comrades on the day of a planned assassination, and are sentenced to death. The second act is set in a prison on the evening before the executions. Two murderers are also condemned to die, and the seven prisoners, isolated in separate cells, contemplate the meaning of death and the value of life. Some find that their faiths are strengthened; others realize that their beliefs cannot sustain them in the face of death.

Expertly staged by Joseph Beruh and admirably set and lighted by Boyd Dumrose, the act reaches a shattering climax when the condemned seven are exhilarated by the march music of a passing parade. The effect is not sustained, however. The author has told us what his characters believe, but he does not explain their motivations, and they revert to one-dimensional types. When they go bravely to their deaths, emotional involvement is lacking.

The cast is generally fine. Donald Gantry, as one of the assassins, contributed the evening's best performance. He is moving and truthful in the scene in which his parents visit him for the last time. Excellent also are Ammon Meskin as an animal-like murderer and Bernard Reed as a simple-minded peasant who has killed his master.

Alan Ansara, Robin Narke and Ruth Kaner are fine as three of the conspirators, but are hampered by the lack of depth in their parts. Abigail Kellogg has effective moments as the youngest conspirator, although her voice tends to be monotonously flat.

Leo Van Witsen's costumes and Gigi Cascio's sound effects are right, and Boyd Dumrose's sets and lighting are an asset. **Kenn.**

Moby Dick

John Lotas presentation of solo show, adapted from Herman Melville's novel, performed, adapted and staged by Philip Hanson. Designed by Lee Watson; incidental music, Conrad Susa. Opened April 10, at Madison Ave. Playhouse, N.Y.; \$3.50 top.

Two of the more hazardous theatrical endeavors are adaptations of revered and monumental novels

and one-man dramatic presentations. Both have been accomplished, of course, but the inherent traps have proven more than a match for many others. Even if successful, the chance for a substantial run is greatly minimized by the almost singular draw such presentations offer.

In adapting, performing and staging Herman Melville's sprawling and many-sided "Moby Dick," Philip Hanson has been overcome by "the great white whale" and the magnitude of its story. Instead of choosing a segment from the tale, he tried to telescope the entire novel. By selecting various characters, and using the narrative of Ishmael to link the plot, he attempts to characterize the crew, situation and atmosphere aboard the Piquod. The awesomeness of the voyage and the demonic nature of the mission he illustrates through Ahab.

In all, Hanson attempts to impersonate about 15 of the Melville characters. His only props are a strange stringed instrument, on which he plays occasional sea chanties and sings their lyrics, and a bench and chair. The stage is cloaked in black draperies and he is dressed in black. As a result, the entire burden of the characterization rests on him and, although he creates a captivating carpenter, harpooner, prophet or ship's officer on occasion, the characters are only touched on the surface and the overall effect is diffuse and over-ambitious.

Lee Watson has designed dramatic and effective lighting at the Madison Avenue Playhouse, N.Y., and there is incidental music by Conrad Susa. John Lotas, who has had a successful bout with one-man presentation with his offering of Hal Holbrook's "Mark Twain Tonight," produced. **Kali.**

The Painted Days

Elliot Martin, in association with Sonia Moore, presentation of three-act drama by John Byrne. Staged by Sonia Moore; settings, David Reppa; costumes, Tom Lowenstein. Features Irene Moore, Bill Fletcher, Christopher Cary, Lucille Fenton, Liam Lenihan, Barry Macollum, Barbara Lea, Alan MacAteer, Tom Simcox. Opened April 6, '61, at the Theatre Marquee, N.Y.; \$4.50 top.

Tom Foley Barry Macollum
Bridget Lucille Fenton
Stacy Barbara Lea
Martin Laurey Bill Fletcher
Julia Irene Moore
Tim Laurey Christopher Cary
Gladys O'Dea Liam Lenihan
Dr. Mooney Alan MacAteer
Micko Tom Simcox

Apart from being the only Irish drama around which deals with neither revolt nor religion, John Byrne's "The Painted Days" at the Theatre Marquee, a new play produced earlier this year by the author's Play Guild of Rome, a Rome-

based American theatre group, can claim no distinction.

While provocative thematically, the story of a blind bride who moves into her new husband's household and is received with patronizing pity by his aunt, open dislike by the aunt's daughter, a former mistress of the husband, and sympathy by his brother, lacks dramatic impetus and logical development.

Padded with elaborate scene-setting mood pieces, slice-of-life vignettes and painstakingly-established minor characters, the drama misses where it counts most, and arbitrarily, the focal points get short play.

The bride's decision to have an eye operation is discussed at the significance-level of having her teeth capped, while the husband's opposition to the surgery and her own subsequent disappointment with the visible world, remain cryptically-mentioned, unexplored developments.

As the blind bride, Irene Moore gains over some cloying lines with spirit and individuality. Assisting her are Bill Fletcher, effective as the confused husband, and Christopher Cary, good as the sympathetic brother-in-law. Making her acting debut as the lusty baddie, jazz singer Barbara Lea does reasonably well in the fuzzy and unpleasant part.

Lucille Fenton is a fine hand-wringing mother and Liam Lenihan as the horse doctor makes a good blarney-artist in the drama's humor concession. Contributing good bits in their extraneous parts are Barry Macollum as a chatty villager, Alan MacAteer as doctor and Tom Simcox playing a muscular Dublin man.

Sonia Moore who is co-producer with "The Upsinkable Molly Brown" stage manager Elliot Martin and the leading lady's mother, gave this plodding direction, **Jail.**

Smiling the Boy Fell Dead

Theodore Mann & George Kogel presentation of two-act (16 numbers) musical with book by Ira Wallach; music, David Baker; lyrics, Sheldon Harnick. Produced and directed by Russell Birey. Herbert Senn and Helen Pond; costumes, Theoni V. Aldredge; lighting, David Hays; vocal arrangements, George Kogel. Features: Julian Stein, Features Danny Meehan, Claiborne Cary, Phil Leeds, Lucille Fenton, Hope Macaulay, Warren Wade, Russell Bailey, James Beard, Justine Johnston, Lucinda Abbey, Gino Conforti, Donna Denney, Charles Goff, Joseph Schaeffer, Irene Siegfried. Opened April 19, '61, at the Cherry Lane Theatre, N.Y.; \$4.50 top.

Dean Rigby Charles Goff
Waldo Templeton Danny Meehan
Moysey Man Joseph Schaeffer
Boys Charles Goff, Joseph Schaeffer, Heinz Neumann
Eva Templeton Lucille Fenton
Top Warren Wade
Amanda Gatsby Justine Johnston
Simeon Moodie Phil Leeds
Dorothy Gatsby Claiborne Cary
Martins Charles Goff, Lucinda Abbey
Johnsons Joseph Schaeffer, Heinz Neumann, Dodo Denney, Gino Conforti, Irene Siegfried
Tobias Tyler Ted Benadets
Bandit Joseph Schaeffer
Cop Heinz Neumann
Mrs. Mac Dodo Denney
Amy Graben Dodo Denney
Moving Man Gino Conforti
Miss Peterson Geraine Richards
Miss Edna Littlewood Dodo Denney
Musical numbers: "Song of Greenleaf," "Let's Evolve," "ABC's of Success," "If I Felt Any Younger Today," "More Than Ever Now," "I've Got a Wonderful Future," "Small Town," "Hereditarily Environment," "Gatsby Bridge March," "World to Win," "Wonderful Machine," "Temperance," "Polka," "Daydreams," "Dear Old Dad," "Me and Dorothea," "Two by Two."

Persistence is the keynote of "Smiling the Boy Fell Dead." At the Cherry Lane Theatre, the musical is an occasionally sprightly, often labored tale of the eventual rewards of stout heart and hard labor, a la Horatio Alger.

There are times when its spoofing is delightful, particularly when Phil Leeds is revelling in his villainy, but all too often the kidding turns against itself and it becomes difficult to tell at whose expense the jokes are being made. The naïveté of the characters is so sweet and innocent that eventually the villain becomes the favorite.

A unifying hand appears lacking to solidify and organize the show around one sound area. The helter-skelter staging, full of amusing notions, doesn't gather together the loosely-woven strands of Ira Wallach's book, with the result that the show's point of view is rarely established and so pokes at its period, style and the Alger-type theme itself are all raveled together with no particular objectivity. A spotty production is the result.

Sheldon Harnick, who has been represented on Broadway with the lyrics to "Fiorello" and "Tenderloin," has written bright vordage to accompany David Baker's pleasant music. They have composed

appealing love duets in "Two by Two" and "World To Win." Light comedy numbers in "Hereditarily Environment" and "Dear Old Dad," and a pleasant love song in "More Than Ever Now." Julian Stein's arrangements and musical direction treated them stylishly.

Danny Meehan is sometimes a bit over-zealous as the true-blue kid who gives up his raucous college life for one of honest and hard work to recoup the family's lost riches by building a machine from blueprints left by his apparently defunct father. He's often so engrossed in his irritating, but he's essentially likeable all the same. Claiborne Cary is his ever-faithful girl with a pretty face, happy voice and boundless energy, and Louise Larabee is his courageous mother.

Leeds is as charming and oily a villain as ever swindled a hero, and Joseph Macaulay has some good bits as a family lawyer. Warren Wade is lively, if sometimes mumbly, as a local roustabout and Russell Bailey is okay as the squire who is also cooked. Dodo Denney has a good bit as an old lady our hero helped across a street she didn't intend to cross and Justine Johnston is exuberant as the seer's wife.

Bright and colorful settings, constantly flopping up and down from the flies, have been created by Herbert Senn and Helen Pond. Theoni V. Aldredge has provided decorative costumes and David Hays has designed cheerful lighting. **Kali.**

The Magnificent Hugo

Cornelius Productions, in association with Albert Penn, representation of three-act comedy by Walter Hasenclever, adapted by Louis S. Baradoly. Staged by Shevwood Arthur, designed by Richard Casper. Features: Michael Shilto, Elizabeth Hubbard, Patrick Waddingford, Margaret Braidwood, William Whitman, Peter Bosche, Sam Lloyd, Dona Marans. Opened April 7, '61, at the Comedy Theatre, N.Y.; \$4.50 top.

Aline Dona Marans
Lisa Compass Elizabeth Hubbard
Mme. Compass Margaret Braidwood
Harry Hope Patrick Waddingford
Louis Compass Patrick Waddingford
Hester Edgar Hess
Rasper Peter Bosche
Hans Mobius Michael Shilto
Von Spiegel Sam Lloyd
Policeman Fret Heidemann
Mrs. Hope Sylvia Mann
Linda Ramos Jeannie Herick
Mme. Delubrio Jety Herick
Mrs. Waddingford Gertrude Sonnenschein
Gertrude Sonnenschein Deborah Date

The presentation of "The Magnificent Hugo" opened a new off-Broadway house, the Comedy Theatre, formerly the Finch College Theatre. The play is a not-so-comic adaptation by Louise S. Baradoly, based on Walter Hasenclever's 1927 German comedy, "Ein Besserer Herr." It was done in 1937 as "The Man of Distinction," at the Edinburgh Festival.

Although it has occasional funny bits, "Hugo" is little more than a drawn-out situation comedy of vintage style. It is a predictable, mild story of a rich man's daughter who decides to advertise for a husband because the eligible boys she knows don't appeal to her. Her catch is a supposedly charming and irresistible bounder who has made a business out of wooing local women.

The first disappointment is that, at least as played by Michael Shilto, he turns out to be a bore who falls instantly in love with the girl and, for no apparent reason, confesses all and gives up his "business" to wed her. Presumably he is motivated by the fact that he has struck it rich at last, but that's not clarified.

The girl's brother decides to marry the family's scatter-brained maid. There's the bounder's male secretary, who ends up with one of his boss' "clients," plus such secondary figures as the girl's efficient-business-man type father, his empty-headed wife, and an unfunny private detective, plus several minor-part "clients."

Under Sherwood Arthur's uninteresting direction, the characters remain transparent. Elizabeth Hubbard is pleasant as the girl and William Whitman is limber and mumbly as her brother. Margaret Braidwood is hard to take as the mother and Patrick Waddingford is an okay if stiff father. Dona Marans is acceptable as the maid, Peter Bosche is a credible assistant to the cad and Sam Lloyd overdoes as the private eye. **Kali.**

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PLAZA 1-3434

Columbia Artists Management Inc.

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under the direction of

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and

Ronald A. Wilford

The new division, which will be known as "Fox and Wilford", will act as tour management for legitimate theatre productions and will manage a selected group of concert and theatre personalities.

Fox and Wilford, in addition to Charles K. Jones, will continue as officers of Broadway Theatre Alliance, Inc., Columbia's theatrical subsidiary, through the 1961-1962 Season.

CAMI Building, 165 West 57th Street, New York 19, N. Y.
Circle 7-6900

Nice While It Lasts

That record-breaking \$100,104 gross for "Becket" last week at the O'Keefe Center, Toronto, stemmed from a suggestion to the show's producer, David Merrick, from Alexander H. Cohen, who books the theatre.

At lunch several months ago, Cohen broached the idea of Merrick sending the Laurence Olivier-starrer on a post-Broadway tour of five or six weeks, playing single-week stands in key cities having large capacity houses. Merrick persuaded the British star to do the limited road trip, with the result that the Jean Anouilh drama will probably return to New York in the black for its three-week repeat stand at the Hudson Theatre, starting next Monday (8).

The grosses for the tour to date have been \$61,007 at the Shubert, Boston; \$82,371 at the National, Washington; \$49,328 at the Riviera, Detroit, and last week's whopper at the O'Keefe. The operating net on the four weeks is figured to have been about \$60,000, including an estimated \$40,000 last week. The play is expected to mop up in its final road stand this week at the Shubert, Philadelphia.

'Becket' Got 37½G On Quinn's Exit

The David Merrick production of "Becket" was paid \$37,500 for releasing Anthony Quinn from his costarring assignment opposite Laurence Olivier. Quinn withdrew from the cast of the current touring presentation March 25, at the end of its 25-week Broadway run. He left to undertake a role in the Dino de Laurentiis film production of "Barabbas," now shooting in Italy for Columbia release.

Quinn's exit from the Jean Anouilh drama, which Lucienne Hill translated, was followed by a change in the two major roles. Olivier, who had been playing the title character, switched to the Quinn-originated part of the King. The title role was taken over for the road by Arthur Kennedy, who's been costarring with Olivier. The tour ends May 6 in Philadelphia and will be followed by a three-week return stand at the Hudson Theatre, N. Y., beginning next Monday (8).

The production, which had a \$73,301 deficit on its \$162,000 investment as of last Feb. 25, is figured likely to have a profit by the time it closes. That's indicated by the bullish business on the touring dates played thus far. As of Feb. 25, the backers had been repaid \$67,500 of their investment. The production grossed a sensational \$100,104 last week in Toronto.

"Becket," which was on twofers the last two months of its Broadway run, transferred last Dec. 21 from the St. James Theatre to the Royale Theatre, with the production shelling out \$12,229 in moving costs.

Amsterdam, Philharmonic Tooters Hobnob Afloat

Members of the Concertgebouw Orchestra of Amsterdam and the N. Y. Philharmonic got acquainted recently on a boat trip around Manhattan. They were guests of Columbia Artists Management, Inc., which toured the Philharmonic cross-country last summer and is now touring the Amsterdam orch, which played a recent date at Carnegie Hall, N. Y.

About 250 took the boat trip.

Off-Broadway Shows

(Figures denote opening dates)

American Dream, York (4-24-61)
American Savoyards, Mews (4-27-61)
Balcony, Circle in Square (3-30-61)
Call Me, 1 Sheridan Sq. (3-31-61); closes Sunday (7) after 110 performances.
Connection, Living Theatre (Rep) (7-15-59)
Death of Beale, York (3-31-61)
Decameron, E. 74th St. (4-12-61)
Evenings With Chekhov, Key (4-20-61)
Fantasies, Sullivan St. (5-3-60)
Gallows Humor, Gramercy Arts (4-18-61)
Hedda Gabler, 4th St. (11-9-60)
Hobo, Gate (4-10-61)
Jungle Cities, Living (Rep) (12-20-60)
King Dark Chamber, Jan Hus (2-9-61)
Krapp's & Zoo, Cricket (4-14-60)
Ladies Night, Eleanor Gould (3-21-61)
Leave It to Jane, Sheridan Sq. (3-25-59)
Mary Sunshine, Orpheum (11-18-59)
Philoktetes, 1 Sheridan Square (4-24-61)
Premise, Premise (11-22-60)
Roots, Mayfair (3-6-61); closes Saturday (6)
Seven At Dawn, Actors (4-17-61)
Smiling Boy, Cherry Lane (4-19-61)
Steward Prunes, Showplace (12-14-60)
Threepenny Opera, de Lys (9-20-55)
Under Milk Wood, Circle (3-29-61)
Worm Horseradish, Maidman (3-13-61)

SCHEDULED OPENINGS
Tattooed Countess, Barbizon (5-3-61)
Blacks, St. Marks (5-4-61)
Evening With Gypsy, Mayfair (5-8-61)
Meet Peter Grant, Folklife (5-10-61)
Many Loves, Living Theatre (5-10-61)
Piece of Noon, Marquee (5-30-61)

CLOSED

Happy As Larry, Martinique (4-25-61); closed Sunday (30) after 7 performances.
O, Oysters, Village Gate (1-30-61); closed April 18 after 104 performances.
Painted Days, Marquee (4-8-61); closed Sunday (30) after 28 performances.

Toledo Strawhat Dark

Toledo, May 2.

The Toledo Summer Theatre Associates has decided it will not present a summer legit season this year.

Plays were presented the last several seasons in the Zoo Indoor Theatre, but business was poor.

A. J. Lerner on France: Logic Hits Musical Play; Works on Chanel's Biog

Paris, May 2.

In an interview in a Parisian paper Alan Jay Lerner opined that the French do not like stage musicals, in fact he thinks they do not even like music. This is due to the fact that they do not distinguish between musical plays and operettas. However, the recent fine reviews and biz of the visiting Yank "West Side Story" company is somewhat heartening but it seems to be the exception that proves the rule.

Lerner thinks that translating a person into music and lyrics is too much for French logic. He is presently working on a musical based on the life of the French fashion designer Coco Chanel. However, he does not think it will ever play Paris, or, if it does, be a hit. Though she is known here, where-as she is mainly the name of a perfume in the U.S., he feels the Yank idiom of the musical would still find it hard going here. His "Gigi," though based on a French novel and with French players, did not go either.

Lerner, however, likes being in a country where none of his shows is playing. He and new composer-collaborator Richard Rodgers will spend some time with Miss Chanel in Paris, as did Frederick Brisson earlier. Lerner also believes the literacy of many Yank musicals may make them difficult to translate. He thinks French is just not a good poetic or rhyming language.

Hobgood Taking Leave From Catawba College

Salisbury, N. C., May 2.

Burnett M. Hobgood, professor of Drama and Speech and director of the Blue Masque drama society at Catawba College, has been granted a leave of absence beginning at the close of college this year to pursue graduate studies on his doctorate degree at Cornell Univ. and to direct a new major outdoor drama in Louisville.

The new drama is "Bound for Kentucky," by Kermit Hunter. Both Hobgood and his wife, Jane Bishop Hobgood, are Kentuckians.

Puerto Rico

Continued from page 79

division or AAAA conferred in San Juan with PRAAT officials. The result was the existing temporary agreements.

PRAAT has asked for a separate charter from the AFL-CIO, enabling it to bypass dealings with state-side unions. It is felt by labor observers here that the parent organization will not risk offending the entrenched New York unions with such a tactic.

Benitez said recently that he neither supports nor opposes the PRAAT proposal, but revealed that he thinks PRAAT can maintain its identity as an advisory council even if it affiliates with mainland unions. Jose Torres Martino, president of PRAAT, has resisted what he termed the "fractioning" of PRAAT. He contends his union must hold together because of its relatively small membership.

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads and a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the management, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N.Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six female singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 29, ethereal, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40's; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert

Lantz (745 Fifth Ave., N.Y.; EL 5-0366). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Monty Shaff, above address. Auditions for singers: Equity call next Tuesday (9), men, at 10 a.m.-1 p.m. and girls, at 2-5 p.m.; open call femmes next Thursday (11), at 11 a.m. and open call men next Friday (12), at 11 a.m. all calls at Golden Theatre (232 W. 45th St., N.Y.).

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleeker St., N.Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro character comedian, 60s; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, baritone; male and femme, Negro and white singers and dancers, some for small comedy roles. Mail photos and resumes c/o Sidney Eden, above address. Don't phone, auditions will be held in the near future.

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N.Y.; PL 8-2845). Auditions for male dancers, 5 feet, 8 inches tall, tomorrow (Thurs.), at 1:30 p.m., at Mark Hellinger Theatre (237 W. 51st St., N.Y.). See also touring notice.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts:

man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Young Abe Lincoln" (MC). Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N.Y.; CI 5-6400). Auditions for male and femme singer-actors as replacements, Friday (5), at 1-2:30 p.m., at the Eugene O'Neill Theatre (230 W. 49th St., N.Y.).

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Natt Greenblatt, 10 Fifth Ave., N.Y. or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; lovable, comic; woman, 40's, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric; character woman, flamboyant; man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompous, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"4th Avenue North" (R). Producer, Shippin Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; beautiful, dark-eyed femme dancer. Mail photos and resumes c/o Geer, rm. 803, above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleeker St., N.Y.; LF 3-5020). Part available for man, 35-45, Irish. Smooth con man, sing and dance. Mail photos and resumes, above address.

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for several tiny, Negro and white non-Equity boys, 7-10. For appointment call casting director Rose Sultan, 2-4 p.m., above number.

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for several men, 65, for small roles. For interview appoint-

ment call Rose Sultan, above number.

OUT OF TOWN

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20's, imaginative, facile actresses to work in an improvisational group. Companies are being formed for the Coast and N.Y., as well as Chi.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises, Inc., 43 W. 54th St., N.Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N.Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BEVERLY, MASS.

North Shore Music Theatre. Producer, Stephen Slane (Box 62, Beverly, Mass.; WA 8-8220). Auditions Saturday (6) for men singers, 12:30 p.m.; femme singers, 1 p.m.; girl dancers, 2 p.m., all at Showcase Studios (950 Eighth Ave., N.Y.).

BRADDOCK HEIGHTS, MD. Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Season opens June 20.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N.Y.; AL 5-8053). Parts available for male and femme musical principals and apprentices. Mail photos and resumes to above address. New York auditions currently being held through agents only.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c/o Corning Theatre, Houghton Park, Box 51, Corning, N.Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c/o Richard Flusser (550 Fifth Ave., N.Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

DAYTON, OHIO

Dayton Summer Theatre. Choreographer, Ethel Martin (c/o Dance Players Studio, 1233 Sixth Ave., N.Y.). Auditions for dancers, tomorrow (Thurs.), girls at 11 a.m. and men at 12 noon, at above address.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N.Y. auditions will be held April 20-21, by appointment only.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and female featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

NANTUCKET, MASS.

Straight Wharf Playhouse. Producer, John Mitchell (418 W. 42d St., N.Y.; LO 4-6627). Parts available for several male apprentices. Mail photos and resumes c/o Frank Rowley, above address. Season runs July 3-Aug. 26.

PALM BEACH, FLA.

West Palm Beach Music Carnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethel R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes be-

ing accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N.Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

THOMPSON, CONN.

Quadie Summer Playhouse. Managing director, Alan James, in association with Paul Porter & Andrew Carrington (1271 First Ave., N.Y.). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o James, above address.

TRAVERSE CITY, MICH.

Cherry Courthouse Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 28, Ohio; TR 1-0049). Parts available for leading men, 30-40; character woman with second woman range. Mail photos and resumes c/o producer, above address.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse (1860 Broadway, N.Y.; JU 7-6550). All parts available for the national company which is scheduled to begin in Sept. Mail photos and resumes c/o above address.

"Flower Drum Song" (MC). Producer, Lenny Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Parts available for Juanita Hall part, young male oriental, Dr. Lee, Dr. Fong, Madame Fong. Mail photos and resumes to Jack c/o above address. Show will tour the straw-hats this summer.

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N.Y.; PL 8-2845). Audition tomorrow (Thurs.) for understudy to femme lead, at 12 noon and for girl dancers, at 3:30 p.m., at Hellinger Theatre (237 W. 51st St., N.Y.). See also Broadway notice.

"Musie Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

SHOWS IN REHEARSAL

BROADWAY

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (c/o Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000).

"Porgy and Bess" (MD). Producer, City Center Light Opera Co. (130 W. 56th St., N.Y.; JU 6-2828).

OFF-BROADWAY

"A Piece of Noon" (D). Producers, Mary Jordan & Sam Silverberg (21 E. 63d St., N.Y.; TE 8-5180).

STOCK

"Macbeth" & "As You Like It." Producer, American Shakespeare Festival (Stratford, Conn.).

Industrial

Oldsmobile Show. Producer, D. P. Brothers & Co. (720 Fifth Ave., N.Y.; CO 5-1004). Auditions for singers: men, today (Wed.) 10 a.m.-1 p.m. and 2-4 p.m.; girls, tomorrow (Thurs.), same schedule as for men, both at Steinway Hall (111 W. 57th St., N.Y.; 3d floor).

Miscellaneous

Silver Studios. (231 W. 54th St., N.Y.; PL 7-7338). Seeking girl, 5-7, who looks like Jacqueline Kennedy, to be photographed for a national advertising campaign for kiddie products. Contact Amy Ardrey, above address.

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D.C. Who's Who

Fresh off the press late last week was the 1961 edition of the Congressional Directory, most important book published once a year by the Government in Washington. It's the first complete listing in book form of all key officials on the Kennedy federal team. Also, the volume updates who's who among Congress, the U.S. diplomatic corps abroad and the foreign diplomatic corps in Washington, correspondents of all media accredited to cover Congress, the judiciary, etc.

The book normally is published in February but was delayed this year because of the change in Administrations in D.C.

Inspired Title

Hollywood ivy-league scribbler Manly Manheim is doing a "wild" book which he's calling "What Are You A Nut Or Something?"

Title was born of the author giving his brother the idea and the brother exclaimed, "What are you, eh?"

Gingrich's Expanded Duties

John Swart, president of E-quire Inc., has named Fred Gingrich senior vicepresident in charge of the three publishing divisions of E-quire Inc. These include E-quire, Coronet and Gentlemen's Quarterly magazines. Gingrich continues to hold the titles of publisher and editor of E-quire magazine, in addition to his new duties.

E-quire Inc.'s diversification into educational films, floodlight manufacturing, stamp catalog and album publication, etc., has necessitated a divisional setup.

Gingrich will be proposed for the board of directors at the annual stockholders' meeting in June.

Macfadden Takes Over Hillman

Macfadden Publications, recently bought out by Gerald A. Bartel, has purchased Pageant mag and Hillman paperback book line for a reported \$2,000,000. New owners say Pageant, which has a new stand circulation of more than 500,000, will apply for membership in Audit Bureau of Circulations.

Paperback line, in state of suspension recently, will be built into a prestige imprint, according to Macfadden's vicepres and general manager Frederick A. Klein.

Understood part of the deal called for retaining of Pageant editorial staff. Hillman book personnel had been honed down due to the inactivity.

Hilda Lindley's Shift

Exiting Bernard Geis Associates with a big p.r. hoopla for "Harpo Speaks!", Hilda Lindley's new association with Harcourt, Brace & World will be overall chief of the department, in addition to handling subsidiary rights. Succeeding her as p.r. at Geis is her aide, Letty Cotton.

Mrs. Lindley, in turn, will have Mildred Salivar, longtime p.r. at Harcourt, Brace, continuing in that

Publishing Stocks

(As of May 2, 1961, closing)

| | |
|------------------------|--------|
| Allan & Bacon (OC) | 40 |
| American Book (AS) | 71 1/2 |
| Book of Month (NY) | 31 3/4 |
| Conde Nast (NY) | 14 |
| Crowell-Collier (NY) | 41 1/2 |
| Curtis Pub. Co. (NY) | 12 3/4 |
| Grolier (OC) | 60 |
| Harc't Brace (OC) | 43 |
| Hearst (OC) | 10 1/2 |
| Holt, R & W (NY) | 63 1/2 |
| L.A. Times Mirror (OC) | 47 |
| Macfadden (AS) | 16 |
| McCall (NY) | 52 |
| McGraw-Hill (NY) | 34 3/4 |
| New Yorker (OC) | 115 |
| Pocket Books (OC) | 39 |
| Prentice Hall (AS) | 42 1/2 |
| Ran'm House (OC) | 41 |
| Scott Foresman (OC) | 29 1/2 |
| Time Inc. (OC) | 94 |
| H. W. Sams (OC) | 49 1/2 |
| Western Pub. Co. (OC) | 76 1/2 |

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post, and Aline Toomey in charge of advertising. She makes the switch May 8 after a brief holiday in the Bahamas.

Dryfoos' Credo

New president-publisher of the N. Y. Times, Orvil E. Dryfoos (father-in-law Arthur Hays Sulzberger now only retains the board chairmanship) expressed his editorial credo in the lead editorial in the April 26 issue. He was also greeted with a labor crisis because of a printer's dismissal which not only delayed the Times four hours (and cost it many pages of advertising and news) but also slowed publication schedules of the three other a.m. dailies. It was resolved when the case went to arbitration.

Dryfoos' editorial statement read, "I assume the duties as publisher of the N. Y. Times keenly aware of the great responsibilities inherent in serving this newspaper which is dedicated to the principles

of Adolph S. Ochs—principles which have been carried forward with such distinction by Arthur Hays Sulzberger—to give the news impartially, without fear or favor, regardless of any party, sect or interest involved."

"This is the 20th year I have had the privilege of working closely with Mr. Sulzberger, whose devotion to the concept of a free and responsible press has been and will continue to be an inspiration. I pledge that my associates and I will maintain vigilantly the high standards set by our predecessors."

CHATTER

Joe Heaphy is back at the old stand, his "Thinking Out Loud" column on the Ansonia (Conn.) Evening Sentinel, covering the New Haven tryouts etc. He went into the advertising business for five months and couldn't stand it. As he puts it, "Walter Hovey once said that if a man could stand

being out of the newspaper business he didn't deserve being in it." That was the convincer.

The Kansas City Star is giving up publishing the daily serial story, with the final installment of Paul Horgan's "A Distant Trumpet," and instead will use the approximately two columns of space for expanded presentation of syndicated columnists and other features, including special articles from its Washington correspondents, John Cauley and Jack Williams. Younger readers showing a decreasing interest in the daily fiction feature is the reason given by Richard B. Faler, head of the editorial department.

Leo S. Levy, 75, managing editor of the Oakland Tribune for 46 years, died April 22 at Orinda, Cal. A native of Virginia City, Nev., Levy worked for the Territorial Enterprise there, the Reno American and the Nevada State Journal in Reno, graduated from Stanford

In 1908, and in 1910 went to work for the Oakland Tribune, moving from drama critic to city editor and, in 1915, when Joseph R. Knowland took over the paper, becoming managing editor. Wife and son survive.

Freelance writers Michael Sheridan and Elsie Lee Sheridan, both of 16 West 75th St., New York, filed voluntary bankruptcy petitions. Former listed liabilities of \$25,092 and assets of \$322. Mrs. Sheridan's debts total \$10,612 and assets are \$557.

Beth Brown, author of a forthcoming anthology for Harper & Bros. titled "Wonderful World of Dogs," is scripting a Decatur film of the same name. Based on the book, which she will also narrate. Another of her books, "Universal Station," is the basis of a radio show, "The Miracle of Your Life" which Nat Gold is producing for Goodman Productions, with Dwight Wiese as co-producer.

RAY BRADBURY—"It is rare to find a film critic who tempers his criticism with love. I prefer reading Stanley Kauffmann's motion picture writings in The New Republic because I believe he has a great and firm affection for the medium that has too often been attacked by snobs and cynics. In America, there is no other like him."

ERIC BENTLEY—"At any one time, there are a few people who write entertainingly about the theater. Robert Brustein in The New Republic is one of these. The number of people in America who also write thoughtfully about the theater is seldom higher than three. Robert Brustein is one of these today."

GILBERT SELDES—"Robert Brustein is the best man now writing dramatic criticism."

THOMAS HART BENTON—"The function of an art critic is not, in my view, to set up definitive judgments about art, but to stimulate thinking about it. Frank Getlein in The New Republic has done just that for me."

GEORGIA O'KEEFE—"I always look for what Frank Getlein writes on art. He states clearly and simply what he thinks about what he has looked at and I find it a pleasure to read what he has to say. I looked over a stack of old New Republics a few days ago and was amused and surprised to see how many I found opened to the Getlein page."

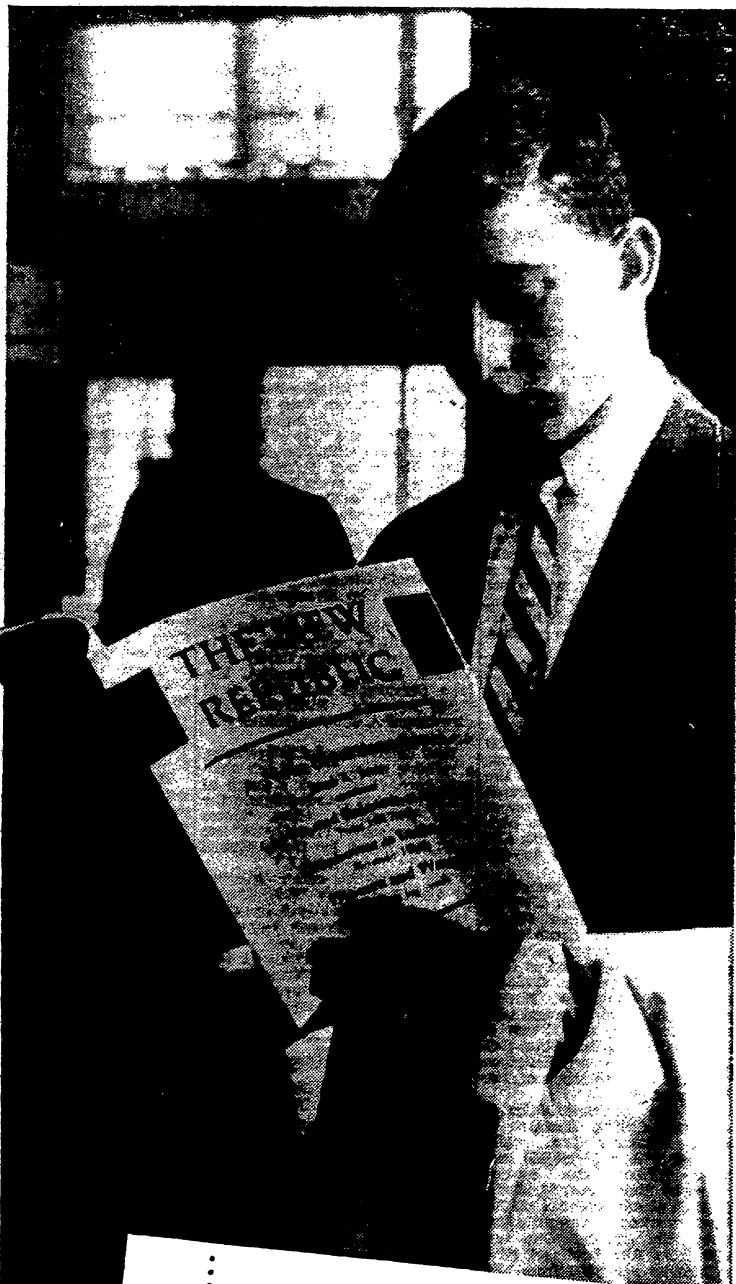
WILLIAM S. WHITE—"As a journalist I consider The New Republic must reading not only for my profession but for all people really interested in public affairs."

STEWART UDALL, Secretary of the Interior—"For years I have counted on The New Republic for ideas, for fresh and candid comment. I still do."

WALTER LIPPMANN—"The New Republic is growing in excellence and becoming a very necessary magazine to read."

KAY BOYLE—"I do not remember any film review of Stanley Kauffmann's which has not interested and impressed me...He is one of my great enthusiasms."

Other NEW REPUBLIC "regulars" (in addition to Stanley Kauffmann, Frank Getlein and Robert Brustein) Feiffer, Mauldin, Robert Osborn, Gerald W. Johnson, John Cogley, B. H. Haggins.



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V-3

Broadway

Irving Berlin's 73d birthday next week.

Bill Lewis, ex-Schenley's, now a limited partner in the brokerage house of Rittmeyer, Volsin & Co. George Freedley, curator of the Theatre Collection at the N.Y. Public Library, just marked his 31st anniversary there.

Joe Freeman of VARIETY jetting to Dallas today (Wed.) to visit his brother Charlie, former RKO booker and now with Interstate.

Mac Brown is from the New York for talks with Theatre Guild executives about a production of his play, "Zed Bless Our Bank."

Music publisher Irving Mills in from the Coast on a week's quickie while brother Jack Mills is overseas on his annual European tour.

Second-floor room of the Hotel St. Regis, formerly housing a brokerage, becomes the Versailles Room, geared for private parties up to 150 capacity.

Doris Susan Leventhal, daughter of the late Jacob Frank Leventhal, a pioneer researcher in animated-cartoon and three-dimensional motion pictures, now a Radcliffe senior, engaged to Richard Paul Taub.

Ginny Tiu, the five-year old Chinese charmer publicized by George Moline, got a Page One Ball kudo Friday '28 at the Astor, per N. Y. Newspaper Guild Club. Moline in town, natch. Jimmy Durante was to have been present, too, but succumbed to an opportunity to belatedly honeymoon in Italy instead.

Publisher Bernard Geis' cocktail party at the Algonquin Hotel for Harpo Marx last week, in connection with the silent frere's autobiog, "Harpo Speaks!", was more than a literati turnout—it was a lively arts event. The original Algonquin Round Table set, top columnists, tv and newsteels, made for extraordinary traffic at the West 44th St. hostelry.

Mayfair Bldg. on 47th and 7th, housing the DeMille (nee Mayfair) Theatre sold to First Republic Corp. which will modernize the building. Webb & Knapp's Zeckendorf Hotels Corp. sold its 97-year leasehold on the Taft Hotel to a really investing syndicate which paid \$3,450,000. Taft is a 20-story structure of 1,431 rooms. The Plymouth is another Times Sq. hoteler (400 rooms) which has effected a long-term lease with a new group.

Mayor Wagner, despite his convalescence, made an appearance for old friend Harry E. Gould, president of the Grand Central Hospital, at the annual dinner Saturday (29), which realized \$150,000 for the institution. Danny Thomas, also as a special courtesy to the industrialist-showman who heads the hospital, was conveyed across town from the Statler to the Waldorf-Astoria (in company with Abe Lastfogel) as a gesture to the affair.

Charles Columbus completes the cycle as he assumes his new post as host of the Hotel Plaza's Rendez-Vous Room. Some years back, as a professional ballroomologist with partners such as Harriet Hoxter, Florence O'Denis-hawn and Constance Binney among others, he also teamed with Harriett Caperton, and it was at the Plaza's Persian Room that Columbus & Caperton were longtime headliners in the tradition of The DeMarcos et al.

MCA board chairman Jules C. Stein's pet charity, Research to Prevent Blindness Inc., which kicked off with a \$1,000,000 contribution from the agency, matched by Stein's own \$1,000,000 and which already exceeds \$2,500,000, was marked by two gifts that pleased him unduly. One was \$1,000 from Abe Lastfogel (William Morris) and \$500 from Milt Krasny (GAC), the two largest competitive agencies. Also, last Wednesday '26, which marked Stein's 65th birthday and occasioned this charity, saw MCA Inc. stock closing at 63 1/4, by coincidence. It's not its highest.

Minneapolis

By Bob Rees

(4009 X-Rays Ave. So., WA 6-6955)

Flame Cafe has Leon McAliff band this week.

Theatre in Round Players offering comedy, "Tunnel of Love," May 4-8.

Roadshow company of "Flower Drum Song" to play St. Paul Auditorium week of May 1.

Minneapolis Repertory Theatre

offering Christopher Fry comedy, "Lady's Not for Burning." Chelsea opened two-week stint at Radisson Hotel Flame Room last week.

Israeli singers Ben and Adam and comic Adam Keeso open nine-day date at Padded Cell Friday (5). Freddie's bringing back Irwin Corey for nine-day stay starting Thursday (4). Singer Tad Aubrey also on bill.

Variety club chief Barker Tom Burke to present honorary plaque to Danny Thomas Friday (5). Thomas here to appear at dinner for benefit of ALSAC campaign.

Four orcs including Minneapolis Symphony participated in gala Symphony ball in Radisson Hotel Saturday (29). Playing for dancing were bands of Tex Beneke, Doc Evans and Georgie Hormel.

Paris

By Gene Moskowitz

(66 Ave Breteuil; SUF. 5920)

Raoul Levy back from his Hollywood Oscar looksee.

Maurice Ronet gets the part of an Arabian sheik in Sam Spiegel's "Lawrence of Arabia."

French cinematographer Jean Burgeon signed by Darryl Zanuck for his "Longest Day" (20th).

French producer Gilbert De Goldschmidt bought film rights to Maurice Rchims' "The Hand."

Don Heller, of the "West Side Story" company, singing after shows at nitery Chez Nancy Holloway.

Sherry Young, Yank dancer topper at the Folies-Bergere, doubling as singer at nitery's La Grande Severine.

First pic of Jacques Demy, "Lola," winning the Crystal Star offered by French Film Academy for best French pict of the year.

After starring in "Famous Loves," "Warrior's Rest" and "Private Life," Brigitte Bardot announced a vacation from filmmaking. She's done this before.

Rene Clement's "Joy of Living," made in Italy with French player Alain Delon and Polish actress Barbara Lass, probably will be shown at Cannes Fest in an out-of-competition spot.

Press people here gave their Prix Orange, for the most cooperative show biz personages, to actresses Annie Girardot, actor Michel Simon and film director Francois Truffaut.

French pic, "Rape of the Sabinas," will be made here and in Yugoslavia. Martine Carol, Jean Marais, Sylvana Pampanini, Mylene Demongeot and Folco Lulli listed as stars. Richard Pottier directs and Alexandre Salkind produces.

Now Brigitte Bardot is becoming a rallying point for anti left students here. Last week a group of leftist students paraded before the Paris University yelling "Down With Kennedy," "Vive Castro" etc. and the retort by those against them was "Vive Bardot."

Eric Hawkins, editor emeritus of the Paris New York Herald Tribune, promoted to the rank of Officer in the French Legion of Honor. Hawkins became managing editor of the Tribune in 1924 and then reactivated it again after the last war. He was named editor emeritus last year after 46 years with pper.

Miami Beach

By Larry Solloway

(555 S. Shore Dr.; UNion 5-5389)

Gold Coast Agency and Selma Marlowe offices merged.

Jerry Grand, ex-partner in the Gold Coast agency, now on his own.

Ben Novack of the Font planning a reopening of the LaRonde late in June with middle-cost topliner and supporting acts.

Jerry Berger, producer of local industrial shows, is co-ordinator of the upcoming Miss Universe contest to be staged here.

Danny Kaye and Joan Crawford head the showbiz toppers at the Variety Tent's International conclave at the Fontainebleau last week.

Marion Colby held up bookings until mid-May to work on current conciliant campaign for husband Judge Bernard Frank, a longtime incumbent. She then heads for Houston and date there.

Fight by Miami Beach, Surfside, Bay and Bal Harbour—all oceanfront communities—to become separate county in breakaway from Dade (Miami), now being backed by \$30,000 fee to the offices of ex-Gov. Millard Caldwell to draft a bill and get lobbyists.

London

(HYDe Park 4561/2/3)

Sophie Tucker does this week for a cabaret stint at the Talk of the Town.

Ruby Murray, back from South African tour, opened engagement in Belfast last week.

Alan Jay Lerner here for fourth birthday party of "My Fair Lady" at Drury Lane this week.

Terry-Thomas left London to star in his first Hollywood picture, "Bachelor Flat," for 20th-Fox.

A party of 48 German exhibitors were guests of the Rank Organization during recent visit here.

Esther Harris, chief of Trailer Productions at National Screen Service, off on a fact-finding tour to N.Y. and Hollywood.

Clarissa Stolz, actress daughter of Viennese composer Robert Stolz, signed for a lead in upcoming BBC-TV series, "Magnolia Street."

Maggie Sarragne due for a return date at the Society, starting May 8. She will be coming in from Egypt where she has been appearing at the Nile Hilton.

Michael Forster, boss of Forster-Stokel Associates, planned out for N.Y. over the weekend to confab with Mark Robson on promotion of the upcoming production of "The Inspector."

Frankfurt

By Hazel Guild

(2 Fuerstenbergerstrasse; 595751)

Ingrid Bergman and husband Lars Schmidt here to arrange a German production of "My Fair Lady."

Kurt Hoffman pic, "Wir Wunderkinder" (Aren't We Wonderful?), banned by the Portuguese censor in Lisbon.

German actress Sabine Sinjen set for two French films, one as co-partner with Jacques Charrier and the other with Robert Hossein.

Netherlands Ballet Company set for performances in city's Grosses Haus and also in Cologne, under the American impresario Mrs. Eva Maze.

German television has sent a camera team around the world for a new series titled "New Home Overseas," about the fate and fortunes of German immigrants.

"Die Nibelungen" (The Nibelungen) planned as a giant film project by CCC in Germany, but Fritz Lang, who did the original 1924 version, is tied up and unable to direct.

German actress Sonja Ziemann to America for personal appearances in conjunction with the Richard Widmark film, "Geheime Wege" (Secret Ways), in which she co-stars.

Hollywood producer Sam Solel having Romy Schneider, German ingenue, soon will end her run in the successful Paris production "This City She's a Whore," because he wants her for his "Lawrence of Arabia."

American Bill Ramsey made another Polydor platter in Germany, "Jeden Tag Eine Party" (Every Day Another Party), backed with "Die Welt Ist Rund" (The World Is Round), with the Erich Werner orch.

French actress Marina Vlady set for lead in a DEFA film being made in East Berlin, "Die Liebe und der Saboteur" (The Love and the Staff Lance Corporal). She is a spy of the East German army in this Commie-made film.

Rome

By Robert F. Hawking

(Stamira Estera; Tel. 675906)

Mika Waltari off to Finland after local o.o.

Fritz Lang here to talk on upcoming pic project with Serena Film.

John Mills is to star in B.H.P.'s "The Valiant" on southern Italy locations.

Jimmy Durante due in for work in Vittorio DeSica's "Las Judgment" (deLaurentiis).

Marco Vicario to Yugoslavia to prep start of Atlantica's "Great Gladiator" from his own script.

Guy Green expected soon for location lensing of "Light in the Piazza" with Olivia DeHavilland and Rosano Brazzi starring.

Dante di Paolo, dancer in "Seven Brides for Seven Brothers," has role in Donati-Carpentieri's "Joseph Dold by his Brethren."

Christian Jacque in from Paris to prepare "Madame Sans-Gene," which starts June 6 at Tirrenia Studios. Sophia Loren stars.

Claude Rains expected in for

role in "Il Pianeta degli Uomini Spenti" (The Planet of Spent Men), from book by Vassili Petrov.

Angie Dickinson, Maurice Chevalier and Jean Negulesco back from Sicilian locations on "Jessica" (Dear) and into Cinecitta interiors.

Andrew Marton directing a FICIT pic, "Wa Islama" (The Sun of Islam) in Egypt, with Silvana Pampanini and Folco Lulli and mixed Italo-Egyptian cast.

"Biggest vit turnout in long time witnessed 'El Cid' interior lensing start in Rome's Titianus Appia Studios, with this pour sponsored by Dear Films and producer Samuel Bronston.

Royal Films' "Imperial Venus" budgeted at \$2,500,000. Gina Lollobrigida here for huddles with producer Guido Giambartolomei while her "Lady L." stint is delayed by George Cukor's illness.

Hong Kong

By Ernie Pereira

(Tel. 774156)

A Japanese girl band, the Five Pin Pearl, now at the Paris nightclub.

Quintetto Chigiano plays here May 6 under H.K. Music Society auspices.

Hoover and Gala Theatres have launched an Elizabeth Taylor Film Fest Week.

The Sing Lee Sing show from San Francisco currently making the nitery circuit.

"The Apartment" (UA) as best picture of year was brought back on first-run screens for two days.

A lifesize wax figure of Harold Lloyd recently flown to Hollywood. It is the first of 60 picture stars which a local firm will be making for the Hollywood Wax Museum, set to open in January.

Agnes Wong, a Hong Kong girl, studying drama at the Pasadena Playhouse College of Theatrical Arts, near Los Angeles, gets a film break with the Tung Man Motion Picture Company which will star her in its next Mandarin film, "Fortitude Of Life," to be made here this summer.

Milton Rackmil, president of Universal Pictures, vicepres Americo Aboal and Alvin Cassel, Far Eastern supervisor for company, here on fourday visit. Their arrival coincided with the opening of the roadshow run of "Spartacus," which is playing to full houses. Universal's "One Arabian Night," starring Gary Grant, will be shot in Hong Kong this fall.

Australia

By Eric Gorrick

(Film House, Sydney)

"The Apartment" (UA) to play over the Hoyts' circuit shortly.

Dutch film unit here to make a series of tv shows for European dating.

"Can-Can" (20th) swings into second year at Paris in Sydney, for Hoyts.

Tibor Rudas moves into Capitol, Sydney, June 23 with his "Crazy Gang" revue.

"Bye, Bye Blackbird" developing into a hit for J. C. Williamson Ltd. at Her Majesty's, Melbourne.

Performing Rights' Assn. reduced fees for recorded music played in local cinemas by 50%.

Movietone News switching to Cscope clips on top local events. Reel is distributed here by 20th-Fox.

"South Pacific" (20th) now past 19th week at Mayfair, Syney, and amazing local show biz patrons with its continued pull.

Paramount will release "World of Suzie Wong" in opposition to the stage play current at Palais, St. Kilda, Melbourne, for James Laurie.

Belgrade

By Stojan Bralovic

Belgrade Newsreel shot complete film on President Tito's trip to several African countries.

"The Sarajevo Assassination," a feature film in making by "Avala" film company of Belgrade. The last scenes of the film were shot at Rijeka, on northern Adriatic.

Paris theatre "Atelier," under the direction of Andre Barsacq, has been touring through Ljubljana, Zagreb and Belgrade. Scored success, especially with "Antigone," and complicated text of Francois Sagan dialogues.

Soviet pianist, Dimitry Paperno, who recently received high awards at international festivals in Warsaw and Bucharest, paid his first visit to Belgrade.

Hollywood

Medics ordered George Cukor into sick bay.

Bob Wilding exited MCA rather than be moved to Chicago.

Raoul Levy aired to Tokyo for locationing on "Marco Polo."

Santa Fe's Bill Riggs retired after 51 years with Santa Fe.

Harry Hickox here to repeat legit role in WB's "Music Man."

George LeMaire, son of the late Rufus, seconding Bob Weitman at MGM-TV.

MCA-TV will have nine staffers at NAB convention in Washington next week.

Allen Baron and Merrill Brody checked in at 20th-Fox on producing-directing deal.

Producer John Harris off to Munich to set up shop for his indie, "Maid From Nymphenburg."

Dr. John Lishan, economist and financial consultant to National Theatres, back to private practice.

Metro guards its top talent well. Three planes were used to transport stars, producer and director to Tahiti location of "Mutiny on Bounty."

Chicago

(DELaware 7-4984)

Frank Brent Quartet opens today (Wed.) at Club Laurel.

Joe Bonafede and Joe De Salvo opened a new cocktailery, the Grapevine.

Comic Pat Toomey, formerly of the Pat & Dino team, now singling at Danny's Hideaway.

Pubbicist Art Desmond has hung out his own shingle and is repping Coq de la Rue, 12 W. Maple, and other Near North Side boltes.

Jimmi Morano, in cast of the ice show at the Hilton's Boulevard Room, plucked a role in UA's upcoming film, "One Day of Happiness."

Newly-named Sheraton-Chicago Hotel (formerly Shermans Towers) launches its new cocktail lounge, the Gollivok Room, with a press fling Monday (1).

Agent Marv Himmel will produce the show for "Adventures In Living" exhibit of Mayor Daley's Commission on the Aged May 18-21 at McCormick Place.

Fats Domino, Chubby Checker, Bo Diddley and other rock-n-roll acts in two performance bash last Sunday (30) at McCormick Place, under Hal Zeiger banner.

Joe Conli, longtime emcee at Mangum's Chateau, exited to pursue a career on major nitery circuit. He's replaced at suburban cabaret by new comic Harry Jarkey.

Tel Aviv

By Joseph Lapid

(52 Shlomo Hamelech St.; Tel. 28348)

British guitarist John Williams is soloist of Haifa Symphonic.

Paris Atelier to perform here late this month with plays by Francois Sagan and Jean Anouilh.

Israeli mime Shy K. Ophir (real name is Jeshaya Ophir) back home for a month's stay from New York.

Chilean pianist Claudio Arrau playing with Israeli Philharmonic. Irwin Hoffman from Vancouver is conducting.

Ramat Gan Chamber Orch back from successful tour of Italy, Switzerland and Belgium, with conductor Sergiu Komissiona.

California businessman Edward G. Mitchell announced that he's building Workers Cultural Center in Jerusalem. This includes a hall with 1,000 seats for legit shows.

Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 4-4848)

Harry Langman angling for sets of shuttered "13 Daughters" for his Luau Restaurant.

The Walton, Germantown nabe, to be operated as arty house by new owners, Ed Seretsky, Art Abbey and Art Holiday.

Henry C. Smith, III, solo trumpet of Philadelphia Orchestra, recipient of the annual C. Hartman Kuhn Award given to "that member of the organization who has shown both musical ability and enterprise."

The Philadelphia All-Star Concert Series and the Philadelphia Forum, sponsored by a newly formed non-profit and cultural corporation tagged the All Star Concert-Forum Series, Inc. Former sponsor was the Inquirer Charities, Inc. Emma Feldman continues as manager.

OBITUARIES

ROY DEL RUTH

Roy Del Ruth, 66, veteran film director, died April 27 of a heart attack in Hollywood. Born in Philadelphia, he was a newspaperman before joining Mack Sennett as a scenarist in 1915. Two years later he became a director, helming Ben Turpin comedies.

Long a director at Warners, Del Ruth had such credits during his industry career as "The Show of Shows," "The Desert Song," "The Star Maker," "The Babe Ruth Story," "Starlift," "About Face" and "Stop, You're Killing Me."

On television he directed the Warner Bros. Hour, 20th-Fox Hour, Four Star Theatre and others. As a writer, he penned stories for such stars as Gloria Swanson and Wallace Beery.

Surviving are his actress-wife, Winnie Lightner, and two sons.

GEORGE MELFORD

Pioneer film director, George Melford, 84, died April 25 in Hollywood of a heart attack.

Born in Rochester, N. Y., Melford was an actor on the legit stage for seven years until he began a screen career with Kalem, in 1908. He later went to Famous

Circuit. He joined Phil Napoleon and the Memphis Five. He later formed a partnership with Red Nichols, the trumpeter. He also at one time played with the Benny Goodman band. In the 1940s he was a major attraction on the bandstand at Nick's in Greenwich Village. Afterwards he joined the NBC Symphony and played with them for 11 years. Several of his associates had just completed plays for a testimonial for him on May 22.

His wife, daughter, brother and sister survive.

CISCO HOUSTON

Cisco Houston, 42, folk singer and songwriter, died April 28 in San Bernardino, Calif., after a long illness.

He traveled throughout the country, singing to the accompaniment of his guitar. In 1959 he made a tour of India under the sponsorship of the State Department and the American National Theatre and Academy. Among his songs were "A Dollar Down," "Bad Man Blunder" and "Ramblin' Gambler Man."

He had sung with Woody Guthrie and Leadbelly and appeared with Burl Ives, John Jacob Niles, Pete Seeger and the Weavers. Last June he was master of ceremonies on the CBS-TV program, "Folk Music U.S.A." As a young man he also had played parts in Hollywood Western film.

His mother, brother and sister survive.

JOHN W. SHULTZ

John W. Shultz, 46, president of the Patrick Henry Broadcasting Corp., owner-operator of radio stations WHEE, Martinsville, Va., and WHEO, Stuart, Va., died April 19 in Martinsville following a heart attack. A former mayor of Martinsville, he also was general manager of WHEE.

Shultz, who was a broadcasting pioneer, started 28 years ago with WSJS, Winston-Salem, N. C. Later he switched to a Greensboro, N. C., station, then moved to Salisbury, N. C., where he was general manager of WSTP. Following this stint he went to Martinsville, where he was with WMVA for 12 years before resigning to organize WHEE.

SYDNEY D. WELLS

Sydney Dexter Wells, 57, bass viol for the past 30 seasons with the Toronto Symphony and double bass with the Canadian Broadcasting Corp. orchestra for 12 seasons, died April 23 in Toronto.

After studying at the Royal Conservatory of Music in London, he joined a ship's band aboard the Empress of France on a world cruise in 1928, spent the next years in film pitbands in Britain. On coming to Canada in 1931, he joined the Toronto Symphony. He also played at the Stratford (Ontario) Shakespearean Festival and the Vancouver Festival for the past two seasons.

Survived by wife, two sons and a daughter.

CHARLES L. ONTKEAN

Charles Leonard Ontkean, 46, tv producer and actor for the Canadian Broadcasting Corp. and independent series, died April 27 in Toronto.

One of the original group appearing in musicomedy productions in Theatre Under the Stars, Vancouver, he came to Toronto 10 years ago. He performed on Wayne & Shuster shows, and such variety series as "The Last of the Mohicans," "Tugboat Annie" and "Cannonball."

Survived by wife, son and daughter.

WILLIAM FAIN

William Fain, 44, an American author, was found dead April 23 in his Paris apartment. Police said he apparently died from an overdose of sleeping pills. Letters found by the police indicated that Fain had been despondent since the death of his wife a month ago.

Fain was the author of two novels, latest being "Cheers, Major Barlow," a story of wartime London and an Army Air Force public relations officer.

H. A. RENHOLM

H. A. Renholm, 61, RCA staff v.p. for distributor and commercial relations in the midwest, died April 23 in Chicago.

Renholm joined RCA in 1927,

after having been with the Chicago Talking Machine Co. In 1944, he was named sales manager of RCA Distributing Corp., and two years later was named v.p. and secretary of the subsid. He was appointed an RCA staff v.p. last year.

PROF. THOMAS BODKIN

Prof. Thomas Bodkin, 73, art critic and tv personality and lecturer, died April 24 in Birmingham, Eng.

He became w.k. on tv for his appearances on such programs as "Animal, Vegetable and Mineral," "Major-Minor" and "Who's Next?" On radio he was prominent in "Brains Trust."

Survived by his wife and five daughters.

WILLIAM POTTER

William Potter, 86, vet vaudeville performer, died April 2 in New York.

Originally from Australia, he appeared in U. S. vaudeville for 60 years in a comedy drunk act known as "Potter Hartwell Trio." The act played all the major circuits as well as the Palace Theatre, N. Y. He also appeared as an actor on Broadway in "Hellzapoppin'" and "Streets of Paris."

CARL E. MILLIKEN

Carl E. Milliken, former Governor of Maine and for 21 years secretary of the Motion Picture Assn. of America (1926-1947), died May 1, Springfield, Mass.

Prior to joining the Association, Gov. Milliken was prominently identified with the activities of the Baptist Church, the Y.M.C.A. and the Federal Council of Churches of Christ.

Surviving are his widow, a son, Carl Jr. of North Hollywood, and six daughters.

BEATRICE B. COLONY

Mrs. Beatrice Booth Colony, 76, granddaughter of John Wilkes Booth, died April 17 in Ft. Lauderdale, Fla. Co-owner with her husband of the Barn Theatre, Keene, N. H., for the past 16 years, she also had directed plays at the Ft. Lauderdale Little Theatre.

Surviving are her husband, Alfred Taylor Colony; a son and a daughter.

JOAQUIN SABADIE

Joaquin Sabadie, 74-year-old violinist and last surviving charter member of the New Orleans Philharmonic Symphony orchestra, died in New Orleans April 27 after a lengthy illness. A native of Spain, he came to New Orleans in 1909 to join the French Opera House orchestra. He helped organize the symphony orchestra.

A daughter and two sons survive.

GEORGE HUTCHINSON

George Hutchinson, 55, veteran cinema manager, died recently in Ossett, Eng. After becoming assistant manager of St. George's Hall, Bradford, he managed theatres at Salford, Batley and Yeading, all in Yorkshire. For 28 years he had managed the Palladium, Ossett.

Survived by his wife.

ROBERT ALDERSON

Robert Alderson, 52, a freelance photographer who died extensive theatrical work, died April 29 in New York following a heart attack. A native of Oklahoma, he did lenswork for such varying accounts as Allied Artists Pictures and the Conn musical instrument firm.

Surviving are his wife, two brothers and two sisters.

DAN TREISTER

Dan Treister, 50, Stanley Warner assistant zone manager and film buyer, died of a heart attack April 16 in Hollywood while playing tennis. Prior to going to the Coast five and a half years ago, he was in Stanley Warner's New York office and in Philadelphia before that.

Surviving are his wife and son.

MARIE MUHLMANN

Marie Muhlmann, 91, former music critic for the Abendpost, a German language newspaper, died April 21 in Chicago. She was the wife of the late Adolf Muhlmann, Wagnerian baritone with the Metropolitan Opera, and aunt of Arthur Fiedler, conductor of the Boston Pops Orchestra.

She is survived by a daughter.

BILLIE SEATON

Mary Alice Seaton, known professionally as Billie Seaton, formerly in vaudeville, died April 13 in New York City. She had played the N.Y. Palace and also had appeared

on the vaude stage in England and Australia.

Miss Seaton was best known for her impersonation of the late Eva Tanguay.

FRANK MITCHELL

Frank Mitchell, 49, former actor and manager, died recently in Whitby, Eng. He was for years a member of Harry Hanson's Court Players at Leeds. He later managed Bradford Princes, before becoming a saloonkeeper.

He played in many stock companies.

ROBERT BURNS

Robert Burns, 21, former Quiz Kid on the radio and tv show of past seasons, died April 25 in Gary, Ind. He was a member of the Q.K. panel from 1946 to 1951 and had done announcing for radio station WWCW in Gary.

His parents survive.

ANTONIO GOMEZANDA

Antonio Gomezanda, 67, Mexican composer, pianist and teacher, died March 26 in Mexico City. Active as a composer of folklore music, he wrote "Fire Fiesta" ballet and the symphonic poem, "Lagos." Gomezanda also composed symphonic music.

CLARENCE E. LINZ

Clarence E. Linz, 76, president of Ice Sports Inc., operators of the Dallas Ice Arena since 1940, died April 9 in Dallas after a long illness. He brought the first professional ice hockey team to the city.

Surviving are his wife and son.

JOHNNIE BENNETT

Johnnie Bennett, comedian, died March 31 in Dudley, Eng. He had just finished pantomime at Dudley. He was the original Dopey with Harry Benet's "Snow White" and also worked with Walker & Ray and Joe Boganny Bakers.

WALTER S. LADD

Walter Schuyler Ladd, 75, longtime stage actor, died April 14 in Alhambra, Cal. He had appeared on Broadway with such players as Helen Hayes, Laurette Taylor and Charles Coburn.

Three sisters survive.

ANDREW SMITH

Andrew Smith, 63, music critic of the London Daily Herald, died April 24 in London. He had been the sheet's music critic since 1949 and, prior to that, it's chief copy-reader.

Survived by his wife.

GEORGE G. MOULDING

George G. Moulding, 49, theatre director, died last week in Windsor, Eng. He was a director of Harrogate White Rose Theatre and a committeeman of the Harrogate Theatre Club.

Survived by his wife.

STAN WASSER

Stan Wasser, 33, jazz bassist, died in a gas-filled room, April 25 in London. He was with Bernice Stanton's band at the Don Juan Club. He also had worked with Johnny Gray, Tito Burns, the Jazzmen, Vic Lewis and Vic Ash.

ANN JAMISON

Ann Jamison, 51, opera and radio singer who costarred on "Hollywood Hotel" show in the '30s, with Dick Powell, died April 16 in Hollywood.

Surviving are her husband, son, daughter and sister.

E. G. TURNER

E. G. Turner, 90, film equipment manufacturer, died recently in London. He ran the Front Projection Screen Co. and had been in the business for nearly 50 years.

Survived by his wife.

C. Rivers Gadsby, 73, veteran actor, died March 24 in London. He was a singer in musical comedy before turning to straight acting. A member of the Stratford Memorial company between 1927-45, he later joined Sir Donald Wolfitt.

Mrs. Caroline Sodero, 70, widow of Cesare Sodero, retired Metropolitan Opera conductor, died April 22 in New York City after a long illness. Surviving are three sons, two daughters and a sister.

Dr. J. W. Irimey, 92, organist and composer, died April 16 in Marlborough, Eng. Among his compositions are a symphony, operettas and one grand opera, "The Rose of Lancaster."

Herbert C. Brown, 59, onetime

assistant manager of the old Davidson legit house in Milwaukee, died April 9 in Los Angeles. Surviving are a daughter, three brothers and a sister.

Rose Wallerstein, 65, former leading actress of the Yiddish theatre and wife of Oscar Ostroff, Los Angeles theatre owner, died April 19 in Van Nuys, Calif., following a heart attack.

Prof. Clifford R. Bloom, 64, soloist, music director and music critic for the Des Moines Register for more than 30 years, died of a heart attack April 12 in Des Moines.

Mother, 88, of S. Bernard Berk, president of WAKR, Akron, O., died April 16 in that city. Her grandson, Roger Berk, is a general manager of WAKR.

Mother, 78, of Perry Como died in her Canon-Surg, Pa., home April 20 on what is now known as Perry Como Street where the singer, one of 13 children, was born.

Aber A. Hobbs, 70, onetime carnival wrestler who later organized and appeared in a hillbilly band, died April 6 in Lancaster, N. H.

Arthur Watson, film industry pioneer and longtime Warner Bros. staffer, died recently in Manchester, Eng. His wife survives.

Sir Henry Turner, 70, husband of E. Arnot Robertson, film critic, broadcaster and author, drowned in the Thames April 21 near London.

Charles H. Tracy, 55, tv cameraman for WBBM-TV, Chicago, died of a heart attack there April 26. His wife and daughter survive.

Jack Mackay, comedian, died April 11 in London.

MARRIAGES

Selma (Mikki) Bornstein to Martin S. Dworkin, Washington, April 9. Bride is a fashion designer; he's film critic for The Progressive.

Linda Gable to Jim Carmine, Philadelphia, April 7. He's a WRCV salesman.

Greta Welford to David Anderson, Hillingdon, Eng., April 29. He is an assistant director, and the eldest son of director Michael Anderson.

Terry Ashe to Wayne Croft, April 17, New York. Both are thespians.

Nancy Newbold Ryan to Alan Brien, April 29, London. He is theatre critic of the London Sunday Telegraph; bride is the daughter of Mrs. William Rhinoclerd Stewart and Allan A. Ryan Jr. of New York.

Susan Mary Balaban to David Flaxman, Chicago, April 1. Bride is daughter of Elmer Balaban, v.p. of the H&E Balaban theatre, tv and radio chain.

Pat Powell Arnstein to Frank Atlans, Los Angeles, April 14. Bride, a former model, is the widow of Daniel Arnstein, taxicab tycoon; he has his own tv production-firm in Chicago.

Deborah Cass to Bernard Behrens, Stratford, Ont., April 22. Bride's an actress; he's an actor.

BIRTHS

Mr. and Mrs. Mickey Orate, son, Chicago, April 20. Father is a theatre singer.

Mr. and Mrs. Alex McEwan, daughter, Coldstream, Scotland, recently. Father is a tv folk-singer.

Mr. and Mrs. Tom O'Neill, daughter (her fifth), Delaware County, Pa., March 29. Father is WRCV business manager.

Mr. and Mrs. Max Jaffa, daughter, London, April 21. Mother is opera singer Jean Grayston; father is a violinist-conductor.

Mr. and Mrs. Stan Dudelson, son, Chicago, April 26. Father is syndicated sales manager for Screen Gems there.

Mr. and Mrs. Robert Lemon, son, Chicago, April 24. Father is WNBC station manager here.

Mr. and Mrs. Lee Folk, son, April 20, New York. Father is writer-producer-director for WPXI-TV.

Mr. and Mrs. William Hart, daughter, New York, April 22. Father is N. Y. sales manager for Screen Gems.

Mr. and Mrs. Irvin Arthur, son, New York, April 27. Father is with Joe Glaser's Associated Booking Corp.

1954 1961

WILLIE DUNLAY

In Loving Memory

His Wife, BESSIE

Players-Lasky, where he directed such stars as Wallace Reid, Tom Forman and Geraldine Farrar for 14 years.

He cast Rudolph Valentino in "The Sheik," which he also helmed. His other pix include "Freedom of the Press," Fox; "The Charlatan," Universal; "The Boiling Point," Allied, and "Hired Wife," Pinnacle, among 52 directorial credits. In recent years he acted in "The 10 Commandments" and "The Egyptian." He retired five years ago.

His wife and two stepsons survive.

LEE MORAN

Lee Moran, 70, veteran film actor, died of a heart ailment April 24 at the Motion Picture Country Home, Woodland Hills, Cal. Together with Eddie Lyons, he started in Christie comedies back in 1914. He appeared in many silent and several sound films.

Surviving are his wife and daughter.

AL VERDI

Al Verdi, 61, retired vaude performer, died of a heart attack April 29 in Royal Oak, Mich. He toured the major circuits as a

In Memory of My Friend

JOE LAURIE, JR.

JERRY LIEBERMAN

member of the hokey comedy team of Coscia & Verdi.

Surviving are his wife, and his sister, Verna, also of theatrical antecedents.

MIFF MOLE

Miff Mole, 63, one of the country's leading jazz musicians, died April 29 in New York. He was a trombonist virtuoso in the fields of Jazz and classical music.

Mole, whose full name was Irving Milfred Mole, performed in miteries, on radio and with the National Broadcasting Company's Symphony. He left to join Paul Whiteman after having played under Fritz Reiner and Bruno Walter.

He made his first appearance when he was 14 years old as a violinist with a small orchestra in Long Island. Within two years he was playing piano in film houses there, accompanying silent films. It was at this time that he first heard a circus band and became interested in the trombone. He arranged for lessons with the late Charlie Randall, an outstanding trombonist of the time. A short time later he was playing the trombone in a Brooklyn niter.

Between niter dates he toured with the pit band of the Orpheum

Leslie Uggams

COLUMBIA

RECORDS



mark have... nor bl... which they re-enact one warlike scene.
 Sean Kenny again shows his skill as a designer. His main set of the von Garlach home is original and imaginative; and it is neatly adapted for use in the scenes in the room above. The Alton of the title is an industrial district of...
 do has top... more shows her... has a vivacious... meet well and sings...
 onnie Baxter gives... and David Kerman... al scenes. Oth... est lend adequate...
 a devised and... albert, with the... and color and... in the brisk... aged by Alfred... Hatts has re... ly on Venetian... live decor...
 Myro.

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 AUGUST 1962**

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...and the author's rare command of language and his facility for changing mood and pace is always in evidence. With its distinguished cast, there is little doubt that it will be a hot attraction for its short run.
 The main setting for the three-act is the decorative rehearsal room of a French...
 "Altona" is in "aris...
 "The wife..."

...Kinfey and Ollie Hiers.
 In another dramatic venture, Morry Efron and Manning Gurlan are enrolling members in the Theatregoers Sponsor Club, to promote a subscription trout program in Cincinnati, Dayton, Columbus and Louisville. The plan is to...
 Richardson appr... seizes his comedy in a brief prologue by... an actor who says, from the play beca... ed acting style can't... to the modern cop... are of being able... from the hanged... head plays the p...
 The story is in... parts, the first... demned prisoner... his wife after a... ence as a lawyer... "open and shut... because she de... the hiccup... "the court tha... anyway, and... the prior... to the gallows...
 The second... cutliver's hom... desire to break... only to wear a... performs his... shes in his slip... tually subdued... escape, even aft... in the arms of the... lighting in the... bin. The "



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"SING-ALONG GANG"

MAY 11 1961

VARIETY

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96 PAGES

HOT NEW ACT: MINOW & COLLINS

Nitery, Cafe Industry Feels Congress May Soothe Expense Account Blues

The nitery and restaurant industry, having gotten over the initial shock of the "extremely low" expense-account allowances promulgated by Secretary of the Treasury Douglas Dillon, is now inclined to feel that the figures when finally enacted by Congress will reflect a "more realistic appraisal of presentday requirements."

Secretary Dillon's recommendations call for a limit on entertainment of business guests to one a day at a maximum of \$7, and a \$30 daily maximum on deductible expenses for business travel. His proposal also calls for complete elimination of luxury entertainment on such facilities as yachts, country clubs and other resorts, and would disallow entertainment of guests in theatres and nightclubs.

The initial cries of doom which first greeted the disclosure of the Dillon code have been replaced by the hope that Congress will view the situation in keeping with "present day requirements." It's pointed out that most of the luxury restaurants in New York, at least, depend on expense account spending.

Much of the big spenders in some of the spots are charging it up to business. Perhaps some of this will be retained under the

(Continued on page 94)

'Nazi Beast' Pix, Eichmann Trial Hurt Von Karajan For His Next Tour of U.S.

The Berlin Philharmonic Orchestra will not play Philadelphia on its next tour of the U.S. and a third concert for Carnegie Hall, N.Y., will probably be substituted. This is an echo of the anti-Nazi furor in Philadelphia on the previous booking three years ago. The Philly prejudice is not against the orchestra, but its chief conductor, Herbert von Karajan. On the prior occasion Columbia Concert Management had to bring German music club members by bus from outlying communities to offset the boycott in the city.

The Berlin Philharmonic tour this time has new political aspects to deal with, including the worry of the State Dept. lest its pet showcase city, West Berlin, be symbolically picketed in the U.S. Detroit, previously as stirred up against von Karajan as Philadelphia, seems to have been mollified. Part of the delicacy rises from Columbia (the Andre Merens unit) having guaranteed the orchestra \$6,500 per performance, though part of this will be paid in one spot, Ottawa, by the local German consul.

Two adverse factors in 1961 are the new wave of "Nazi Beast" films and the Eichmann trial in Israel.

Mitzi's Merman Mantle

Mitzi Green will play the Ethel Meriman role in the only summer theatre production of "Gypsy" this year when the musical is presented for a two-week run June 6-18 at the Lambertville (N.J.) Music Circus.

The original Broadway production, now touring with Miss Merman remaining as star, is scheduled to play Chicago and the Coast during the summer.

Spain Peeved As Moscow Overlaps Its Film Festival

Madrid, May 9.

The International Federation of Film Producers Assns. (FIAP) is being criticized publicly and privately in film circles here for acceding to Moscow demands for festival dates this summer that overlap at both ends the July 8-17 San Sebastian International Film Festival.

Argument here is that the San Sebastian fete has been categorized as one of the four majors for the past several years and was therefore entitled to FIAP support in assigning non-conflicting dates for the Moscow film fest. It is ironically pointed out that Soviet filmies have no membership in FIAP while the Spanish film gathering ranks with Cannes, Berlin and Venice in official FIAP eyes. Spaniards say FIAP should have at least obtained a compromise from Moscow organizers to give San Sebastian a non-competitive nod for at least half way through the Basque silver seashell contest.

Though little or no likelihood exists that Spain will authorize film industry participating at the Moscow festival, overlap scheduling will provide a face-saving answer for invite rejects.

Leontyne Price's Good Press, Now Up to \$4,500

Negro soprano Leontyne Price has run a set of good notices at the Met Opera into a doubled concert platform fee. Prior to her Met acclaim, her top fee was \$2,000. Now she's averaging \$4,500 and easy to book.

Another Met figure, Renata Tebaldi, may get \$9,000 this summer at the Hollywood Bowl, a dizzying figure for a soloist.

STRONG STANDS STUN B'CASTERS

By GEORGE ROSEN

Washington—May 9.

The hottest and most daring act in broadcasting—Minow & Collins—went into its turn at the NAB convention here this week and left a crowd of some 2,000 American broadcasters more stunned than appreciative. Not that they were expecting anything different, but if there were some hopeful pre-NAB convention signs that FCC Chairman Newton Minow and NAB Proxy LeRoy Collins might temper their message or modify their strong positions relative to responsibility, the broadcasters were doomed to disappointment.

Minow, in particular, threw the book at the broadcasters, telling them, in effect, "Clean up your shows or get off the air." It was the most solemn ovation (if ovation it can be called) in a dozen years of NAB conventions.

The crux of the matter is that a large segment of the nation's broadcasters are apparently hesitant about facing up to present day realities and would rather they'd be left alone to go on their merry money-making ways. To find the new FCC chairman coming out in support of the new NAB

Complete NAB convention coverage in further detail starts on Page 24.

chieftain's tough Magna Carta, with its vigorous stand, couldn't help but induce shock. It's something they'd rather not hear. But hear it they did—both from Collins on Monday '8 and Minow today 'Tues., and combined, it had a shattering effect.

In coming weeks and months, there will be no end of industry-management soul-searching in

(Continued on page 72)

AM-TV Fidel's Best Weapons—Mestre

Washington, May 9.

Fidel Castro's in an "evil genius" who's able to wield radio, television and other media with "full impact" on the Cuban masses.

The Cuban dictator was thus characterized by Goar Mestre, exiled Cuban broadcaster and former supporter of Castro, in a speech to the Professional Broadcasting Assn. on the eve of the NAB convocation.

Mestre, now a Buenos Aires telecaster, dealt out harsh criticism of U.S.-Latin American policies and called on this country to shed its "double standard" approach.

The U.S. preaches democracy at home, but pushes dictatorships (Continued on page 94)

3 Chi Columnists Ponder Impact Of 'Hollywood Sex' on Morality

Chicago, May 9.

'You Are Up There' LP

The sounds of America's first astronaut flight have been put into the groove by Columbia Records. Titled "9:34 A.M. (E.S.T.)—May 5, 1961." The LP was ready for distribution Monday (8).

The disk recap of U.S. Navy Commander Alan B. Shepard Jr.'s flight kicks off at the Cape Canaveral launching pad and follows through the countdown, blast off, the flight itself, the return and the statement by President Kennedy. The package is narrated by Bob Trout and was edited and produced by Dan Bloom.

Three columnists on a single Chi newspaper are engaged in a tri-level debate on the state of motion picture morality, spurred by the Oscar awards to "Butterfield 8," "The Apartment" and "Elmer Gantry."

Speaking for the prosecution is the somewhat choleric television critic of the Chicago Sun-Times, Paul Molloy. For the defense, it's motion picture reviewer Eleanor Keen. "La Traviata is about a prostitute . . . Othello concerns miscegenation and uxoricide . . ." and gossip columnist Irv Kupcinet. ("Movies simply mirror mores—yours and mine").

Molloy had previously commented sharply on the moral standards of motion pictures and their effect on the home through teevee. Two weeks ago he devoted an entire column to the subject, headlined "Butterfield 8 Coming To Television?," in which he said that his reason for getting into the matter of modern motion pictures is that they can't be dissociated from television. "Next season," Molloy said, "30 per cent of all tv fare will be produced by the movie industry. It doesn't take great arithmetic to anticipate the balance of power three years hence."

He then went on to explain why he is so dismayed at the shift in the balance of power from the networks and stations to the picture studios. "My concern," he

(Continued on page 94)

Public the Loser If Pay-TV Comes, Sez NAB's Collins

Washington, May 9.

NAB President LeRoy Collins warned the nation's broadcasters in assembly here that if pay-tv seriously takes hold, it could mean the elimination of free television as we now know it. Collins, expressing views that hardly came as a surprise, added that such an eventuality would be disastrous for broadcasters. "But the real losers," he added, "would be the American people."

"For the inevitable result, should pay-tv triumph, will be a television fare which will be no improvement over what it is now, and the American people will have to pay for it . . . NAB will oppose this perversion of broadcast channels at every turn and with every resource."

However, he warned that this will mean providing more and more of the higher-quality programming which pay-tv promises that it will supply. "In this free enterprise system of ours, the way to beat the competition is not to rant and rave but to win the loyalty of the customers. And we can do this most effectively by improving our product."

Williams' 1962 Play In 500G Pre-Prod. Pix Buy

Ray Stark and Eliot Hyman shelled out \$500,000 for pic rights to Tennessee Williams' "Night of the Iguana," his Broadway entry for next season.

Same duo signed Eugene Frenke to produce four pix for Seven Arts, starting with filmization of the Elizabeth Cooper novel, "No Little Thing." Due to roll this summer.

Quick Like An Astronaut, 'Lucky Lindy' Songsmith Encores One to Shepard

L. Wolfe Gilbert, who was the first with a Lindbergh song, "Lucky Lindy," "Feist; 1927," has encored with a pop song, "Astronaut of Space," Alan Shepard," which Feist also will publish. Ben Oakland did the melody; in 1927, Abel Baer was the tunesmith for the Lindbergh peacen.

Gilbert recalls the pre-space Age pioneer when "Prince" Piotti, a songplugging personality of the 1920s, stood by in the WMCA (N.Y.) studio for the first flash, "Lindbergh Lands," to burst into song with "Lucky Lindy." The "Prince," of course, was also instructed to forget everything if the news flash

(Continued on page 94)

Baseball is spectacular on TV because of the Television Zoomar lens—a "must" for boxing, horse racing, football—live and taped studio productions. Television Zoomar is the originator of the ZOOMAR LENS—lightest, fastest, most flexible zoom lens ever made.

(Adv.)

Pamela Danova's Schoolmarm Role; 20th Talent Potentials Hear What Directors Expect of Players, Etc.

Hollywood, May 9.

Writer Norman Corwin, producer-director Joseph L. Mankiewicz, 20th-Fox music head Ted Kane, hair stylist Helen Turpin, makeup head Ben Nye have been lined up by Pamela Danova, 20th-Fox New Talent Dept. head, for weekly lectures to 22 students in current class.

Plan of Miss Danova is to familiarize company's roster of "stars of the future" with every facet of business, diversifying list of speakers who will lecture on different phases of biz.

Four prominent personalities have already given insight to students of their particular field of endeavor. Jonah Ruddy, British correspondent who covers Hollywood beat, teed off first semester with talk on "Actors Attitude Towards Publicity." He was followed by legit and film actress Nina Foch, who discussed "Respect Your Profession." Third was director Jose Ferrer on "What A Director Expects of Actors and Actresses." Fourth, last Tuesday '20, was Joe Hyams, syndicated columnist for N. Y. Herald Tribune and This Week Magazine, as well as national magazine writer. He dwelled on "Actor's Role in Publicity."

One hour is reserved for speaker, usually followed by Q's and A's. Hyams last week invited interruptions in his talk where questions might come up for immediate answers.

Every male student must study Shakespeare's "All the World Is A Stage" from "As You Like It." The girls have a different speech, from "Joan of Lorraine."

Once a week a recording of students reciting speeches is made. Improvements — or vice versa — from previous week are noted and recorded for front office. Producer John Houseman is moderator.

Because of his interest in "Julius" Continued on page 94

Expect 'MFL' to Set New Mark for London Drury

London, May 9.

"My Fair Lady," which started its fourth year at the Drury Lane last week, is figured to run through next year and thereby become the longest-run show in the 298-year history of the theatre. Seats are now on sale for Christmas 1962.

The musical has now been seen by 2,275,000 people, including 76,000 standees. Total number of performances by the end of 1962 will be around 1,938, topping the "Oklahoma" figure of 1,373 performances at Drury Lane before transferring for a further 170 performances at the old Stoll Theatre.

'Ice' Hot In USSR

Moscow, May 9.

John H. Harris' American "Ice-Canades" revue of 110 persons opened sensationally here Saturday night '61 being forced to encores, despite Harris' policy. Thus the two-and-a-quarter-hour show spreading to three hours. After 22 minutes of ovations Russians had to have lights extinguished.

Present plan is to stay in Moscow for 10 weeks, dropping the Kiev date.

'Unsinkable Molly Brown' Asking Price: \$1,000,000; Willson Vexed At Metro

Hollywood, May 9.

Asking price for film rights to Meredith Willson's Broadway musical, "The Unsinkable Molly Brown," is \$1,000,000, either in lump sum or part cash with percentage to that figure.

Not only has Warner Bros. and 20th-Fox been interested in musical, but also Columbia Pictures and others, according to Willson. Fact that Metro released press story it was going to make Gene Fowler's book with same title got Willson's dander up.

"It's an outright lie. Fowler's book is 'Timberline' and my story is an original, of my own creation, not like newspaper stories in public domain."

Play has chalked up \$1,500,000 gross at Winter Garden, marking alltime high for Broadway house where advance sales are building daily, according to author-composer.

"Brown" sales tag is less than "Music Man" figure, which WB bought from Willson for \$1,000,000 plus 10% of gross over \$10,000,000.

Willson estimated \$30,000,000 gross called by "Man" from Broadway, 22 albums, including original cost set on Capitol which has more than 1,000,000 sales, touring company in U. S., London company. New road company takes to hinterlands in September.

Looking to Spring, 1962, Willson's next will most likely be based on Americana idea written by Henry and Phoebe Ephron for films. Ephrons originally presented outline to Warners production head William T. Orr who suggested Willson as collaborator and composer for it. He's been working weekends with Ephrons building enthusiasm.

Meanwhile he's spending week days on Warner lot, until August, when producer-director Morton DaCosta winds "Man."



PAUL ANKA

As a young entertainer, grateful for many breaks in a short but very satisfying career, I see that the National Assn. of Broadcasters is unfurling its annual convention banners in Washington. I warmly salute the nation's leading communicators and acknowledge with thanks the many opportunities the industry has accorded me.

Map Java Joint Touring Circuit

Plans to organize a cross-country coffee-house circuit to feature touring musicals and other cafe-theatre entertainments has been initiated by Dave Gordon and Don Gregory. Gordon, who operates the Greenwich Village Phase 2 cafe theatre, will use his club as a testing ground for shows, prior to their key city trek.

Gregory, whose presentation of "Lighthearted," opens a six-week engagement at Phase 2 tomorrow (Thurs.), leaves shortly on a cross-country trip to try to line up an itinerary of coffee house-theatres, for the proposed circuit. Although Phase 2 does not operate as an Equity house, Gordon says that the touring companies will be both Equity and AGVA (American Guild of Variety Artists), in order to meet the union requirements in the various cities.

"Lighthearted" is aimed as the first package to play the proposed route.

FIRST 100 DAYS OF JFK CULTURE: 'O'?

Washington, May 9.

A Republican Congressman contends that President J. F. Kennedy once had a good script on the Government's role in the arts — but when is there going to be a performance?

All talk and no action makes Jack a dull boy, in the opinion of Rep. Carroll Kearns (R-Pa.), who used to be a concert singer before turning to politics. And as a politician still interested in the arts, he gave the Kennedy "first 100 days" a pan as far as culture is concerned.

"Perhaps," said Kearns in a speech to the U.S. House, "it is time to review the Democratic accomplishments in the arts during the first 100 days, relating them to the entire picture of the arts as it developed during the preceding eight Republican years. There have been no Presidential messages on the arts, such as President Eisenhower sent to Congress in asking for the passage of legislation to establish a Federal Advisory Council on the Arts."

'Naked in Cactus Garden,' H'wood Novel by Lasky Jr.

By THOMAS M. PRYOR

Hollywood, May 9.

Jesse L. Lasky Jr. was three-years-old in 1913 when his late father entered the infant film business in partnership with his then brother-in-law, Samuel Goldwyn, and the late Cecil B. DeMille. Later Lasky Jr. was to work on scripts of several DeMille pix, including "The 10 Commandments."

Circumstance of birth brought Lasky into closer proximity with the lusty growing years of filmdom 'he sold newspapers as a youngster, but not for need of the money, on Hollywood Boulevard, than most of his literary contemporaries. This is a rare background — or "I was (Continued on page 94)"

Cherry Blossoms & the Classic

High School Kids on Patriotic Trek to Nation's Capital 'Culture-Indoctrinated' by Mitchell Symph

'Home of Blues' Label

Memphis, May 9.

Beale Street, long linked as "the birthplace of the blues" where the late W. C. Handy penned his "St. Louis Blues," has now branched forth with a record label under the tag of the "Home of the Blues."

The label is the creation of Mrs. Celia Camp Hodge, civic and religious worker here. The HOB has waxed several sides and just inked the famed Five Royales, Negro quintet. Max Goldstein, erstwhile vaudevillian, is the HOB sales chief.

Gold Medal: 'Enterprises' Contemplates Broadway Stages Financing Also

Martin Poll's Gold Medal Enterprises, associated in three future Paramount Pictures' releases, has another side of the coin that projects it into pre-production financing of Broadway legit properties. Much as possible, it's planned to pick them with an eye for ultimate film potential as well.

Setup partners him with legitimates C. Edwin Knill, as v.p., and Selma Tamber, secretary-treasurer. Former is currently general manager of the musical hit "Camelot." Miss Tamber has had several stage associations, chiefly as long-time aide of producer Herman Levin.

Gold Medal, according to Poll, doesn't have its own kitty for legit financing, but does have money available to it for that purpose from "private sources."

At the same time, Poll and Miss Tamber are aligned in a second pre-production financing operation with producer Saint Suber, called the Sainter Co., which is specifically designed to provide initial underwriting only for properties the latter will produce. First one slated is the Ira Wallach book, "Absence of a Cello," with the author to do the stage adaptation. It's planned for next season.

Further distinguishing point viz the two entities is that Sainter will only involve itself on Broadway, whereas Gold Medal is geared for either on- or off-Broadway, and is further free to make deals with any producer.

Poll's facets also include the chairmanship and a stock holding in the four-year-old Technical Animation outfit, which counts strongly on its Technimation process for future tv and theatrical film payoff. Process up to now was employed only for signs and outdoor displays, but the technical way is now clear for its transfer to filmic use. And about that, says Poll, more anon.

By JAY K. HOFFMAN

Washington, May 9.

The stereotype of our Nation's Capital ushering in spring with cherry blossoms, meandering tourists and inadequate hotel facilities is absolutely accurate. The stereotype of the same city offering little in the way of musical activity at this time is inaccurate.

This has been especially true during the last six years when Howard Mitchell and the National Symphony Orchestra have presented "Music for Young America" — five free weeks of concerts for high school teenagers visiting the Nation's Capital. Nightly, during the period of April 7 through May 11, one found overflowing audiences in the new State Dept. auditorium.

These weeks are a fulfillment of the dream of Conductor Mitchell, who felt that many young men and women coming to Washington each spring were missing a vital part of Washington by not hearing its Symphony. And since the regular season was normally finished by the time most students visited the city, there seemed no way to introduce them.

Mrs. Merriweather Post, a long time patron of the National Symphony, sympathized and, in 1956, through her vision, interest and financial support Mitchell's idea became a reality.

In order to insure attendance at the concerts, letters were sent to high school principals, senior class president, and Washington trip sponsors requesting that all groups planning a Washington trip write to Symphony headquarters in order to assure tickets. Congressmen also wrote their constituents to inform them of the (Continued on page 94)

BMI Gives \$1,500 Award To Young ASCAP Cleffer

Fred Myrow, 21-year-old son of composer-conductor Josef Myrow, and himself a member of ASCAP, scored a triple award last week for scholarship, including a \$1,500 Student Composer Award from the competitive Broadcast Music Inc. The BMI organization so honors students and the fact that young Myrow happened to be a composer-member of the American Society of Composers, Authors & Publishers is accidental.

Hollywood lad goes to Rome in September on the Fulbright scholarship just awarded him, and when he gets back he then enters Brandeis University under a similar scholastic honor.

He is the oldest grandchild of Bess and Irving Mills (the music publisher). Their daughter, Beatrice is Mrs. Josef Myrow.

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ABEL GREEN, Editor

Volume 222

120

Number 11

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DAILY VARIETY

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U.S. LABOR HOSTS LATIN REPS

Balloons Beat Film Palaces?

The air pressurized-tent show to be put on by Itinerama with Cinerama pictures could well have a revolutionary effect on exhibition throughout the world. No one is saying this kind of pre-fab exhibition palace will ever take the place of the conventional theatre, naturally.

But the structural principle would seem to lend itself to adaptation by the drive-ins—if it indeed works. As for whether it will be functional or not, of course must remain to be seen.

Persons privy to the operation, as detailed in another story, speculate as to the possibilities, however. The zoners obviously can operate only during dusk and dark. Natural daytime illumination renders the photographic screen impotent. There's the night-and-day difference.

Speculation centers on the possibility of a drive-in shielding itself from the light with the balloon approach. Also thought about is a protection from unfavorable weather that would be cheap and perhaps as effective as brick and mortar.

U.S. 'Entertainment' or 'Education' In 'Nazi Beast' Films: Dutch Wonder

Freddy Heineken, from the Holland beer dynasty of the same name, and Leo Van Munching, the Heineken's importer for North America, walking down Broadway from Lindy's with a VARIETY man, wondered about the swastikas on the marquee of both the Rivoli and Embassy Theatres, both of which have "Nazi beast" pix.

Soliloquized Heineken, "Are they doing it for money [meaning the boxoffice] or to 'educate' the new generation?"

"Of course for us," he added, "it was too close to be regarded as movie entertainment, even today."

Holland-born, now U.S. citizen Van Munching, thought that the "youth education" factor, as in the Eichmann trial, cannot be overlooked.

Lehman's Man On Par's Board

Paul E. Manheim, partner of Lehman Bros., investment bankers, has been nominated for the board seat at Paramount vacated via the death over a year ago of counsel Louis Phillips. The word at Par is that Manheim was selected just because he's an influential in the financial area; he has no ideas about being anything but a friendly member of the directorate.

Comment ancient Manheim is apropos only in that the situation at another film company, namely 20th-Fox, is so different although still concerning Wall Streeters. In the case of the 20th company certain Wall Streeters have demanded, and gotten, two seats on the board and are taking a role in management affairs.

Manheim owns only 100 shares of Par common, and obviously this means not too much.

Also re Par, the notice of the annual meeting on June 6 further sets forth that Par v.p. Paul Ralaborn is indebted to the Autometric subsidiary in the amount of \$108,000. He borrowed this amount in line with his buying 12,000 shares of the Autometric voting stock at \$120,000 aggregate price. He's to pay the balance by July 17, 1970, without interest.

Bronx's Biograph Studio Seeking Screen & Video Coproduction Associates

With Martin Poll's Gold Medal production setup departed, his old Bronx h.q. is now bannered as Biograph Studios; under the Biograph really umbrella headed by Ben Gertner.

Gertner is dickering theatrical feature production partnering him with various indies associated with major distrib. Object, of course, is to fill some open spaces at the Bronx lot, where the major enterprise at present is the "Naked City" teleseries. Some of the slack, however, should be taken up when the new Nat Hiken teleview, tentatively titled "Car 54, Where Are You?" goes into production there June 26.

SHOW BIZ CRAFTS' ANTIDOTE TO REDS

Hollywood, May 9. American theatrical craft unions will have as their "guests" (all expenses paid) representatives of amusement crafts in Mexico, Chile, Colombia and other Latin republics when a "Founding Congress" of the new World Secretariat of Entertainment Unions meet May 19 at San Jose, Costa Rica.

The decision to expedite the meeting by lifting the travel and hotel tab was made in a New York meeting called by Richard Walsh, chief of the International Alliance of Theatrical Stage Employees. Others present were Herman Kenin, head of American Federation of Musicians; Don Conway, American Federation of Television and Radio Artists; Jackie Bright, American Guild of Variety Artists; Harold Hoffman, Screen Actors Guild; George Hardy, International Brotherhood of Electrical Workers; Angus Duncan, Actors Equity; George Smith, National Assn. of Broadcast Engineers and Technicians, among others.

Need to Get Going

Commenting on American and World Secretariats, Walsh told VARIETY on his arrival here from Gotham that "other countries have International Secretariats in the World Secretariat of Entertainment Unions. It's now up to us to form our own."

World Secretariats are not new. They have existed, in industrial and maritime trades, mostly with headquarters in European cities, for several decades. Their purpose is to exchange data as to practices, trends, employers or other forces deemed detrimental to democratic trade unions, one nation helping another when occasion arises. The germinal impulse for a World Secretariat of Entertainment Unions came some years ago when, prior to the Hungarian uprising, the film studio unions of both Paris and Rome were notoriously rife with Communists.

U. S. labor wants South America under the anti-Red Secretariat for this hemisphere, as an integral part of the whole apparatus of protecting free unions and countries under which they may flourish.

In addition to himself and Kenin, Walsh said number of others who attended last month's

(Continued on page 20)

Net of \$4,295,000 for UA, 1960;

Disks Only Unit Not in Black

Oscar's Golden Glow

United Artists reports a two-week gross of \$3,512,763 nationally on its reissued Oscar combo, "Apartment" and "Elmer Gantry."

Films copped eight awards between them.

Fugitives From TV Say Hollywood Production Pace a Lovely Rest

Hollywood, May 9.

The adjustments to be made from writing, producing and directing television specials to writing, producing and directing films is, according to Bud Yorkin and Norman Lear, "one of relaxation."

Pair, currently at Paramount where they're prepping "Come Blow Your Horn" as their first pic under their Tandem Productions banner for Paramount release said "the frenzied pace of television compared to film production is amazing. We can now get a perspective on our problems. We have time produce a more qualitative product. Actually, it adds up to dealing with more scope in films, not just personalities."

Both Yorkin and Lear have some ideas about making pictures, ideas that differ from the present conceptions, and, additionally, have some ideas on how to exhibit a film once made. "A team such as ours, doing all the creative work except the acting, has an advantage over the use of three persons, all separate individuals," Yorkin said. "We are two men who think alike and we are in the key slots to supervise the various components of the film as it progresses from the writing stage to the finished film. All problems come directly to the two of us," he continued, "thus making decisions and the picture's concept confined to our thinking."

One idea which Yorkin and Lear will utilize with "Come Blow Your Horn" is the use of many previews, in scattered cities and in various economic levels. "We will make films for the general public, not a segment of it, and therefore, we want the opinions of the general public, those who are potential theatre ticket buyers," Lear added. "It happens," he continued, "that

(Continued on page 22)

United Artists hit an all-time gross income mark last year of \$108,531,000, yielding a net of \$4,295,000, according to the film company's annual report. One reason is "that the statement integrates earnings from various subsidiaries—Ziv, United Artists Associated and UA Records."

Per share earnings on common stock for '60 rose to \$2.59, as against \$2.47 for the previous annum. Report also notes that the '60 net included a special credit of \$797,000 arising from adjustment of earlier reserves.

All UA operations were in the black last year, save for the disk adjunct. Latter, however, was encouraging via a last quarter display of profit.

Company's robust position also reflects additional mileage on the filmic side from last year's record 41 Oscar nominations—a fact which comes in for some crowing in the report.

Statement doesn't indicate, but it's understood another modest television package is in the works this year. Last one put together for homescreen was made available early last year.

Company's annual holders meeting is set for June 13 in the Astor Theatre, N. Y., per custom.

Looks Like UA To Top \$108,000,000

Hollywood, May 9.

Possibilities of United Artists topping its last year's overall gross, including subsid., of \$108,000,000, "look very good," v.p. Max Youngstein reported here. Company's return for 1961, he said, "should be the best ever and every week is proving it."

UA will stick to its current plan of releasing from three to four pic a month, he noted, two of them "A's," for a total of between 36 and 40 for 1961-62 season.

Deal for UA to finance and distribute number of films to be produced by Roger Lewis, former publicity chief at UA homeoffice, also looks good, according to Youngstein, who added, "I think we'll make a deal soon."

Youngstein, who headed back to N. Y., is due to return in three weeks, and in five weeks heads for Europe on one of his scouting trips.

Field Exploiteers Get Pension Clause From Universal, Warners

Universal and Warner Bros. have inked their initial pacts with Publicists Assn. East, repping field exploiteers.

Two year agreements with Local 872, International Alliance of Theatrical Stage Employees, call for a five day week, salary hike, and company contributions to the union's pension fund. Pact, incidentally, marks the first time a pension clause has been stipulated.

Union has previously had contracts with 20th-Fox, Columbia, Paramount and RKO Theatres. Association only reps field men, and is not to be confused with separate agreements the film companies have with Screen Publicists Guild.

Local 872 is still dickering with remaining film majors, plus the radio and tele networks.

Oscar Tune-In Off 7%

Sindlinger says last month's Oscar derby on tv was watched by 63,900,000 or 7% less than last year's 67,600,000.

More females than males tuned in all sections of the country.

Hammer's 'Fright' Film: Have Shears, Will Cut For Shurlock & Little

Original print of American-International's "House of Fright," based on the Jekyll-Hyde theme, hit clearance snags from both the Shurlock Office and Catholic Legion of Decency. So AIP scissored pic prior to bowing it last week in Detroit and Cincinnati. General release comes May 17.

Wasn't known at presstime if film was getting a seal, but that was presumption at AIP for the cuts. Someone slipped, however, and the deleted version still hasn't been scanned by the Legion, when at first looksee in March gave it a B rating—morally objectionable in part for all L of D objected to suggestive costuming and situations. Code office resisted for same reasons.

Hammer Films spooker reportedly first went to Columbia, but that company relinquished U.S. rights when the seal was denied over homo angles. Original title was "Two Faces of Dr. Jekyll," which AIP switched for "commercial reasons."

40-Truck Caravan For Cinerama; Novel 'Circusing' To Sticks In France

By GENE ARNEEL

A 3,000-seat mobile film theatre designed to tour a country just as does a circus, and specifically designed to show Cinerama pictures, will hit the road in France in mid-July. Theatre structure is an inflatable balloon that blows up to a structure 210 feet long, 144 feet wide and 62 feet high.

Itinerama, S. A., a French company capitalized at \$500,000 has been formed to present the traveling cinema and rights to the Crama productions have been cleared. Maurice Dollfus, exec v.p. of the outfit was in New York from Paris this week to provide the details.

A caravan of 40 trucks will carry the plastic-tube balloon, a 100-foot curved screen, three Crama projectors, full-sized booth, sound and lighting equipment, seats, rest rooms, ticket booths, generators, housing accommodations for the crew etc. Fire-proof, gale-proof structure can be inflated in 14 minutes, the entire setting-up operation can be completed in four and a half hours and dismantled in three, according to Dollfus.

A Restriction Financing came from private sources, including Europe. #1, which is a European radio com-

plex. Itinerama is licensed by Crama for the latter's pictures to be shown initially in France and French-speaking nations, with options covering other countries of Europe's common market. One restriction is that Itinerama is restraining from doing business within a radius of 50 miles of any Crama theatrical installation.

Actually there are three caravans ready to roll, each one to show a different Crama picture, and criss-crossing France. This new departure in cinematic exhibition, said Dollfus, "is in the time-honored, traditional style of touring companies of entertainers, bringing their shows to the people of Europe's villages, towns and cities. . . I believe it would be in the tradition of your showboat and your tent shows." First showing is scheduled for Angers, France.

Dollfus, who was president of the Ford Co. of France for 21 years, is also a director of Hispano-Suiza. He's a commander in the French Legion of Honor, Chairman of Itinerama is Jean Frydman, who also is head of Europe #1.

The deal with Crama provides that Itinerama will acquire from Crama the projectors, screens, transistor sound system, technical

aid and the film product. Profits will be split evenly after operating expenses and taxes.

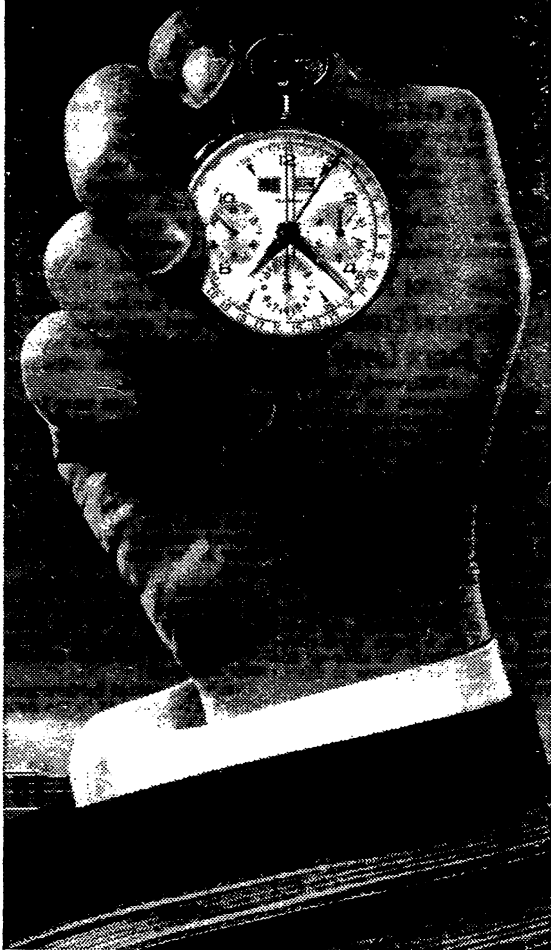
Idea of the mobile theatre originated with Nicolas Reinsin, president of Crama. He approached French business interests five years ago with the plan, and research and development thereupon got underway.

Never Acted

Actually, when S. H. (Si) Fablan controlled Cinerama rights he spoke of caravan presentations throughout the United States but nothing came of this. Whether Itinerama will be brought to the States remains for future decisions, said Dollfus.

The balloon structure principle is not entirely new, being now in use by the U. S. Army for storage depots. The structure is maintained by pumping in slightly higher air pressure than that outside. Even if a section were to be ripped off the building would remain erect for a considerable period of time.

Dollfus said the promotion will be akin to Barnum & Bailey. Advance men will cover a specified route, make with the bally and arrange for ticket sales. Radio will be used extensively in the campaigns. Itinerama then comes to town.

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Never in Russia

Cannes, May 9. An out-of-commission elevator, trapping Cannes Film fest topper Robert Favre Le Bret and two Russian officials, furnished the early excitement attendant this year's meet—and that's a switch.

Mishap, for some unaccountable reason—international lifters, perhaps—sparked political assassination rumors around town as riot-gendarmes cleared out the hotel lobby and sealed all exits before it was learned how innocent the episode was.

Occupying the stuck elevator for 16 minutes with Le Bret were Sergei A. Vinogradov, Russ. ambassador to France, and Mme. Yekaterina A. Furtseva, Soviet culture minister.

Only comment afterward, from a spokesman for the Russian contingent here, was "In Russia this could not happen."

STILL BUT TWO PRINTS OF 'KING' IN GRANDEUR

Twentieth-Fox still has only two 70m Grandeur 70 prints on its "King and I," which prints were used during the recent Rivoli date in New York and will also be used for the run at Grauman's Chinese in Los Angeles, starting May 9.

Unlike the Rivoli date, which started out on a hardticket, 10-a-week policy, the Grauman's date will open on a grind policy, though prices will be raised somewhat above normal, as is usually the case with a 70m attraction.

U. S. to Europe

Richard Baschert
Russel Crouse
J. A. L. Diamond
Harry E. Gould
Abel Green
Sheldon Gunsberg
Stanley Kramer
Henry Lester
Howard Lindsay
Enrique Madriguera
Giovanni Martinelli
Gian Carlo Menotti
Sidney Poitier
Walter Reade Jr.
Andres Segovia
Cesare Sturani
Spencer Tracy
Mary Ward
Richard Widmark
Billy Wilder
Bernie Wilens
Caroline Hood

N. Y. to L. A.

Mortimer Becker
Carol Channing
Don Conway
Lawrence Langner
Armina Marshall
Ralph Meeker
Bob Merrill
Martin H. Poll
Norman Reader
Nicolas Reisin
Ann Shoemaker
Zadel Skolovsky

L. A. to N. Y.

Morris Aaphier
Buddy Basch
Joey Bishop
Robert Cummings
Marlene Dietrich
John C. Flinn
Peter Glenville
Bob Godfried
Abner J. Greshler
Leo Jaffe
Robert I. Kronenberg
Paul N. Lazarus Jr.
Mervyn LeRoy
Sol Lesser
Joseph E. Levine
David A. Lipton
Mona Lisa
Laurie Main
Irving Mansfield
James H. Nicholson
Robert H. O'Brien
Donald O'Connor
Patti Page
Al Pellegrini
Ziva Rodann
Jesse Sandler
Spyros P. Skouras
Dan Terrell
Richard F. Walsh
James Woolf

Europe to U. S.

Samuel Z. Arkoff
Melvin Frank
George Pal
Norman Panama
William G. Reich
Louis de Rochemont
Honey Sanders
Paul Steiner

Strolling The Croisette

Cannes, May 9.

For the first time since its inception, the Cannes Film Festival has a first lady in the wife of the new prexy Michel Fourre-Cormery, Siren Adjemova is part American and will preside at one of the official Yank parties. Heretofore confirmed bachelor Philippe Erlanger presided over the fest. The director since the beginning has, of course, been and remains Robert Favre Le Bret. . . . At one o'clock in the afternoon every day some visiting celeb, thespian or creator, is host at an informal cocktail on the Carlton Hotel terrace, a gesture of the festival to make it easier for the press to meet visiting personages. . . . Over 600 accredited press, radio and tv men are expected here plus plenty of film people of many nations.

Shirley Clarke in with her Manhattan-made pic "The Connection" which will be shown out of competition. After being a fest guest for four days she rents a villa for the duration. She needs one with plenty of rooms since pix star Carl Lee is expected as well as writer Jack Gelber and beat writers Gregory Corso and Alan Ginsberg. The pic is about the beat and hipster milieu. . . . Italy is a heavyweight contender with four pix in competition. Points up the closer ties between the Italo and French industries. The official pic "The Girl With the Whistle" has French actor Jacques Perrin while local star Jean-Paul Belmondo is in two of the invited Italo pix "Two Women" and "La Viaccia," and Alain Delon is in the last invited item "What Joy of Living" also directed by a Frenchman Rene Clement and with a Polish team star Barbara Lass. . . . British entry "The Mark" has Yank actor Stuart Whitman and Rod Steiger and Swiss-German star Maria Schell.

Official Cannes Fest car will be the Fascel-Vega. . . . A club has been opened on the beach called Anarchy and Liberty repping the 1930 entry "What Joy of Living" about anarchists in Rome in the 1920's. Motto of the club will be that anything goes. . . . Local pic houses taking ads to the effect that a gala opening at a film house could buck the fest itself as was proved last year by a disgruntled French producer who preemed his "Dialogues Des Carmelites" in town when he was not invited and outdrew the Film Palace. Many pix dropped by the selection committee could lead to repeats this year. . . . As with last year's "Sons and Lovers," 20th-Fox has a stake in the Cannes Fest via the British entry. This year it is "The Mark." . . . Prior to the unspooling of the official Yank entry "Raisin in the Sun" May 13, Columbia Continental pub rep Jack Wiener will organize an exclusive luncheon at the private millionaire's club just outside of Cannes. . . . Club de la Chateau A Castellares. Film's star Sidney Poitier will be present as well as producer David Susskind, director Daniel Petrie and Columbia prexy Abe Schneider. . . . A rarity at festivals is the presence of two pix directed by women. One is Russian and the other American. Former is Julia Solntseva whose "The Ardent Years" is the Russo official entry. American is above mentioned Shirley Clarke. . . . Walter Reade Jr. in.

Otto Preminger was told that dual demands for "Exodus" were big and finally sold on the black market for \$30. When a U.A. exec asked for an extra ticket so that a friend could take his wife and avoid divorce, Prem quipped it would be best to take away man's one ticket and save the marriage. A midnight party followed the showing of "Exodus" and a press luncheon next day. . . . Besides the International Film Mart aspect the fest has also decided to broaden its connections with the public as well as trade regulars by unreeing all pix in competition next day at a 1,000-seat pic house in town with one at 3 p.m. and one at 9 p.m. at \$1 admission. . . . The UFA costumer "La Fayette" is shooting in nearby Nice and taking advantage of the big press love by plastering posters around and inviting press to the set. Michel Le Royer, playing LaFayette, announced his engagement to an actress in the pic and it seems they met at the Cannes Fest last year. A La Fayette poster has two French flags and two Yank flags, of today, bundled into frames and hung along the Croisette drive. They are modern flags and are supposed to rep the Yank-French amity of those early American Revolutionary times. But the rather bedraggled look of the flags had somebody remark they looked like symbols of Algeria and Cuba. Incidentally, the U.S. Mediterranean fleet is in again and again the old gag about insuring that Yanks get prizes has come up. . . . A bomb scare had all people carrying packages checked during the first day screenings.

Many Americans here has led to a veritable floating Gin Rummy Game. . . . Someone has remarked that a Gin Rummy prize should be instituted. . . . Jean Giono, the noted French novelist and scripper, was elected prexy of the Cannes feature film jury. . . . Multiline-sketch pix have again caught on in France after the success of the old guard seven-director, star cast pic "The French Woman and Love." One is being finished "Famous Loves" with one regular working director.

"Love is 20 Years Old" is being prepped by Paul Roustang to have noted new and young directors from France, Italy, Germany, Japan and the U.S. each do a segment for this pic. France will be repped by Francois Truffaut who will use the boy of his "The 400 Blows," now 17. Jean-Pierre Leaud, Italy's segment will be done by Roberto Rossellini's son Benzo. West Germany by Marcel, son of the late Max Ophuls; Japan by Ishi Hara, a novelist essaying his first pic and the U.S. by Morris Engel. All will naturally concern young love and its bliss and problems.

Japan has biggest delegation ever sent to Cannes with 25 film people and five press people. Last year Japan had one scribe here. . . . There are two 70m films "Exodus" and the Russian "Story of the Ardent Years." Neither can be shown in town in the special setup for there are no local facilities for 70m yet. . . . Italo Technician rep Renzo Alonzo in with a short depicting new color experiments and uses by the company. . . . 37 hours of projection will take place in the official section of the fest with another 160 in outside activities.

It is bruited about that the Russo entry was originally three hours long but cut to 100 minutes for the fest. A gagster quipped that the rest may go to Venice.

Mike Havas, Continental sales manager of Warners, in on a busman's holiday. . . . Maurice Silverstein, Metro foreign production topper, in to huddle with Jacques Bar who heads CIPRA in Paris, a production company backed by Metro. . . . Yank dubber of foreign pix for U.S. marts, Peter Riethof, was able to say in his own voice, when he saw photos besieging stages on the beach, "Don't shoot! I'll see the 'chairs of their'!" . . . Nicole Millinari, ex-French female film producer, and now Duchess of Bedford, attended "Exodus."

Ailing Gary Cooper given the Order of Arts and Letters by the French government. It was accepted in proxy by Fred Zinneman. Same order also given Japanese producer Masiachi Nagata, head of Daiichi Films. . . . The U.S. Screen Directors' International Guild, grouping over 500 filmmakers who make tv, regular or documentary pix "outside" Hollywood, has 70 of its members meeting at the fest this week in conjunction with the meeting of the International Film Authors' Federation. Several films by members are being shown including the vidfilm "Sit-In" of Robert Young on U.S. race problems, "Here At the Water's Edge," a dramatic film by Leo Hurwitz and Charles Pratt filmed on N.Y. waterfront and George Fredlund's "Music on the Forest" entered in the Eurovision Fest.

Soviet Minister of Culture Yekaterina A. Furtseva in for Russo pic "Story of the Flaming Years" along with Soviet Ambassador to France Sergei Vinogradov.

'STUDIO & CLUBHOUSE' COME-ON

A Prophetess' Honor at Home

Cannes, May 9. American filmmakers specializing in art-type entries have a major problem in marketing their product in the United States unless they go by a circuitous foreign route—specifically, through festival showings mainly. This is the opinion of Shirley Clarke, a New Yorker who directed "The Connection," which is being shown out of competition at the Cannes Fest upon an honorary invitation from the French Federation of Film Authors.

One key reason she cites is the "snobbery" among U.S. distributors of the art pictures. They assertedly feel that only a non-U.S. film can fall into the art category.

Miss Clarke mentioned, for example, John Cassavetes' "Shadows," which got nowhere in the Yank market until it won a prize at the Venice Festival. Lionel Rogosin with "Come Back Africa" and Morris Engel with "Weddings and Babies" also had to receive recognition in foreign lands before the break came in the American market.

Miss Clarke produced "Connection" in association with Lewis Allen at a budget of \$170,000. It's based on Jack Gelber's off-Broadway play of the same title.

Cannes Debut 'A' (Algiers, Austerity) But Mob Chants in Gayer Mood

By GENE MOSKOWITZ

Cannes, May 9.

The 14th annual film festival of Cannes opened last Wednesday (3) on a note of considerable excitement, despite the narrow squeak from its cancellation when the Algerian generals did their gauntlet dance until whistled off the floor by Tall Charley. In giving approval for Cannes to carry on the government in Paris admonished "austerity" and in gesture to that order the festival's own opening party was cancelled.

But there are no long faces around the hotels or beaches. The tone is markedly cheerful. The numerical count should be large and efforts have been made, as previously reported in VARIETY, to soft-pedal politics on the screen, which frayed national sensitivities at previous festivals.

There is, too, less of the old boyish hokum about "where are the dames?" Will this perhaps be the first festival at which no starlets are pitched into the water for the photographers?

First night's out-of-competition film, U.S. "Exodus" brought in a special plane with Sal Mineo, Jill Haworth, Peter Lawford and Alexandra Stewart. Where wives of theatrical personages were non-pro they were identified in the handouts as "Mrs. So-and-So" but an exception was made for Mrs. Peter Lawford, the press being reminded that she was a sibling of the President of the United States. The "Exodus" showing was rich with celebs, including the Duchess of Bedford, Simone Signoret, Daniel Gauthier, Charles Aznavour, Francois Arnould, Micheline Proule and Yves Montand.

Added Starters

Two more features were put into official competition at the last minute swelling the total to 30. Greek director Michael Cacoyannis' "The Wastrel," made in Italy in English from a novel by Frederic Wakefield. (Continued on page 19.)

ALLIED ARTISTS: 13½¢ PAID ON 51½¢ PFD.

Hollywood, May 9. Allied Artists Pictures declared quarterly dividend of 13½¢ per share on company's 51½¢ preferred stock, at meeting of directors May 4.

Melton is payable June 15 to stockholders of record June 2.

HAROLD ROBBINS' NEW NOVEL 'Carpetbaggers' 2d to Treat With Film Colony

"The Carpetbaggers," second in Harold Robbins' fictional trilogy with a Hollywood background, is set for June 5 publication by Trident Press, new hard-cover division of Pocket Books. Simon & Schuster will distribute.

This is the first novel in five years from Robbins and is now being uncovered by studios. His "79 Park Avenue" is set for filming by Allied Artists. Author is a former Universal exec.

More for Msgr. Little

Monsignor Thomas F. Little, executive secretary of the National League of Decency, has been elevated from a Papal Chamberlain, Very Reverend Monsignor, to a Domestic Prelate, Right Reverend Monsignor.

A priest of the diocese of Brooklyn, Msgr. Little is a consultant to the Pontifical Commission for Motion Pictures, Radio and Television.

Legion's a Bit Sad as Bad Pix Do Glad Business

The cinematic boxoffice today provides the sad truth that not all of the good films are given the public support which their "excellence warrants," while at the same time many "bad" pictures have been "unbelievably successful." Observation was made by Msgr. Thomas F. Little, exec secretary of the National League of Decency, in a talk on film censorship taped for presentation on CBS Radio tomorrow (Thurs.) at 10 p.m.

Msgr. Little noted that while the public was deprecating Hollywood's pre-occupation with sex and violence, such commendable product as "Sunrise at Campobello," "Sundowners" and "Diary of Anne Frank" were weak.

He rapped the rash of "spear and sandal" epics as bad in the sense of being "trash as entertainment." Others are bad in a more serious vein—"they are bad socially." He identified these as the "sick" films, or so-called "adult dramas which have been conceived by juveniles and heavily sold to adolescents." He frowned, too, at the "cycle of films which have glamorized and all but canonized" the easy-virtue gal with the heart of gold.

Priest said that in his opinion there's no denying some control over pictures is called for, but he's firmly against political censorship. Instead, he continued, there should be a maximum of individual responsibility. "Only the half-hearted will ask the State to accomplish the task which they as parents and citizens should be doing."

Best censor is an informed public which, for one, could find guidance in the Legion's ratings. As for a second point, Msgr. Little recommended that the industry set up its own self-imposed system of classification as (1) an information service, (2) a guarantee that morally wholesome films are produced and (3) a means of forestalling state censorship.

VANCOUVER BID FOR PRODUCTION

By SAM SHAW

Vancouver, May 9.

It seems certain now that British Columbia will have a film production centre in operation by the end of this year. Work on Commonwealth Film Productions' West Vancouver site is moving rapidly and builders expect to have the main studios completed by the September target date.

This was the official word from Commonwealth president Oldrich Vaclavek when queried at company offices. Clearing was completed in February and the studio site has now been excavated, temporary drainage installed and concrete foundations poured as of this week.

Vaclavek noted that this first phase of the project will account for \$1,435,000 of the total estimated investment of \$4,000,000. Broken down, the figures work out to \$185,000 for property, \$650,000 for main studios and \$600,000 for studio equipment. Balance of \$2,565,000 is made up of \$1,000,000 allocation for a 75-room Clubhouse, \$800,000 for a 75-room Lodge, \$225,000 for nine-hole golf course and \$540,000 for studio expansion.

Allocations for recreational facilities are intriguing but Vaclavek explained they are integral part of the original concept for setting up a production centre in this area, although they will not come into being until phase two of the project. In actuality, the studio project is being carried out by an organization consisting of two companies, Panorama Estates Ltd. and Commonwealth Film Productions. Panorama is the holding company for the entire development of the site, known as Panorama Park, and will own the studios, with Commonwealth acting as operating company for the studios when equipped, and the Canadian film producing unit.

The Rationale

Key phrase in present planning is "Co-Production" and because of quality of organizational structure appreciable benefits exist for both U.S. and British film companies, in Vaclavek's thinking. Features produced in Canada qualify as British quota films and are eligible for the Eady Plan subsidy if they are made by persons ordinarily resident in, or companies registered in the United Kingdom. Eady Plan also stipulates that central management and business control of such companies must be exercised in the U.K. during the making of the film. Chairman of the board of Panorama Estates is Viscount Folkestone of Salisbury, England and directors include former U.K. Trade Commissioner Harry Oldham and Tom Barty, senior partner of the London law firm, Boodle, Hatfield & Co.

For U.S. companies, Vaclavek notes that due to the generally lower wage scale in Canada, American producers can either save money on their Canadian productions or can achieve better quality productions by applying the

(Continued on page 20)

Discreet Is Word For Wald Script On U. S. Labor

Jerry Wald has anticipated the sensitivity of the American craft unions to a film based on Attorney General Robert Kennedy's book, "The Enemy Within." The future 20th Century-Fox release is being researched and written with maximum discretion, so as not to confuse the sheep with the wolves.

Secretary of Labor Arthur Goldberg, himself from the ranks of organized labor, is expected to closely scrutinize the screenplay in advance of production.

Too Literal & Too Talky Plots; Radnitz Considers Hollywood In Grip of Own Stereotypes

By JACK PITMAN

Sturdy 'Legs'

Hollywood, May 9. Ray Danton, who played title role in "The Rise and Fall of Legs Diamond" for Warner Bros. and again portrayed gangster in "Portrait of a Mobster," will take over title character in Allied Artists' "The George Raft Story."

Film rolls as a Ben Schwalb production July 6.

Robert Radnitz, unmarried pix producer who left 20th-Fox recently for the Metro lot, articulates the point that the Hollywood concept of entertainment wears blinders. "Entertainment as far as I'm concerned is what gets people into theatres"—and, to extend the axiom, keeps the public coming back. Construe it as a declaration that American film-making has a shopworn approach.

Studio thinkers, thinks Radnitz, continually underestimate audiences by tabooing almost anything that might refreshen the film form. His thesis is that cinematic expression is stale, rooted in literal plot and tedious exposition that overlooks fact that the cinema is basically a visual art. The old clung-to approach simply fails to stir the imagination anymore, and Radnitz avers this to be the prime cause for dwindling film audiences in this country.

Producer's own expressed penchant is for what he terms "pure film," a visual aspect is primary and provocative. He cites, for example, about nine minutes sans dialog in "Misty," his last moppet p.c. at 20th and official entry at this year's Venice Film Fest. (His earlier "Dog of Flanders," for same studio, copped the children's class laurel at Venice last year.)

Primarily Visual

Audiences could be recaptured, he feels, if films are restored to their "primary visual function of prodding imaginations. In his own case, he prefers to apply the concept in the moppet pix sphere, so as to reach and condition the adult public of the future. The child's mind being more susceptible of the imaginative process, Radnitz finds simple kid yarns ideal as departures from which to stimulate young imaginations. In contrast, he argues that conventional "plot" pictures inhibit the mind, hence serve to erode interest, with result that the ticket-buyer

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U.S. FILM SHOWMEN ABOUND IN CANNES

Cannes, May 9. This year the prior U.S. opposition to European film festivals as needless has melted so far as showmen go. They are here in numbers and on a level of prestige which negates the "So what?" sneers of yesteryears.

Present at Cannes, for number 14, are such figures as Arnold Picker and Francis Winikins of United Artists, Ilya Lopert, Oscar Dancigers, Roger Sardou, Eric Pleskow, Abe Schneider, Mo Rothman, Jack Weiner, David Susskind, Daniel Petrie, Don Murray, Tony Perkins, Anatole Litvak, Walter Mirisch, Harold Simpson, Shirley Clarke, Fred Gronich, Jean Goldsward, Richard Davis, Walter Rumm, Jr., Irwin Shapiro, Ed Kingsley, Fred Zinnemann.

'YOUR BOOTHMAN IS IATSE'

Projectionists Pushing Union Label For Screen Credit

International Alliance of Theatrical Stage Employees, which used to plug its projectionists in theatres via a slide at conclusion of the feature—until slide projectors were abandoned—is now offering to its locals and operators a 15-second film to serve the same purpose. Distribution is via National Screen Service, and the cost is \$2 per clip plus postage.

Blurb displays the IATSE seal and a statement that "pictures shown in this theatre are projected by union operators," with additional info that they are members of the IA.

MINNESOTA AMUS. CO. ADDS FIRST OZONER

Minneapolis, May 9. In its first excursion into the drive-in theatre field, Minnesota Amusement Co. (Paramount) has leased the 7-Hi drive-in five miles west of Minneapolis after getting Federal okay under antitrust to acquire and run the property. Mac operates 27 four-wall showhouses in 22 midwest cities. The 7-Hi is being leased from former operators Sterling Jones and Maitland Frosch, retaining Eugene Plaisance as manager.

Repeating Dave Kane

Detroit, May 9. David J. Kane, Universal publicity and promotion rep in Michigan and Pennsylvania, has been reappointed to the special events committee for the third annual International Freedom Festival which celebrates harmony between Detroit and its across-the-river neighbor city, Windsor, Ontario.

Kane was instrumental in bringing stars John Saxon and Anna May Wong to the Festival last year. He will work on similar project this year. Kane's appointment was announced by Detroit Mayor Louis C. Miriani.

Miss Bardot is properly and innocently immoral and willingly seduced for the film's main selling points. 20th-Fox has this for the U.S. and it looks like something for general distrib on the Bardot monicker. But arty chances seem limited.

Cannes Film Fest Pictures

The Connection

Cannes, May 9.
Lewis Allen-Shirley Clarke production and release. With Warren Finerty, Gary Goodrow, James Anderson, Sam Solly, Jack McLean, Barbara Winchester. Directed and edited by Shirley Clarke. Screenplay: Jack Gelber. From his own off-Broadway play; camera, Arthur Ornitz; music, Freddie Redd. At Cannes Film Fest. Running time, 110 MINS.

Leach..... Warren Finerty
Ernie..... Gary Goodrow
Sam..... James Anderson
Solly..... Jerome Raphael
Cowboy..... Carl Lee
Slater..... Barbara Winchester
Director..... William Redfield
J. J. Burden..... Roscoe Brown
Harry..... Henry Proch
Piano..... Freddie Redd
Sax..... Jack McLean
Bass..... Michael Mattos
Drums..... Larry Richie

Hollywood, U.S. art film distributors, foreign capitals and film festivals have been made aware in the last couple of years, of an interesting non-Hollywood independent film-making group developing in N.Y. This group has definitely arrived with the latest indie pic, "The Connection," which shows that America can make its own art films.

If by art film is meant one dealing with an unusual theme in a non-conventional and frank manner, this pic fits this description aptly. The tale of a group of junkies waiting for their fix also has an edge and tingle of life which could mean specialized depth distrib as well as art slotting. It uses some off-color words, but they are part of the scene and never utilized for shock. Subject is treated objectively, and, though censor problems seem certain, it should have no trouble in some enlightened spots.

An arty documentary filmmaker is supposed to be making a film about a group of supposedly real drug addicts in the pad and Leach (Warren Finerty), a fistful, repressed homosexual. Their payment is the heroin that is to be bought by someone called Cowboy (Carl Lee). But the addicts do not take easily to the filmic attempts of the "square," that is the unfilmable film.

They walk, wrangle, joke and chafe during their wait. A group of musicians, also waiting, go into jazz pieces. The music is well meshed as both backgrounds and the sudden dramatic underline or break the tempo. Then Cowboy arrives bringing a Salvation Army woman who saved him from the police. He gives the shots in the uncomprehending woman's presence who finally thinks they are drinking in the bathroom, and exits.

The square filmmaker takes his first shot to understand the results first-hand but only gets sick. One takes an overdose and nearly dies. Technique of a film within a film keeps alive an awareness that these may be real addicts. So the justification of all lensing angles by the two would-be filmmakers via lens changes and film breaks allow editor-director Shirley Clarke to exercise a complete control on this group of addicts.

There is no story but it is a successful, living experience. The characters, crisp lingo and wit get laughs for their seeming reality and lack of preaching have them acceptable types that one can laugh with. There are no phony dramatics here. Many voice vague reasons for being what they are. One says that most people are hooked in some way, and they just happen to have an illegal vice.

The result is a jolting look at the hip and beat drug crowd. Miss Clarke shows a definite filmic flair in keeping this one room pic constantly revealing and absorbing. Tensions grow and ebb, revelations are made, and then the climax of a near-death leads to a rout of most of them to end it all on a muted note.

The moody music of Freddie Redd, Arthur Ornitz's atmospheric lensing, the expert set and, above all, Miss Clarke's virile handling of this group knits this into a unique vehicle.

"Shadows," "Come Back Africa" and "Wedding and Babies" all won out-of-competition prizes at foreign fests. "Connection" is the most technically perfect of the group, having been made by a minimum all-union crew for \$170,000. It has been invited by the Federation of French Film Authors in an out-of-competition spot at the present Cannes Fest. It is in the running for the International Film Festival's award.

Jack Gelber's (the scripted from

his own play) flair for characters and mood are also a plus factor even if some of the final general reasons for the condition of the characters may be cursory. But the actors are all expert in giving these characters a density of life.

Finerty's snarling, petty pad owner; Lee's commanding, strong Cowboy; William Redfield's clumsy attempts as the filmmaker; Gary Goodrow's psychopathic member, James Anderson's talky addict and Jerome Raphael's more philosophical one are all standouts. Miss Clarke, for her first feature, after making some prize-winning shorts, has turned out a tour de force.

Most.

La Viaccia

(The Bad Street)

(ITALIAN)

Cannes, May 9.

Titulus release of an Alfredo Bini production for Titulus-Arcofilm-Gabatta. Stars Claudia Cardinale, Jean Paul Belmondo, Pietro Germi, Paul Frankeur, features Gabriella Pallotta, Romolo Valli, camera, Leonida Barboni, music, Baron, Marcella Valeri, Gianni Giachetti, Dante Posani, Nando Angelini, Aurelio Nardi, Giuseppe Tosi. Directed by Mauro Bolognini. Screenplay, Vasco Pratolini, P. F. Campanile, Massimo Franciosa, from novel, "L'Eredita," by Mario Pavesi. Cast: Claudia Cardinale, Jean Paul Belmondo, Pietro Germi, Vasco Pratolini, Paul Frankeur, Carmelinda, Gabriella Pallotta, Dante.

Elegant period drama with a top-notch cast and stylish direction by Mauro Bolognini for prestige impact at home and abroad. Despite its many qualities, this needs a hard sell to give it wider acceptance because it's more attuned to arty theatres.

America's J. P. Belmondo is a farmer's son who prefers city life in the Florence of 1885 to work on his homestead. In love with a comely, young prostitute, he at first steals money from his uncle to be with her. When the family cuts him off, he even seeks employment in the call house where she works. Frustrated by her chill reactions to his proposals, and jealous of another one of her clients, he gets into a fight and is killed. Repulsed once more by the girl, who feels she has suffered enough and doesn't want to be involved, he drags himself away and dies alone, within sight of his farm home.

Film is a stylist's delight, with costumes, sets, and lighting in general, literally reeking with period atmosphere. So much so that at times that the action bogs down to give way to pure setting. Hence, the audience may get the impression that nothing is really going on at all. But then director Bolognini adds a touch of humor or drama, and sets things rolling again.

Some trimming for pace would help, however. Claudia Cardinale is excellent as the voluptuous, hardened-by-life prostitute, ably seconded by Jean Paul Belmondo as the farm boy. Pietro Germi contributes a neat cameo as his stubborn father, as does Paul Frankeur as his uncle. Also good are Gina Sanmarco, as the madam, and Gabriella Pallotta, as a younger sister. Many supporting players lend colorful assists.

Art director Pietro Tosi deserves a separate hand for his outstanding work in recreating period and place with dazzling effect, with an added not to producer Alfredo Bini for a praiseworthy coordination effort on a difficult project.

Haw.

L'Annee Derniere A

Marienbad

(Last Year in Marienbad)

(FRENCH-DYALISCOPE)

Cannes, May 9.

Cocinor release of Terra-Cinema-Precel-Cinco-Armas-Tamara-Cinetel-Silver Film-Cinemat production. With Delphine Seyrig, Georges Geretaz, Sacha Pitoeff. Directed by Alain Resnais. Screenplay, Alain Robbe-Grillet; camera, Sacha Pitoeff; editor, Henri Colpi. At Cannes Film Fest. Running time, 90 MINS.

Woman..... Delphine Seyrig
Man..... Sacha Pitoeff
Other Man..... Sacha Pitoeff

One of the favorites for repping France at the presently unspooling Cannes Fest, this film was passed over by Culture Minister Andre Malraux. It is a difficult, daring film and a definite festival pic but was not picked. It has been shown in the outside commercial setup of

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The Big Show

(C'SCOPE-COLOR)

Familiar big top melodramatics. Bulky pic will have to bank on vigorous selling campaign, top production values and customary family appeal of circus fare to cash in.

Hollywood, May 9.

Twentieth-Fox release of Ted Sherdeman-James B. Clark production. Stars Esther Williams, Cliff Robertson, Nehemiah Persoff, Robert Vaughn, Margia Dean, features David Nelson, Carol Christensen. Directed by Clark. Screenplay, Sherdeman; camera (De Luxe), Otto Heller; editor, Benjamin Meyer; art director, Ludwig Reiber; music, Paul Sawtell, Bert Shefter; sound, Walter Ruhlman, Don McKay; assistant director, Herman Goshel. Reviewed at the studio, May 3. '61. Running time, 113 MINS.

Esther Williams..... Cliff Robertson
Nehemiah Persoff..... Robert Vaughn
Margia Dean..... David Nelson
Carol Christensen..... Kurt Fischer
Renaata Mannheim..... Franco Andrei
Peter Caprell
Stephano Schmalz
Philo Hauser
Marjita Tomie
Gerd Vespermann

A million dollars went into the making of "The Big Show," largest picture to stem from the 20th-Fox offsprung wing operated by Robert L. Lippert. Being the type of product likely to attract a huge tyke turnout, fortified with what is purported to be a half-million-dollar ad coin outlay, and the target of exec producer Lippert's impassioned personal plea for a display of showmanship zeal on the part of its exhibitors, the picture has a fair chance, if everything jells properly, to make a flashy boxoffice showing, as most "big" circus spectacles have in the past. But if it does, it will by a large represent a triumph of salesmanship over product, the odds against which, in today's cautious, enlightened, "show me" world, are considerable, to say the least.

There is a lot that catches and captivates the eye in the Ted Sherdeman-James B. Clark production, but very little to tickle the mind or exercise the imagination. It is, simply, an old-fashioned "escape" picture which some will be content to escape into, while others would prefer to escape from.

Major circus films in the past have enjoyed great popularity, which no doubt helped prompt the choice of vehicle, but it is entirely questionable as to whether the public can be enticed again to respond wholeheartedly to an entertainment that is as familiar as it is, in this case, pretentious. The time may have arrived for the addition of new dramatic scope and insight into the "big" circus picture, if the once-healthy form of product is to continue to thrive.

Sherdeman penned the tale and Clark directed the picture. The former's scenario is a busy, shallow and far-fetched melodrama about the members of a European circus family. Punctuated by passages devoted to the customary serial and, bestial big top specialties, three romantic yarns and a kind of overall saga unravel. The romances involve two sons (one good, one bad) and a daughter (good) of a domineering father (bad) blindly addicted to circus life. In the end, all the "bads" have neatly perished, thus assuring the "goods" of happily-ever-afterism.

The story, rather unnecessarily it seems, is told in flashback. The technique diminishes tension and ruins the impact of several story highlights by serving as a lipoff. Additionally, on the negative side, the film is awkward and heavily dependent on coincidence in its expository section, and its characters, particularly the ladies, are shy the desirable dimension. Moreover, the picture lacks a sense of humor and there is a lethargy about some of the romantic passages, several of which could either have been snipped or accelerated by director Clark. The circus acts themselves are diverting and, in one or two instances, quite suspenseful, notably the trapeze and highwire feats and a polar bear sequence. They are dexterously lensed by Otto Heller, whose De Luxe Color photography is the picture's outstanding element.

Esther Williams is decorative as a wealthy American girl who falls for Cliff Robertson, favorite son member of the morbid trapeze clan and the only rationally flexible flyer in the star-ride. Robertson, a skillful actor, does what he can

with the role. Nehemiah Persoff, another able player, limns the ferociously single-minded paper and manages to put some bite into the gummy role. Robert Vaughn instills first haplessness, then menace, into his part of the maltreated son driven into a demented craving for revenge. Carol Christensen adds youthful beauty as Persoff's daughter, who finds happiness with a shy U.S. serviceman amiably played by David Nelson. Others who attract more than passing attention are Peter Caprell, Margia Dean, Kurt Pechner, Franco Andrei and Renata Mannheim, latter especially interesting as the polar bear trainer.

Much of the film was shot in Munich, and the exteriors happily impart some of the character of that city, certainly improving the overall appearance of the film. Circus acts, arena and behind-the-scenes, reflect credit on the work of art director Ludwig Reiber. Benjamin Laird's editing is mechanically stable. Composers Paul Sawtell and Bert Shefter have installed the big top flavor into much of their score, abandoning that theme when the melodramatic fireworks demand broad musical expression.

Tube.

The Right Approach

(C'SCOPE)

Shallow study of a heel in Hollywood. Cast lends some marquee value to otherwise lightweight prospect.

Hollywood, May 5.

Twentieth-Fox release of Oscar Brodney production. Stars Juliet Prowse, Frankie Vaughn, Martha Hyer, Gary Crosby, David McLean. Directed by David Butler. Screenplay, Fay and Michael Kanin, based on play by Garson Kanin; camera, Sam Leavitt; editor, Tom McCado; art directors, Duncan Cromer, Herman A. Blumenthal; music, Dominic Kimbrough; sound, Arthur Kober; Frank W. Moran; assistant director, Ad Schaeffer. Reviewed at the studio, May 5. '61. Running time, 92 MINS.

Juliet Prowse..... Frankie Vaughn
Frankie Vaughn..... Martha Hyer
Martha Hyer..... Gary Crosby
Bill Skulstone..... David McLean
Brian Free..... Jesse White
Jane Withers..... Rachel Stephens
Mitch Mack..... Steve Harris
Johnny..... Paul von Schreiber
Horace..... Robert Casper

"The Right Approach" is precisely what this picture required. In tracing the meteoric rise and downfall of a Hollywood heel, it overlooks the fact that even Hollywood heels are human. It amounts to a stereotypical error that lurches the entire project out of focus. The Oscar Brodney production for 20th-Fox will have to rely primarily on its ample array of relatively fresh cast names for boxoffice stimulus. Otherwise, it's a pretty lean prospect.

Based on a play by Garson Kanin, the Fay and Michael Kanin scenario describes the method by which a slick and unscrupulous acting aspirant (Frankie Vaughn) arrives in the film capital and proceeds to: 1) break up the harmony of a bachelor establishment inhabited by five incredibly naive young gentlemen playing house, 2) wreck two potential love affairs, 3) stoke a carhop into unbridled motherhood, 4) chisel every last five spot he sights, 5) con his way onto the cover of a national mag.

Vaughn tries hard by the unsavory character, but doesn't get very far. His warbling of a couple of tunes reveals savvy and showmanship in selling a song, but nothing exceptional in the way of voice. Juliet Prowse and Martha Hyer supply the romantic interest, neither with a great deal of success. The five lads conned by Vaughn are Gary Crosby, David McLean, Steve Harris, Robert Casper and Paul von Schreiber. Each has some good moments. Jane Withers and Jesse White manage to insert some comedy relief.

David Butler's direction fails to instill the desirable fluidity into the film as a whole or into many of the individual scenes. Sam Leavitt's longwork and Tom McCado's editing are adequate. Art director Duncan Cromer and Herman A. Blumenthal have whipped up an interesting central set—a "South Seas" type of restaurant converted into a kind of bachelor barracks. Dominic Frontiere's background music, largely of a rhythmic pop nature, has a tendency to be distracting where it should be unobtrusive. Several pop style ditties are incorporated, catchiest of which is the title tune, sung over the main titles by the Kirby Stone Four, later by Vaughn.

Tube.

Romanoff And Juliet

(COLOR)

From Peter Ustinov's witty legit spoof of modern political cranky hanky-panky, a lively merry film only slightly diluted in translation to screen. Satisfactory b.o. looms.

Hollywood, May 4.

Universal release of Peter Ustinov production. Stars Ustinov, Sandra Dee, John Gavin, Akim Tamiroff. Directed and screenplay by Ustinov, based on his play; camera (Technicolor), Robert Krause.

Alexander Trauner; music, Maria Naumkin; sound, Sash Fitch; assistant director, Gus Agosti. Reviewed at Fine Arts Theatre, May 4. '61. Running time, 103 MINS.

General..... Peter Ustinov
Juliet Moulsworth..... Sandra Dee
John Gavin..... John Gavin
Vladimir Moulsworth..... Akim Tamiroff
Beulah Moulsworth..... Alis Talton
Freddie Moulsworth..... Rick Bonner
Hoyner Moulsworth..... Peter Jones
Evodika Romanoff..... Tamara Sharna
Maria..... Susan Lucci
Patriarch..... Richard Alena
Randle Wix..... John Alderson
Chief Executive..... Thomas Chalmers
The Spy..... Carl Don
President at N. N..... Tony Stewart
Joseph the Pilot..... Benito Chantant
Customs Officer..... Maura Buthberg
Cook..... Maura Buthberg

Some of the satiric toxin has gone out of Peter Ustinov's "Romanoff and Juliet" in its cinematic morphosis, but enough of the comic chemistry remains to induce a favorable reaction from any audience.

If good pictures mean good boxoffice and would that they invariably did, then "Romanoff and Juliet" would be a profitable contender, although its gross potential figures to lie in the modest as opposed to the blockbuster range of the commercial spectrum.

Ustinov's own magnetic personality, his gifts not only as a performer-inquisit-at-artist but as an outstanding human being, and his shiny new Academy award as "Best Supporting Actor" will serve as the film's ace lure, particularly for more discriminating individuals who will be attracted further by the reputation of the hit play itself. As a most important added come-on for general audiences, especially in this country, producer Ustinov has shrewdly cast Sandra Dee and John Gavin in the key romantic roles. The product itself should do the rest of the selling job.

In adapting and trimming "Romanoff" to 103 minutes of screen essentials, it appears as if Ustinov has added a little water to his hot and sly ad solution, presumably to make it more palatable for the not-quite-as-sophisticated-but-as-a-film, where it will miss a play. The picture, as compared to its source, seems confusing in spots, and slightly lopsided, in the sense that its best moments occur in the first half.

But these are only minor reservations inspired by a profound respect for the Ustinov talent. For Ustinov has managed not only to retain the lion's share of his "Romanoff" story at political hypocrisy, diplomatic pomposity and general 20th century lack of harmony or philosophical perspective, but he has added several noteworthy observations in the process of rearranging his play for the screen. Most significant of these additions occurs right at the outset, while the titles unravel. It is a delicious piece of inspired nonsense in which Ustinov does all the voices voting "yes" or "no" on a U.N. proposal. His remarkable variety of inflections and verbal attitudes makes a meaningful and hilarious commentary out of the two simplest words in any language. It is something memorable.

His performance as the general of Concordia, a tiny mock republic feverishly wooed by Russia and the U.S. to solicit its vital U.N. vote, is a beautiful blend of outrageous mugging and sly comment. When he's on, the picture's at its best. Miss Dee and Gavin costar as daughter and son of the U.S. and Russian ambassadors to Concordia, respectively, whose romance and marriage ultimately blows out the political crisis, representing Ustinov's love-and-laughter platform for harmonious international relations, which he underlines in the film with a curiously subdued and serious ending that seems just a mite too precious and obvious for what is essentially a satire that should convey its own conclusions without spelling them out.

Miss Dee does a commercial job. Gavin is not at all believable as a Russian, but fortunately such authenticity is almost superfluous and definitely secondary to the

(Continued on page 19)

L.A. Offish But 'Grass' Smooth 25G; 'Atlantis' Big \$17,000, 'Priest' Fair 12G, 'Wind' Bright 13G, 'Prof.' 11G

Los Angeles, May 9. L.A. first-runs are dipping slightly this stanza although a pair of operators and several holdovers are giving pace to the overall scene. "Grass Is Greener," out in first general release, is after a hotly \$25,000 in four theatres. "Atlantis, Lost Continent" should rack up a big \$17,000 in two houses.

Among other incomers, "Hoodlum Priest" shapes fair \$12,000 or near for three spots. "Virgin Spring" is slow \$7,000 on first general release in two locations. "Tunes of Glory," also on first general release, is stout at the Crest.

"Gone With Wind," back on reissue, heads the regular holdovers with a bright \$13,000 likely for seventh Hollywood Paramount frame. "Absent-Minded Professor" is shaping whopping \$11,000 in closing 4-day eighth week at Cal-nose. "Raisin in Sun" is rated busy \$10,500 in third at Warner Beverly.

Estimates for This Week
State: H-w-H UATC-G&S (2,404): 1,10G, 90-\$1.50—"Atlantis, Lost Continent" (M-G) and "Mania" (Indie) Big \$17,000. Last week, "Dr. Blood's Coffin" (UA), "Snake Woman" (UA), \$8,400.

Orpheum, Iris, Loyola Metropolitan-FWC: 2,213; 825; 1,298; 90-\$1.50—"Hoodlum Priest" (UA) and "Frontier Uprising" (UA), Fair \$12,000. Last week, Orpheum with Vogue, "Apartment" (UA), "Elmer Gantry" (UA) reissues 2d wk. \$12,000. Iris with Wilbur, Baldwin, "Cimarron" (M-G) 2d wk. \$14,100. Loyola with "All Hands on Deck" (20th), "Long Rope" (20th), \$10,300.

Hillstreet, Wilburn, Baldwin, Vogue Metropolitan-SW-State-FWC: 2,752; 2,344; 1,300; 81G; 90-\$1.50—"Grass Is Greener" (UA) and "Trouble in Sky" (U), Hotly \$25,000 or near. Last week, Hillstreet with J.A., "Rachel Cade" (WB).
Continued on page 10.

Professor' Mighty 18G, St. Lo; 'Cry' Loud 20G; 'Work' Rugged 12G, 2d

St. Louis, May 9. Batch of newcomers will enliven first-run biz here this round. Best of lot is "Absent-Minded Professor," which looks great at Loew's Mid-City. "Cry For Happy," also new, is rated lofty at the vast Fox. "Cimarron" looks only fair in opener at State.

"All in Night's Work" looks lively in second at Ambassador. "Exodus" shapes solid in fourth at Esquire.

Estimates for This Week
Ambassador (Arthur): 2,970; 75-\$1.50—"All in Night's Work" (Par) (2d wk), Nifty \$12,000. Last week, \$15,000.

Apollo Art (Grace): 700; 90-\$1.25—"Never On Sunday" (Loe) (14th wk), Good \$2,500. Last week, \$3,000.

Esquire (Schuchart-Levin): 1,800; \$1.25-\$2.50—"Exodus" (UA) (4th wk), Solid \$11,000. Last week, \$12,500.

Fox (Arthur): 5,000; 90-\$1.25—"Cry For Happy" (Col) and "Upstairs and Downstairs" (20th), Lofly \$20,000. Last week, "Alamo" (UA) (4th wk), \$11,000.

Loew's Mid-City (Loew): 1,160; 60-90—"Absent-Minded Professor" (BV), Great \$18,000. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) reissues, \$11,000.

State (Loew): 3,600; 60-90—"Cimarron" (M-G), Fair \$9,000. Last week, "Gone With Wind" (M-G) (reissue) 5th wk, \$11,000.

Pageant (Arthur): 1,000; 90-\$1.25—"General Della Rovere" (Cont) (2d wk), Oke \$3,000. Last week, \$3,500.

St. Louis (Arthur): 3,800; 75-90—"Pharaoh's Woman" (U) and "Posse From Hell" (U), Mild \$8,000 or less. Last week, "Pepe" (Col) (2d wk), \$7,000.

Shady Oak (Arthur): 760; 90-\$1.25—"Carry on Constable" (Indie), Okay \$3,500. Last week, "Make Mine Mink" (Cont) (4th wk), \$2,500.

Professor' Great 28G, D.C.; 'Mein Kampf' Wow \$29,000, 'Cimarron' 14G

Washington, May 9. A couple of lively entries are instilling vigor into first-run trade here this session. "Absent-Minded Professor" shapes for smash at two Stanley Warner houses. "Mein Kampf," playing two Trans-Lux situations, counts on a sockeroo initial lap. Latter pic shattered record for an opening week-day at handbox Playhouse.

"Cimarron" is rated smart on Palace initialer. "Saturday Night and Sunday Morning" looks hotly in the third round while "Gone With Wind" winds up a boff five-and-half week Capitol run in fine fettle. "Spartacus" still is in the chips in 16th stanza at Warner.

Estimates for This Week
Ambassador-Metropolitan (SW): 1,480; 1,000; 90-\$1.49—"Absent-Minded Professor" (BV), Great \$28,000. Last week, "Rachel Cade" (WB), \$7,500.

Apex (K-B): 940; 75-\$1.10—"Serengeti Shall Not Die" (AA), Oke \$3,500. Last week, "Butterfield 8" (M-G) (reissue) (3d wk), \$3,400.

Capitol (Loew): 3,420; \$1-\$1.65—"Gone With Wind" (M-G) reissue, 6th wk, Fine \$7,000 for final 4 days. Last week, \$11,000. Keith's (RKO): 1,850; \$1-\$1.49—"Indiscreet" (WB) and "Mr. Roberts" (WB) reissues, So-so \$8,000. Last week, "Portrait of Mobster" (WB), \$8,000.

MacArthur (K-B): 900; \$1.25—"League of Gentlemen" (Kings) (6th wk), Fair \$3,500. Last week, \$3,800.

Ontario (K-B): 1,240; \$1-\$1.49—"Saturday Night, Sunday Morning" (Cont) (3d wk), Big \$6,500. Last week, \$6,800.

Palace (Loew): 2,390; \$1-\$1.49—"Cimarron" (M-G) Big \$14,000. Last week, "Elmer Gantry" (UA) and "Apartment" (UA) reissues 2d wk, \$14,500.

Playhouse (T-L): 459; \$1.49-\$2—"Mein Kampf" (Col), Wow \$10,500. Last week, "Seventh Seal" (Janus) and "Virgin Spring" (Janus) reissues 3d wk, \$2,200 for last 5 days.

Pizza (T-L): 278; \$1-\$1.80—"Sunlover's Holiday" (Indie) (2d wk), Plump \$5,000 after \$6,800 opener.

Town (Kings): 800; \$1.25-\$1.49—
Continued on page 10.

Mpls. Stout; 'Professor' Wham 15G, 'Kampf' Hot 10G, 'Black Sun.' \$9,000

'Peyton' Powerful 22G, Cleve.; 'Trapp' \$9,000

Cleveland, May 9. "Return to Peyton Place" is yanking Palace out of doldrums for one of strongest takes of its late winter-spring season. Allen's "Trapp Family" looks disappointing. Husky holdovers of "Absent-Minded Professor" at Hipp and reissue of "Gone With Wind" at State are standouts.

Estimates for This Week
Allen (SW): 3,500; \$1-\$1.25—"Trapp Family" (20th), Fair \$9,000. Last week, "Secret Ways" (U), \$11,000.

Continental Art (Art Theatre Guild): 900; \$1-\$1.25—"Never On Sunday" (Loe) (19th wk), Good \$2,400 after \$2,700 in 18th week.

Heights Art (Art Theatre Guild): 925; \$1-\$1.25—"Make Mine Mink" (Cont), Bright \$3,000. Last week, "Virgin Spring" (Janus) (reissue), \$2,200.

Hippodrome (Eastern Hipp): 3,700; \$1-\$1.25—"Absent-Minded Professor" (BV) (2d wk), Smart \$15,000 after \$25,000.

Ohio (Loew): 2,700; \$1.25-\$2.75—"Exodus" (UA) 8th wk, Slowing up to fair \$5,700 after \$6,000.

Palace (Silk & Halpern): 2,739; \$1-\$1.25—"Return to Peyton Place" (20th), Sock \$22,000. Last week, "Atlas" (Indie), \$4,500.

State (Loew): 3,700; \$1-\$1.50—"Gone With Wind" (M-G) reissue, 3d wk, Big \$11,000 after \$14,000 in second week.

Stillman (Loew): 2,700; \$1-\$1.50—"Apartment" (UA) and "Elmer Gantry" (UA) reissues 2d wk, Okay at \$6,000 after \$8,000.

'Mobster' Fair 9G, Philly; 'Wind' 21G

Philadelphia, May 9. Daylight savings time is being blamed for offish tone here currently. "Five Golden Hours" is rated bleak on initial round at Arcadia while "Portrait of Mobster" shapes so-so at Goldman in opener. Many holdovers are slipping in present stanza but "Gone With Wind" still is great in second at Stanton. "Absent-Minded Professor" looks big in fourth at Stanley.

"Exodus" still is sock in 15th round at Boyd. "One-Eyed Jacks" looks big in sixth round at the Fox. "All in Night's Work" shes peg good in third at Midtown.

Estimates for This Week
Arcadia (S&S): 536; 99-\$1.80—"Five Golden Hours" (Col), Bleak \$5,000. Last week, "Sanctuary" (20th) (6th wk), \$4,200.

Boyd (SW): 1,536; \$2-\$2.75—"Exodus" (UA) 15th wk, Big \$14,800. Last week, \$15,000.

Fox (Milgram): 2,200; 99-\$1.80—"One-Eyed Jacks" (Par) (6th wk), Big \$10,000 or near. Last week, \$11,000.

Goldman (Goldman): 1,200; 99-\$1.80—"Portrait of Mobster" (WB), So-so \$9,000. Last week, "Black Sunday" (AI), \$14,000.

Midtown (Goldman): 1,000; 99-\$1.80—"All in Night's Work" (Par) (3d wk), Good \$9,000. Last week, \$11,000.

Randolph (Goldman): 2,500; 99-\$1.80—"All Hands on Deck" (20th) (2d wk), Lean \$6,000. Last week, \$11,000.

Stanley (SW): 2,500; 99-\$1.80—"Absent-Minded Professor" (BV) (4th wk), Big \$15,000. Last week, \$14,500.

Stanton (SW): 1,483; 99-\$1.80—"Gone With Wind" (M-G) (reissue) (2d wk), Great \$21,000 or over. Last week, \$25,000.

Studio (Goldberg): 483; 99-\$1.80—"Don Quixote" (M-G) (2d wk), So-so \$3,900. Last week, \$4,500.

Trans-Lux (T-L): 500; 99-\$1.80—"Never On Sunday" (Loe) (24th wk), Nice \$5,000. Last week, \$5,000.

Viking (Sley): 1,000; 99-\$1.80—"Hoodlum Priest" (UA) (2d wk), Fair \$9,000. Last week, \$13,000.

World (R&B-Par): 499; 99-\$1.80—"Picnic on Grass" (Kings) (2d wk), Oke \$3,600. Last week, \$4,000.

Minneapolis, May 9. Trade normally begins to hit the skids here at this time of year, but several boffo pix are helping to delay any slowdown. Biggest blockbuster is "Absent-Minded Professor," wham in second round at State. "Mein Kampf," which hit near record in preem at suburban St. Louis Park, appears mighty again in second stanza. "Gone With Wind" likewise is rousing in first Orpheum holdover week.

Only fresh entries are "Question 7," nice at World, and "Black Sunday," smash at Uptown. "Virgin Spring" is okay in fourth frame at Suburban World. Of the three hard-tickets, "Exodus," nearing end of its run, looks so-so in 15th week. "Spartacus" continues brisk in eighth stanza.

Estimates for This Week
Academy (Mann): 947; \$1.75-\$2.65—"Exodus" (UA) 15th wk. Now in final three weeks. Looks okay \$6,500. Last week, \$7,000.

Century (Cinema, Inc.): 1,150; \$1.75-\$2.65—"Seven Wonders of World" (Cinema) (reissue) 4th wk, Hefty \$9,000, with one extra showing. Last week, \$10,000.

Gopher (Berser): 1,000; \$1.25—"Cimarron" (M-G) (6th wk), Bowing out with quick \$2,000. Last week, \$2,500. "Operation Eichmann" (AA) May 10.

Lyric (Par): 1,000; \$1-\$1.25—"Trapp Family" (20th) 2d wk. Admitting families of five or more at special reduced rate. Nice \$5,500. Last week, \$7,000.

Mann (Mann): 1,100; \$1.75-\$2.65—"Spartacus" (U) 8th wk, Trim \$7,500. Last week, \$8,000.

Orpheum (Mann): 2,800; \$1-\$1.50—"Gone With Wind" (M-G) (reissue) (2d wk), Rousing \$12,000. Last week, \$15,000.

St. Louis Park Field: 1,600; \$1.50—"Mein Kampf" (Col) 2d wk, Wow \$10,000. First week hit \$16,000, near house record.

State (Par): 2,200; \$1-\$1.25—"Absent-Minded Professor" (BV) (2d wk), Should hit smash \$15,000 or more after \$21,000 initial week.

Suburban World (Mann): 800; \$1.25—"Virgin Spring" (Janus) (4th wk), Okay \$2,500. Last week, \$3,500. "Secret Partner" opens Friday (12).

Uptown (Field): 1,000; \$1.25—"Black Sunday" (AI), Sock \$9,000 or close. Last week, "Ben-Hur" (M-G) (2d run) (6th wk), \$3,000 at \$1-\$1.50 scale.

World (Mann): 400; 85-\$1.50—"Question 7" (Indie), Brisk \$7,000. Last week, "All in Night's Work" (Par) (6th wk), \$4,000 in 6 days.

'Work' Lusty \$13,000 In Pitt; 'Trapp' Dull 4½G, 'Prof.' Boffo 18G, 2d

Pittsburgh, May 9. A surprising showing by a pair of imports, "To Paris With Love" and "Lady Killer" at Squirrel Hill, and "All in Night's Work" loud at Penn, shape standout here this week. Other two entries, "Trapp Family" at Harris and "Right Approach" at Fulton loom soft. Heftiest holdover is "Absent-Minded Professor," boff at Stanley in second round. "Exodus" is slightly off but still hardly in ninth session at the Warner.

Estimates for This Week
Fulton (Shea): 1,635; \$1-\$1.50—"Right Approach" (20th), Thin \$3,000. Last week, "Secret Ways" (U), \$3,500.

Gateway (Associated): 2,100; \$1-\$1.50—"Trapp Family" (20th), Dull \$4,500. Last week, "Operation Eichmann" (AA), \$3,500.

Penn (UATC): 3,300; \$1-\$1.50—"All in Night's Work" (Par), Loud \$13,000. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) (2d wk-10 days), \$14,500.

Squirrel Hill: 834; \$1.25—"To Paris With Love" (Cont) and "Lady Killer" (Cont), Fine \$3,200. Last week, "Hand in Hand" (Indie), \$2,500.

Stanley (SW): 3,700; \$1-\$1.50—"Absent-Minded Professor" (BV) (2d wk), Boffo \$18,000. Last week, \$24,500.

Warner (SW): 1,516; \$1.50-\$2.75—"Exodus" (UA) (9th wk), Trim \$10,000. Last week, \$11,500.

'Peyton' Smash \$17,000, Buff; 'Wind' Brisk 15G

Buffalo, May 9. First-run biz is strong here currently. Standout is "Return to Peyton Place," which is smash in first week at the Center. Almost as strong is "Gone With Wind," which is also sorko at the Buffalo and nearly as big as most new pix. "Absent-Minded Professor" still is sturdy in third at Lafayette. "Giant" looms good on reissue date at Paramount.

Estimates for This Week
Buffalo (Loew): 3,500; 75-\$1.25—"Gone With Wind" (M-G) reissue, Stalwart \$15,000. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) reissues, \$10,000.
Continued on page 10.

Professor' Nice \$10,000 in Balto

Baltimore, May 9. Rainy weekend weather and lack of new strong product will make for fairish returns currently. Still the biggest item is "Absent-Minded Professor," smart in second week at Stanton. "Gone With Wind" is okay in fifth week at the Town. "Exodus" is down in 21st and last week at the Mayfair. "Cimarron" shapes dull in second at the Hibern. "Virgin Spring" is okay in second week of rerun at the Aurora. "Never on Sunday" is holding strongly in 25th record week at the Playhouse.

Estimates for This Week
Aurora (Rappaport): 367; 90-\$1.50—"Virgin Spring" (Janus) (2d wk) rerun, Oke \$1,700 after \$2,000 in first.

Charles (Fruchman): 500; 90-\$1.80—"Suzie Wong" (Par) (9th wk), Warm \$2,000 after same in previous week.

Cinema (Schwabe): 460; 90-\$1.50—"League of Gentlemen" (Kings) (2d wk),
Continued on page 10.

National Boxoffice Survey

Weather Helps Trade; 'Wind' No. 1, 'Professor' 2d,
'Exodus' 3d, 'Mein Kampf' 4th, 'Alamo' 5th

Exhibitors across the country generally are still getting a weather break this week at the wickets because cool, rainy weekends continue to prevail. Too, they are getting a break via sturdy b.o. product.

"Gone With Wind" (M-G) (reissue) is new champion this round by a solid margin despite this being out on reissue several times previously. It will roll up close to \$250,000, playing in some 17 key cities covered by VARIETY. "Absent-Minded Professor" (BV), which was No. 1 last week, is winding up second currently.

"Exodus" (UA) is holding in third place, same as a week ago. "Mein Kampf" (Col), a comparative newcomer, is finishing fourth. "The Alamo" (UA), which has been high in the listings many times in past weeks, is pushing up to fifth position. "Spartacus" (U) will wind up sixth. "One-Eyed Jacks" (Par), which has yet to get extensive dating, will finish seventh.

"Raisin in Sun" (Col), fairly new, is capturing eighth spot. "Ben-Hur" (M-G), now about concluded on bigger city initial dates, is finishing ninth.

"Cimarron" (M-G) is landing in 10th position. "Pepe" (Col), long high on the list, is winding up 11th while "Hoodlum Priest" (UA) rounds out the Top 12 pix.

"Never On Sunday" (Loe), also a runner-up last week, and "League of Gentlemen" (Kings) are the runner-up films.

"The Bridge" (AA) hung up a new high on its initial week in N.Y. "Black Sunday" (AI), another newie, shapes big in Providence, fancy in Minneapolis and

fine in Boston. "Atlantis, Lost Continent" (M-G), big in L.A., looms dandy in Frisco.

"Parrish" (WB), another newcomer, is rated big opening session at N.Y. Music Hall. "Jekyll's Inferno" (AI) is okay in Detroit. "Return to Peyton Place" (20th) is going against the tendency of sequels turn out not so big with some smash initial playdates, and likely to be heard from in the future. It looks lively in Chi, socko in K.C. and N.Y., boffo in Buffalo and sockeroo in Cleveland. "Mad Dog Call" (Col) looms okay in Boston.

"Giant" (WB) is doing well on reissue, being torrid in Chi, good in Louisville and hep in Buffalo. "Secret Partner" (M-G) looms slow in Cin. "All Hands on Deck" (20th), rated fast in K.C., is slow in Philly and mild in Denver.

"Cry For Happy" (Col) is lofty in St. Louis. "All in Night's Work" (Par) loud in Pitt, looks nice in St. Louis and good in Philly.

"Grass Is Greener" (U) is rated hotly in L.A. "Trapp Family" (20th), dull in Pitt, shapes nice in Minneapolis, fair in Cleveland and good in Cin.

"Portrait of Mobster" (WB), so-so in Philly, looks drab in Frisco. "Saturday Night, Sunday Morning" (Cont) still continuing its amazing longrun in N.Y., also is big in Washington.

"Virgin Spring" (Janus), playing in six keys, shapes okay in three spots, fair in Denver, slow in L.A. and good in Frisco. "Breathless" (FAW) is hot in N.Y. and Boston.

(Complete Boxoffice Reports on Pages 8-9-10)

DET. BIZ HOLDING FAST PACE

Chi on Upgrade; 'Peyton' Sock \$38,000, 'Giant' Tall 16½G, 'Prof.' Great 18G, 'Jacks' Fine 26G, 3d, 'Priest' 14G, 5th

Chicago, May 9.

Several fast new entries plus some solid holdovers will keep first-run biz on the upgrade this session. Cool-for-May weather is providing an additional b.o. boost. "General Della Rovere" is a torrid \$5,000 initialer at Cinema. "Return to Peyton Place" shapes wham \$38,000 at the Woods.

"Two-Way Stretch" looks slick at Esquire. Reissue of "Giant" should do a fast \$16,500 at Roosevelt, also on opener.

"Mein Kampf" is marching toward a sizzling second Loop stanza while "One-Eyed Jacks" is looking for a lusty Chicago third. "Gone With Wind" shapes potent in fourth United Artists canto. "Hoodlum Priest" rates sturdy in fifth Oriental session.

"Absent-Minded Professor" moves into a seventh solid week at State-Lake. "Never on Sunday" still is in chips in 14th Surf frame. Dual Chicago run of "Spartacus" at Loop and Carnegie Theatres, starting June 26, will be on reserved performance basis, at advanced prices. This guarantees a seat but not a particular location. Universal says pic still has several regular reserved seat engagements to go in continuing initial release and that general release grind run is way off in future.

"Spartacus" will get two showings daily on reserved performance policy, with a third on Saturdays, Sundays, holidays and at other times when demand warrants. Reserved performance runs expected to be tried elsewhere besides Chicago to take advantage of upped summer months attendance.

Estimates for This Week

Carnegie (Teletel) 495; \$1.50— "Tunes of Glory" (Lope 7th wk. m.o.s. Fine \$3,100 Last week, \$3,300).

Chicago (B&K) 3,900; 90-\$1.80— "One-Eyed Jacks" (Par 3d wk. Big \$26,000. Last week, \$37,000).

Cinema (Stein) 500; \$1.50— "General Della Rovere" (Cont. Torrid \$3,000. Last week, "Mike Mine Mink" Cont. 19th wk. \$3,000).

Cinestage To 14 1,038; \$1.75-\$3.50— "Exodus" (UA 21st wk. Solid \$17,000. Last week, \$18,100). Esquire H&F Balaban 1,350; \$1.25-\$1.80— "Two-Way Stretch" (Show) Fine \$9,500. Last week, "League of Gentlemen" (Kings 3d wk. \$7,900).

Loop Teletel 606; \$1.25-\$1.80— "Mein Kampf" (Col 2d wk. Wow \$27,500. Last week, \$36,000). Monroe Jovan 1,000; 65-90— "Virgin Island" (Indie and "Rosemary" (Indie) Oke \$5,000. Last week, "Carthage in Flames" (Col and "Sword of Sherwood Forest" (Col) \$5,000).

Oriental Indie 3,400; 90-\$1.80— "Hoodlum Priest" (UA 5th wk. Brisk \$14,000 or over. Last week, \$16,000).

Roosevelt B&K 1,400; 90-\$1.80— "Giant" (WB reissue. Fast \$16,500 or near. Last week, "Rachel Cade" (WB) \$13,000).

State-Lake (B&K) 2,400; 90-\$1.80— "Absent-Minded Professor" (BV 7th wk. Big \$18,000. Last week, \$23,000).

Surf H&F Balaban 685; \$1.50-\$1.80— "Never on Sunday" (Lope 14th wk. Hotsy \$7,000. Last week, \$7,500).

Todd (Todd) 1,089; \$1.75-\$3.50— "Ben-Hur" (M-G 72d wk. Hardy \$15,000. Last week, \$15,400).

United Artists (B&K) 1,700; 90-\$1.80— "Gone With Wind" (M-G reissue) 4th wk. Robust \$22,000. Last week, \$26,000).

Woods (Essaness) 1,200; 90-\$1.80— "Return to Peyton Place" (20th) Sock \$38,000 or over. Last week, "All Hands on Deck" (20th) 3d wk. \$12,000).

World (Teitel) 806; 90-\$1.25— "Ballad of Soldier" (Kings 5th wk. Trim \$3,000. Last week, \$2,900).

'Kampf' Sock \$12,000,

Port.; 'Prof.' 7½G, 4th

Portland, Ore., May 9. Biggest news here currently among newcomers is "Mein Kampf," which shapes smash at the Fox. "Hoodlum Priest" is highly disappointing with thin take at Oriental. "Apartment" paired with "Elmer Gantry" shapes fast in third round at Orpheum. "Absent-Minded Professor" still is lofty in fourth at Paramount.

Estimates for This Week
Broadway (Parker) 1,890; \$1-\$1.50— "Atlantis Lost Continent" (M-G and "Secret Partner" (M-G) Fine \$9,000. Last week, "Gone With Wind" (M-G reissue) 5th wk. \$7,700.

Fox Evergreen 1,600; \$1-\$1.49— "Mein Kampf" (Col) and "Terror" (Continued on page 10)

'Wind' Whopping \$16,000, L'ville

Louisville, May 9. "Gone With Wind" at United Artists is running way out in front, and is the big winner currently. Influx of Derby visitors at the annual event didn't help most first-runs, but customers are lining up for "Wind." "Spartacus" in 8th week at the Brown looks droopy. "Great Imposter" at the Kentucky shapes fairish in second. "This Is Cinerama" in 4th at the Rialto looks fair.

Estimates for This Week
Brown Fourth Avenue 1,100; \$1.25-\$1.75— "Spartacus" (U 3th wk. Fair \$6,000 after seventh week's \$7,500).

Kentucky Swiftow 900; 75-\$1— "Great Imposter" (U 2d wk. Medium \$5,000 after first week's \$7,000).

Mary Anderson (People's) 900; 75-\$1— "Giant" (WB reissue. Has played for a couple times previously. Currently looks fairish \$4,000. Last week, "White Warrior" WB \$4,200).

Ohio Seltos 900; 60-\$1— "Cyclone" (AA and "Daughter of Dr. Jekyll" (AA reissues. Mild \$3,500. Last week, "Cimarron" (M-G 5th wk. \$5,000).

Rialto Fourth Avenue 1,100; \$1.25-\$2.20— "This Is Cinerama" (Cinema 4th wk. Modest \$6,000 after third week's \$8,000).

United Artists Fourth Avenue 3,000; 75-\$1.25— "Gone With Wind" (M-G reissue. Boil \$16,000 or near. Last week, "Pepe" (Col 2d wk. \$8,000).

'PEYTON' POTENT 12G, K.C.; 'FRIENDLY' 7½G

Kansas City, May 9. Biz new entry this week is "Return to Peyton Place" at Roxxy, which is doing so well it likely will hold. "Friendly Persuasion" is playing the Paramount as the key house in an area saturation of the picture. "The Canadians" and "Fiercest Heart" aer first-run in four drive-ins for fair returns. "Absent-Minded Professor" is noteworthy in sixth week at Uptown, while "Spartacus" is good in 11th week in the Capri.

Estimates for This Week
Brookside (Fox Midwest-Nat. Theatres) 800; \$1.25— "Gone With Wind" (M-G reissue) 5th wk. Oke \$5,000. Last week, \$6,000.

Capri (Durwood) 1,260; \$1.25-\$3— "Spartacus" (U) 11th wk. Good \$8,000. Last week, \$9,000.

Crest (Commonwealth) 900 cars; Kansas (Finkelstein) 750 cars; Boulevard (Rosedale Theatres) 750 cars; Heart (Noah-Wiles) 1,500 cars; 90c each— "Canadians" and (Continued on page 10)

'WIND,' 'KAMPF,' 'PROF.' LEADERS

Detroit, May 9. "Gone With Wind" is back and the big news here currently is the great session it's having at the Adams. It will top a strong week in city. "Absent-Minded Professor" stays smash in third round at the Michigan. "Pepe" is solid in sixth at Madison.

"Exodus" is wham in 13th round at the Mercury. "Gina" is slow in first at the Fox.

"Jekyll's Inferno" looks okay at the Palms in opener. "Ben-Hur" stays sturdy in 64th session at the United Artists. "Mein Kampf" still is great in second at the Grand Circus.

Estimates for This Week
Fox (Woodmont Corp) 5,041; 75-\$1.49— "Gina" (Indie) and "Beyond All Limits" (Indie). Drab \$12,000. Last week, "Fiercest Heart" (20th) and "Natchez Trace" (Indie) \$9,000.

Michigan (United Detroit) 4,036; \$1.25-\$1.49— "Absent-Minded Professor" (BV) 3d wk. Terrific \$20,000. Last week, \$22,000.

Palms (U) 2,995; \$1.25-\$1.49— "Jekyll's Inferno" (AI) and "Prisoner of Congo" (Indie). Okay \$15,000. Last week, "Portrait of Mobster" (WB) and "Blood Alley" (WB) \$11,000.

Madison (U) 1,408; \$1.25-\$2— "Pepe" (Col 6th wk. Solid \$13,000. Last week, \$15,000).

Grand Circus (U) 1,400; \$1.25-\$1.65— "Mein Kampf" (Col) and "Broth of Boy" (Col 2d wk. Great \$20,000. Last week, \$24,000).

Adams (Balaban) 1,700; \$1.50-\$1.80— "Gone With Wind" (M-G reissue) Wham \$30,000. Last week, "Raisin in Sun" (Col) 5th wk. \$7,000.

United Artists (UA) 1,667; \$1.25-\$3— "Ben-Hur" (M-G 64th wk. Sturdy \$8,500. Last week, \$8,600). Music Hall (Cinema Inc.) 1,120; \$1.20-\$2.65— "Seven Women of World" (Cinema reissue) 10th wk. Oke \$9,500. Last week, \$9,000.

Trans-Lux Krim (T-L) 1,000; \$1.49-\$1.65— "Breathless" (FAW) 3d wk Oke \$3,000. Last week, \$4,000.

Mercury (U) 1,465; \$1.50-\$3— "Exodus" (UA 13th wk. Wow \$12,000. Last week, \$13,500).

'Cimarron' Giant \$22,000, Denver

Denver, May 9. First-run trade generally is only fair here this round. Single new entry, "Cimarron," however, shapes great at the Paramount. With looks in for a run. "Gone With Wind" also looks strong in second session at Orpheum after socko initial week. "All Hands on Deck" is only mild in second at the Denver. "Spartacus" is rated nice in 16th stanza at Aladdin.

Estimates for This Week
Aladdin (Fox) 900; \$1.25-\$2.50— "Spartacus" (U) 16th wk. Nice \$5,000. Last week, \$5,300.

Centre (Fox) 1,270; \$1-\$1.45— "Pepe" (Col 6th wk. Okay \$7,500. Last week, \$8,000).

Denham (Indie) 800; \$1.25-\$2.50— "Ben-Hur" (M-G) 56th wk. Steady \$6,800. Last week, \$7,000.

Denver (Fox) 2,432; \$1-\$1.25— "All Hands on Deck" (20th) 2d wk. Mild \$8,000. Last week, \$10,000.

Esquire (Fox) 600; \$1— "Virgin Spring" (Janus) 5th wk. Fair \$2,000. Last week, \$3,000.

Orpheum (RKO) 2,690; \$1.25-\$1.45— "Gone With Wind" (M-G reissue) 2d wk. Strong \$16,000. Last week, \$20,000.

Paramount (Indie) 2,100; 90-\$1.25— "Cimarron" (M-G). Great \$22,000. Last week, "Apartment" (UA) and "Elmer Gantry" (UA reissues) 2d wk. \$11,000.

Towne (Indie) 600; \$1-\$1.45— "Hoodlum Priest" (UA) 2d wk. So-so \$3,500. Last week, \$5,700.

Big Pix Boost B'way Biz; 'Parrish,' Stage Bright 150G, 'Peyton' Lusty 55G, 'Alamo' Bangup 40G, 'Vita' 20G

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Kampf' Socko 9G, Frisco; 'Prof.' 15G

San Francisco, May 9. First-run trade looks strong here this round, with multiple-run of "Mein Kampf" strongest. Playing eight nabes and drive-ins plus one arty first-run, this may hit as high as giant \$40,000. It's \$9,000 at the Presidio alone. "Atlantis, the Lost Continent" shapes excellent at Warfield but another newcomer, "Secret Ways" looks only fair at Golden Gate.

"Absent-Minded Professor" is smash in second at the Fox but "Portrait of Mobster" is rated drab in opener at Paramount.

Estimates for This Week
Golden Gate (RKO) 2,859; \$1.25-\$1.50— "Secret Ways" (U and "Posse From Hell" (U. Fair \$10,000 or less. Last week, "Plunderer" (AA) and "Look In Any Window" (AA) \$9,000.

Fox (FVC) 4,651; \$1.25-\$1.50— "Absent-Minded Professor" (BV) and "Silent Call" 20th 2d wk. Big \$15,000 or better. Last week, \$28,500.

Warfield (Loew) 2,636; \$1.25-\$1.50— "Atlantis" (M-G) and "Secret Partner" (M-G). Dandy \$18,000 or close. Last week, "Gone With Wind" (M-G reissue) 5th wk. \$7,500.

Paramount (Par) 2,646; \$1.50— "Portrait of Mobster" (WB) and "Carthage in Flames" (WB). Drab \$9,000. Last week, "Hippodrome" (Cont) and "Kiss For Killer" (Indie) \$8,500.

St. Francis (Par) 1,400; \$1.01-\$1.50— "Raisin in Sun" (Col 2d wk. Sturdy \$10,000. Last week, \$14,000).

United Artists (No. Coast) 1,151; \$1.25-\$1.50— "Alamo" (UA 5th wk. Slow \$5,000. Last week, \$7,500).

Stagedoor (A-R) 440; \$1.25-\$1.50— "Crowning Experience" (Indie). Okay \$2,000. Last week, "Rickisha Man" (Cont) 3d wk. \$2,500.

Vogue (S.F. Theatres) 364; \$1.50— "Virgin Spring" (Janus) 20th wk. and "Seventh Seal" (Janus) reissue) 10th wk. Good \$1,500. Last week, \$1,700.

Presidio (Hardy) 774; \$1.25-\$1.50— "Mein Kampf" (Col). Smash \$9,000 or near. Last week, "Heaven On Earth" (Indie) 3d wk. \$2,000.

Coronet (United California) 1,230; \$1.50-\$3.50— "Ben-Hur" (M-G) 72d wk. Okay \$8,000. Last week, \$8,500.

Alexandria (United California) 1,610; \$1.49-\$3.50— "Exodus" (UA) 13th wk. Good \$10,000. Last week, \$10,500.

'APARTMENT' BIG 10G, PROV.; 'BLACK SUN' 6G

Providence, May 9. Loew's State is still riding high in current session, with "Apartment" and "Elmer Gantry" big in second week. Third round of "Absent-Minded Professor" looks fat at Albee. "Black Sunday" is okay at Majestic in first.

Estimates for This Week
Albee (RKO) 2,200; \$0.90-\$1.25— "Absent-Minded Professor" (BV) (Continued on page 10)

Launching of five pictures in the current session, one of them a record-breaker, is giving Broadway first-run business a hefty boost this week compared with recent lagging trade. Another cool, rainy weekend was a highly favorable factor.

"Parrish," with Puerto Rico Fiesta stagemash, is heading for a big \$150,000 in first stanza ending today (Wed.) at the Music Hall. "Return to Peyton Place" is giving the Paramount its best biz in many months with a big \$45,000 in first round likely and a fine \$10,000 looming for arty Normandie, where day-dating.

"The Alamo" hit a solid \$40,000 on initial frame, day-dating the Astor and Victoria, nightly favorable in view of longrun on hard-ticket at the Rivoli. "The Bridge" hung up a new alltime high of \$14,100 in first round at the arty 68th St. Playhouse. "Hitler's Executioners," great in first four days, may go as high as socko \$20,000 opening week at the Embassy.

"Mein Kampf" is leading for a rousing \$25,000 in current 3d week at the Rivoli. "Gone With Wind" held with great \$48,000 in second round at the State. "La Dolce Vita," on hard-ticket is holding up amazingly with third week at the Henry Miller likely to hit \$20,000 or close, which is mighty close to capacity.

"Big Show" opens today (Wed.) at the Palace after "Great Imposter" held at okay \$19,000 or close in sixth stanza. "Pepe" was only a step behind the 21st week with a solid \$20,300 at the Criterion.

"One-Eyed Jacks" is heading for a nice \$24,000 in sixth session at the Capitol. "Raisin in Sun" held with sturdy \$22,000 in sixth round, day-dating the Forum and Trans-Lux 52d Street.

"Flame Turn Over" looks like about \$11,500 in second stanza at the City Guild. "Saturday Night, Sunday Morning" held startlingly bit with \$14,800 for fifth session at the arty Baronet.

Estimates for This Week
Astor (City Inv.) 1,094; 75-\$2— "Alamo" (UA) 2d wk. Initial round ended last night. Tues. was solid \$21,000 or near for this upscale, continuous-run engagement, which is limited to three weeks at this house. It's playing day-date with Victoria, where run is in progress in ahead. "Hoodlum Priest" (UA 4th wk. 10 days. \$20,500).

Capitol (Loew) 4,820; \$1-\$2.30— "One-Eyed Jacks" (Par. 6th wk. This round winding today (Wed.) looks like nice \$24,000 or close after \$33,000 for fifth.

Criterion (Moss) 1,520; \$1.25-\$2.40— "Pepe" (Col) 21st wk. The 20th week finished last night. Tues. was sturdy \$29,000 after \$22,000 for 19th frame.

Henry Miller (Gilbert Miller) 800; \$1.50-\$3.50— "La Dolce Vita" (Astor 3d wk. Current frame ending today (Wed.) is heading for terrific \$20,000 after same in second.

DeMille (Reade) 1,463; \$1.50-\$3.50— "Spartacus" (U) 31st wk. This session finishing today (Wed.) looks like fancy \$20,000 after \$21,000 in 30th week. Stays indec.

Palace (RKO) 1,642; \$1.25-\$2.50— "Big Show" (20th). Opens today (Wed.). Last week, "Great Imposter" (U) 5th wk. was okay \$19,000 after \$21,000 for fourth. "Big Show" was pushed in ahead of "Secret Ways" (U), which is due to follow.

Embassy (Guild) 500; \$1.25-\$2— "Hitler's Executioners" (Indie). First four days ended yesterday (Tues.) hit wow \$12,000 with \$20,000 likely on first week. Holding, naturally.

Forum (Moss) 813; 90-\$1.80— "Raisin in Sun" (Col) 7th wk. Sixth session completed yesterday (Tues.) was fine \$15,000 after \$18,000 for fifth week.

Paramount (AB-PT) 3,665; \$1-\$2— "Return to Peyton Place" (20th). Initial stanza ending tomorrow (Wed.).

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'Black Sun.' Nice \$14,000, Hub; 'Coll' 10G; 'Vita' Hotsy 20G, 'Prof.' 17G

Boston, May 9. Little new product here this frame but the big blockbusters are holding sock with weekend biz helped by rainy, cold Sunday 7. "Black Sunday" is fine at Paramount while "Mad Dog Coll" opened well at Piliem.

"La Dolce Vita" is still getting the coin with lines some days at the Gary in third week. "Absent-Minded Professor" is fine at Memorial in fourth. "Gone With Wind" looks big in second session at Orpheum. "Hoodlum Priest" is rated only okay in third at the Met.

"Never On Sunday" is still great at Beacon Hill in fifth round. "Breathless" is fancy in second at the Capri. "One-Eyed Jacks" looms okay at Astor in sixth. "General Rovers" is hotsy at Exeter in third stanza.

Estimates for This Week

Astor B&Q (1,170; 90-\$1.50—"One-Eyed Jacks" (Par) 6th wk. Oke \$7,000. Last week, \$8,000. Beacon Hill (Sack) (678; \$1-\$1.50—"Never On Sunday" (Lope) 5th wk. Great \$12,000. Last week, \$14,000.

Beacon (Cinerama, Inc.) (1,354; \$1.75-\$2.65—"Seven Wonders of World" (Cinerama) reissue 12th wk. Okay \$6,500. Last week, \$7,000. "Windjammer" (NT) reissue returns next week. Capri (Sack) (900; \$1-\$1.50—"Breathless" (FAW) 2d wk. Fat \$8,000. Last week, \$10,000. Exeter (1,376; 90-\$1.50—"Della Rovere" (Cont) 3d wk. Hot \$7,000. Last week, \$8,500.

Fenway (Indie) (1,350; \$1.50—"Bernadette Lourdes" (Janus) 5th wk. Oke \$4,000. Last week, \$5,000. Gary Sack (1,277; \$1.25-\$1.80—"La Dolce Vita" (Astor) 3d wk. Corking \$20,000. Last week, \$24,000. Leamore (Indie) (700; \$1.50—"League of Gentlemen" (Kines) 5th wk. Neat \$8,000. Last week, \$9,000. "Saturday Night, Sunday Morning" (Cont) is set to open next.

Metropolitan (NET) (4,357; 90-\$1.25—"Hoodlum Priest" (UA) 3d wk. Okay \$9,000. Last week, \$11,000.

Memorial RKO (3,000; 90-\$1.40—"Absent-Minded Professor" (BV) (4th wk. Fine \$17,000. Last week, \$18,000.

Orpheum (Lope) (2,900; 90-\$1.40—"Gone With Wind" (M-G) 2d wk. Big \$20,000. Last week, \$25,000.

Paramount (NET) (2,357; 70-\$1.25—"Black Sunday" (AI) 4th wk. Fine \$14,000. Last week, \$15,000. "All Hands on Deck" (20th) and "Storm Country" (Indie) 2d wk. \$8,000.

Piliem (ATC) (1,900; 75-\$1.25—"Mad Dog Coll" (Col) and "Breathless" (Indie) return. Okay \$10,000. Last week, \$11,000. "Flower Heart" (20th) and "Viva Zapata" (reissue) 2d wk. \$6,500.

Saxon (Sack) (1,160; \$1.50-\$3—"Exodus" (UA) 20th of 4. Good \$12,000. Last week, \$13,000.

State Trans-Lux (730; 75-\$1.25—"Savage" (T-L) 8-day. Mild \$2,500.

KANSAS CITY

(Continued from page 9)

"Flower Heart" (20th) Modest \$13,000. Last week, \$14,000. Empire (Dunlap) (1,200; \$1.25-\$3—"Exodus" (UA) 20th wk. Light \$6,000; may hold. Last week, \$6,500.

Kimo Dickinson (504; 90-\$1.25—"League of Gentlemen" (Kines) (3d wk. Steady \$1,500. Last week, \$1,600.

Paramount (Black-UP) (1,900; 75-\$1—"Friendly Persuasion" (NPK) reissue. Bright \$7,500. Last week, \$8,000. "Look in Any Window" (AA) \$5,000.

Plaza FMW-NT (1,630; \$1.25—"All Hands on Deck" (20th) 2d wk. Fast \$7,000; may hold. Last week, \$7,500. "Granada" (1,217; \$18,000.

Rockhill (Little Art Theatres) (750; \$1.25—"Ballad of Soldier" (Kines) 2d wk. Okay \$1,500. Last week, \$2,000.

Roxy Durwood (850; \$1-\$1.50—"Return to Peyton Place" (20th). Socko \$12,000. Holds. Last week, \$13,000. "Cry for Happy" (Col) (3d wk. \$5,000.

Uptown (FMW-NT) (2,043; \$1-\$1.25—"Absent-Minded Professor" (BV) (6th wk). Snappy \$6,000, this already being an unusually long run for this spot. Last week, \$7,000.

PROVIDENCE

(Continued from page 9)

3d wk. Fat \$8,000. Second was \$15,000.

Elmwood (Snyder) (724; \$1-\$1.50—"Pepe" (Col) (6th wk). Meek \$3,000. Fifth was \$4,000.

Majestic (SW) (2,200; 65-90—"Black Sunday" (AI) and "Little Shop Horrors" (Indie). Okay \$8,000 or over. Last week, "All Hands on Deck" (20th) and "Canadians" (20th), \$8,000.

State (Loew) (3,200; 90-\$1.25—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk). Happy \$10,000 after \$16,000 opener.

Strand (National Realty) (2,200; 65-90—"Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues). Slow \$3,000. Last week, "Cry for Happy" (Col) and "Sword Sherwood Forest" (Col) (2d wk), \$4,000.

Race Meet Helps Omaha: 'Alamo' Mighty \$17,000, 'Sanctuary' Slight 4G

Omaha, May 9. Plenty of out-of-towners here for the opening of Ak-Sar-Ben's race meeting Friday (12), and most of downtown first-runs are benefiting this stanza. "Alamo," which smashed every record at Ralph Blank's Admiral, Chief and Skyview last week, remains won in its second session. "Sanctuary" looks drab at Orpheum in first.

Reissues of "Enemy Below" and "Between Heaven and Hell" are proving hefty at the Omaha. Second week of "Gone With Wind" is shaping sock at State. Haytucket "This Is Cinerama" looms nice in 12th week at Cooper.

Estimates for This Week

Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,122; \$1.25—"Alamo" (UA) and "Ol Rex" (U. Aiming at big \$17,000 or near. Last week, \$26,500.

Cooper (Cooper) (687; \$1.55-\$2.20—"This Is Cinerama" (Cinerama) 12th wk. Rated fast \$6,500. Last week, \$6,300.

Dundee (Cooper) (500; \$1—"Cimarron" (M-G) 6th wk. Dull \$1,500. Last week, \$1,800.

Omaha (Tristates) (2,066; 75-\$1—"Enemy Below" (20th) and "Between Heaven and Hell" (20th) reissues. Rich \$6,500. Last week, "White Warrior" (WB) \$4,000.

Orpheum (Tri-states) (2,677; 75-\$1—"Sanctuary" (20th). Slow \$4,000 and may not last the full week. Last week, "Mein Kampf" (Col), sock \$12,000, but considerably below estimate.

State (Cooper) (743; \$1—"Gone With Wind" (M-G) reissue 2d wk. Slick \$6,000 after \$6,500 box.

BROADWAY

(Continued from page 9)

row Thurs) looks to hit big \$45,000. Holding, of course. Opening week is biggest at the Par in months.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75—"Parish" (WB) and Puerto Rico Fiesta stage show. First session winding up today (Wed) looks to hit big \$150,000. Holding. Last week, "Absent-Minded Professor" (BV) and stage show (7th wk. \$135,000. Rivoli (UAT) (1,543; \$1.50-\$2.50—"Mein Kampf" (Col) 3d wk. Third round finishing tomorrow (Thurs.) is heading for big \$25,000 or over after \$48,000 for second week.

State (Loew) (1,900; \$1.50-\$2.50—"Gone With Wind" (M-G) reissue 3d wk. Second stanza completed last night (Tues.) was great \$48,000 after \$61,000 for first week. House loses out on capacity on weekdays at its opening show and the closing one since the final night screening starts comparatively early.

Victoria (City Inv.) (1,003; 50-\$2—"Alamo" (UA) (2d wk. Initial round ended yesterday (Tues.) hit big \$19,000 on popsale, continuous run, day-dating with the Astor. In ahead. "All in Night's Work" (Par) (6th wk), \$15,000.

Warner (SW) (1,813; \$1.50-\$3.50—"Exodus" (UA) (21st wk). This frame finishing today (Wed.) is heading for wow \$45,000 or near.

after \$46,000 for 20th wk. Continues indefinitely.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) "Saturday Night, Sunday Morning" (Cont) (6th wk. Fifth stanza ended Sunday 7) was smash \$14,800 after \$15,500 for fourth.

Fine Arts (Davis) (468; 90-\$1.80—"Breathless" (FAW) (14th wk). The 13th round ended Monday 8) was robust \$7,800 after \$8,200 for 12th week.

Beckman (R&B) (590; \$1.20-\$1.75—"L'Avventura" (Janus) (6th wk). Fifth frame ending on Monday 8) was fine \$7,000 after \$7,500 for fourth.

55th St. Playhouse (Moss) (253; \$1.25-\$2—"Don Quixote" (M-G) (19th wk). This stanza winding tomorrow (Thurs.) is heading for fine \$4,200 after \$3,900 in 15th week.

Fidelity (Indie) opens next Saturday (13).

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80—"Virgin Spring" (Janus) (m.o.) (13th wk). This round finishing tomorrow (Thurs.) looks good \$4,000. Last week, \$4,500.

Normandie (T-L) (592; \$1.25-\$1.80—"Return to Peyton Place" (20th). Initial session finishing tomorrow (Thurs.) is heading for fine \$10,000. Holding.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2—"Tunes of Glory" (Lope) (21st-final wk). The 20th round completed Monday 8) was fine \$7,000 after \$6,500 for 19th week. This is holding so well that the opening of "Violent Summer" (FAW), originally set for May 13, has been delayed.

Guild (Guild) (450; \$1-\$1.75—"Please Turn Over" (Col) (2d wk). This week finishing tomorrow (Thurs.) looks to hold with solid \$11,500 after \$17,000 for opening stanza. Stays.

Murray Hill (R&B) (565; 95-\$1.80—"Ballad of Soldier" (Kines) (20th wk). The 19th round completed Monday 8) was okay \$5,000 after \$5,500 in 18th week. "Young Savages" (UA) is due in May 24.

Paris (Pathe Cinema) (568; 90-\$1.80—"Love and Frenchwoman" (Kines) (11th wk). The 10th frame ended Sunday 7) was stout \$7,500 after \$8,000 for ninth week.

Plaza (Lope) (523; \$1.50-\$2) "Never On Sunday" (Lope) (30th wk). The 29th round completed Monday 8) held with amazing \$16,200 after \$17,500 for 28th week.

68th St. Playhouse (Leo Brecher) (370; 90-\$1.65—"The Bridge" (AA) (2d wk). Initial week ended Sunday 7) was a wow \$14,000, a new high for this arty theatre. Looks in for a run, with long lines over weekend.

Sutton (R&B) (561; 95-\$1.80—"Two Women" (Embassy). Opened Monday 8). Last week, "League of Gentlemen" (Kines) 15th wk-6 days. Fair \$6,000 after \$6,500 for 14th week.

Trans-Lux 52d St. T-L) (540; \$1.50—"Raisin in Sun" (Col) 7th wk. Sixth stanza finished yesterday (Tues.) was trim \$7,000 after \$8,400 for fifth week.

Trans-Lux 85th St. T-L) (550; \$1.25-\$2—"Big Show" (20th). Opens today (Wed.) in ahead. "Great Inposter" (U) 6th wk. was fair \$4,000 after \$4,200 in fifth week.

World Perfecto (390; 90-\$1.50—"Male and Female" (Mishkin) (12th wk). This round finishing tomorrow (Thurs.) is heading for bangup \$7,000 or over after \$7,500 for 11th week.

Los Angeles

(Continued from page 9)

"Band of Angels" (WB) (reissue) \$7,200.

Los Angeles, Hollywood (FWC) (2,019; 758; 90-\$1.50—"Virgin Spring" (Janus) and "Entertainer" (Cont) first general release. Slow \$7,500.

Crest (State) (750; 90-\$1.50—"Tunes of Glory" (UA) and "Your Past is Showing" (UA) (1st general release). Stout \$4,000. Last week, "Secrets of Women" (Breg) 4th wk. \$1,800.

Pix. El Rey (Prin-FWC) (756; 861; 90-\$1.50—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (m.o.s.). Okay \$7,000 or close. Last week, El Rey "Ballad of Soldier" (May) (2d wk), \$2,500.

Beverly, Warren's (State-R&B) (1,150; 1,757; 90-\$1.50—"Mein Kampf" (Col) and "Hell Is a City" (Indie) (2d wk). Off to \$9,000. Light. Last week, \$2,800.

Four Star (UATC) (868; 90-\$1.50—"Pepe" (Col) (2d wk). Lush \$9,000. Last week, \$12,200.

Warner Beverly (SW) (1,316; 1,500-\$2—"Raisin in Sun" (Col) (3d wk). Torrid \$10,500. Last week, \$12,100.

Musie Hall (Ros) (720; \$1.85-

\$2.25)—"League of Gentlemen" (May) (3d wk). Okay \$5,000. Last week, \$5,700.

Warner Hollywood (Cinerama Inc.) (1,389; \$1.20-\$2.65—"Cimarron Holiday" (Cinerama) (reissue). Started sixth week Sunday 7) after okay \$9,700 last week.

Hollywood Paramount (State) (1,468; \$1-\$2.40—"Gone With Wind" (M-G) (reissue) (7th wk). Bright \$13,000. Last week, \$13,400.

Chinese (FWC) (1,408; \$2-\$2.40—"Absent-Minded Professor" (BV) (8th wk). Wow \$11,000 in four days. Last week, \$13,300.

Fox Wilshire (FWC) (1,990; \$1.80-\$3.50—"Exodus" (UA) (20th wk). Good \$9,000. Last week, \$9,100.

Fine Arts (FWC) (631; \$2-\$2.40—"Never On Sunday" (UA) (24th wk). Wham \$7,800. Last week, \$8,600.

Pantazes (RKO) (1,513; \$1.89-\$3.50—"Spartacus" (U) (29th wk). Smooth \$10,500. Last week, \$12,100.

Egyptian (UATC) (1,392; \$1.25-\$3.50—"Ben-Hur" (M-G) (75th wk). Beefy \$12,000. Last week, \$14,000.

BALTIMORE

(Continued from page 8)

Kings (2d wk). Fair \$1,500 after \$2,000 in first.

Five West (Schwaber) (435; 90-\$1.50—"Two Way Stretch" (Show). Healthy \$4,000. Last week, "Make Mine Mink" (Cont) (5th wk), \$2,000.

Hippodrome (Rappaport) (2,300; 90-\$1.50—"Cimarron" (M-G) 2d wk. Slow \$5,000 after \$6,000 opener.

Little (Rappaport) (300; 90-\$1.50—"Underworld, U.S.A." (Col). Oke \$2,500. Last week "Secret Partner" (M-G) 4th wk. \$2,000.

Mayfair (Fruchtman) (750; \$2-\$2.50—"Exodus" (UA) (21st wk). Down to \$3,000 after \$4,000 in prior week.

New Fruchtman (1,600; 90-\$1.50—"Portrait of Mobster" (WB). Oke \$3,500 for 4 days. Last week "Rachel Cade" (WB), slow \$2,000 in four days.

Playhouse (Schwaber) (355; 90-\$1.50—"Never on Sunday" (Lone) (25th wk). Strong \$2,500 after same in previous week.

Stanton (Fruchtman) (2,800; 90-\$1.50—"Absent-Minded Professor" (BV) (2d wk). Nice \$10,000 or near after \$17,000 in first.

Town (Rappaport) (1,135; 90-\$1.50—"Gone with Wind" (M-G) (reissue) 5th wk. Okay \$3,000 after \$6,000 in fourth.

BUFFALO

(Continued from page 8)

Center AB-PT (3,000; 70-\$1.25—"Return to Peyton Place" (20th). Smash \$17,000. Last week, "Virgin Spring" (Janus) \$9,500.

Century (UATC) (2,700; 70-\$1.50—"Pepe" (Col) 3d wk. Neat \$9,000. Last week, \$11,000.

Lafayette Basil (3,000; 70-\$1—"Absent-Minded Professor" (BV) (3d wk). Fancy \$12,000. Last week, \$18,000.

Paramount AB-PT (3,000; 70-\$1—"Giant" (WB) reissue. Good \$8,000. Last week, "Konga" (AI) and "The Hand" (AI), \$7,500.

Teck Lee (1,200; \$1.25-\$2.75—"Exodus" (UA) 6th wk. Good \$5,000. Last week, ditto.

Cinema (Martina) (450; 70-\$1—"Carry On Nurse" (Gos) 27th wk. Nice \$1,600. Last week, \$2,100.

PORTLAND, ORE.

(Continued from page 9)

of Tongs (Col). Bangup \$12,000 or over. Last week, "Pepe" (Col) (3d wk), \$5,300.

Hollywood Evergreen (900; \$1.25-\$2.49—"Ben-Hur" (M-G) (9th wk). Steady \$4,000 on popscale run. Last week, \$4,100.

Musie Box (Hamrick) (640; \$1.50-\$3—"Exodus" (UA) (16th wk). Holding at okay \$6,500. Last week, \$6,400.

Oriental (McFadden) (2,100; \$1—"Hoodlum Priest" (UA) and "Oklahoma Territory" (UA). Thin \$2,000. Last week, "Little Shepherd Kingdom Come" (20th) and "Pess Storm Country" (20th), \$1,800.

Orpheum (Evergreen) (1,536; \$1-\$1.49—"Elmer Gantry" (UA) and "Apartment" (UA) (reissues) (3d wk). Fast \$6,500. Last week, \$6,800.

Paramount (Port-Par) (3,400; \$1-\$1.50—"Absent-Minded Professor" (BV) (4th wk). Lofy \$7,500. Last week, \$10,000.

Cincy Slips But 'Prof.' Sockeroo \$15,000; 'Wind' Torrid 12G, 'Trapp' 8G

Cincinnati, May 9.

Cincy film trade is feeling the spring pinch this week. "Trapp Family" looks good at the Grand "Cimarron" shapes fair at Albee for return on popsale. These are the top entrants. Bulk of biz continues to be magnetized by holdovers "Absent-Minded Professor," a lofty second-weeker at Keith's, and "Gone With Wind," still strong at Capitol. Split of "Secret Partner" with "Cat On Tin Roof" plus "High Society" reissues rates mildly at the Palace. Twin ozoner looks so-so with "Jekyll's Inferno" and "Trouble In Skv," backed by "Privates Lives of Adam and Eve" and "Shakedown." "Exodus" shapes fairish in seventh session at Valley.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.25—"Cimarron" (M-G). On popsale return date. Fair \$8,500. Last week, "Hoodlum Priest" (UA), \$9,000 at \$1-\$1.50 scale.

Capitol (SW-Cinerama) (1,400; \$1-\$1.50—"Gone With Wind" (M-G) (reissue) (3d wk). Big \$14,000. Last week, \$15,500.

Esquire Art (Shor) (500; \$1.25—"Make Mine Mink" (Cont) (2d wk). Fancy \$1,800 after \$2,700 week.

Grand (RKO) (1,300; \$1-\$1.25—"Trapp Family" (20th). Good \$9,000 or over. Last week, "Giant" (WB) and "Rio Bravo" (WB) (reissues), \$6,500 at \$1.10 top.

Guild (Emery) (800; \$1.25—"Virgin Spring" (Janus) (7th wk). Closing week boost to okay \$1,700 after \$1,400 sixth.

Hyde Park Art (Shor) (500; \$1.25—"Serenity" (AA). Oke \$1,200. Last week, "Sons and Lovers" (20th) return (2d wk), \$1,100.

Keith's (Shor) (1,500; 90-\$1.25—"Absent-Minded Professor" (BV) (2d wk). Smash \$15,000 after \$20,000 takeoff spurred by house record Saturday high.

Palace (RKO) (2,600; 90-\$1.10—"Secret Partner" (M-G) split with "Cat On Tin Roof" (M-G) and "High Society" (M-G) (reissues). Slow \$6,500. Last week, "On Threshold Space" (20th) and "Day Earth Stood Still" (20th) (reissues), \$5,500.

Twin Drive-In (Shor) (800 cars each side; 90c—West—"Jekyll's Inferno" (Indie) and "Trouble In Skv" (Indie). So-so \$3,000. Last week, "Sword and Dragon" (Indie) and "Torrid" (Is A Man) (Indie), \$5,000. Last week, "Private Lives of Adam and Eve" (U) and "Shakedown" (U). Fair \$6,500. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) 2d wk., \$7,000.

Valley (Wether) (1,200; \$1.50-\$2.50—"Exodus" (UA) (7th wk). Fair \$8,500. Last week, \$8,800.

Bureau of Mines' Film 'California' Wins Laurel

Washington, May 9

U. S. Bureau of Mines has won an award for a film called "California and its National Resources." Scholastic Magazine, in a national competition, singled out the 16m. sound film for its "educational excellence."

Pic was co-produced by the Bureau and Richfield Oil Corp. of L. A.

'Exodus' Opening Hawaii

Honolulu, May 9.

"Exodus" (UA) makes its Hawaii debut Wednesday (10) at Consolidated circuit's Kuhio theatre in Waikiki, with a 10 to 12 week run anticipated.

Backed by advance promotional campaign and a society-studded benefit showing, picture will be run on an unrecovered seat basis, with separate matinee and evening performances weekdays, continuous grind Saturdays and Sundays.

WASHINGTON

(Continued from page 8)

"One-Eyed Jacks" (Par) (6th wk). Good \$4,000. Last week, \$5,200.

Trans-Lux (T-L) (600; \$1.49-\$2—"Mein Kampf" (Col). Smash \$18,500. Last week, "Pepe" (Col

GERMAN FEATURES DOWN HALF

'American-Mades' Include 24 Foreigns

Hollywood, May 9. With 96 features approved between Jan. 1 and end of April by Production Code Administration of the Assn. of Motion Picture Producers, 49 were wholly made in Hollywood. Of the 47 balance, 24 were produced by American companies abroad. AMPPP estimates good percentage of technical work on 24 was completed here, but according to its records there is no way of reckoning just to what extent Hollywood craftsmen played in finalizing product.

Percentage-wise, 24 pix are said to run about par with last year, and includes slopovers from 1960.

The 96 approvals, however, indicate 288 total for 1961, if current pace continues, it is stated. The figure parallels 1958 in both respects, totals and seals. In 1959, PCA affixed okay on 233, this total tapering to 211 last year.

PCA also admits 288, in any event, would not be final figure. Exhibits could look forward to as year's releases in this country. Many pix find distribution outlets not offered for Code approval, in addition to those given nix on seal.

Groups as Revenue Source Large X In Metro Plan for 'Kings' & 'Bounty'

Hollywood, May 9.

Metro-Goldwyn-Mayer is developing special exhibition interests for upcoming roadshow product, basing plans on successful operations in selling "Ben-Hur."

Chief target for future films like "King of Kings," "Mutiny on the Bounty" and "How the West Was Won," are group sales. Along these lines, a rush of orders for sold-out houses greeted first sneak preview of "Kings" two weeks ago in Phoenix, among them benefit parties sold for Loew's State in New York, and others in Dallas, Chicago and Los Angeles.

Organizations taking the book-lens are essentially those who want to see "Ben-Hur" en masse, according to the studio's branches. Earlier, a group in Australia ordered house there for an early performance after picture opened.

Of considerable interest in selling plans emanating from the studio is the indication MGM is selling "Kings" and other big product similarly to "Ben-Hur." That K. pictures are aimed to "showcase" in theatres that originally were subject to major overhaul as a condition to playing "Ben-Hur." Studio is pushing other exhibits to program of refurbishing for upcoming product.

Laurence A. Tisch, president of Loew's Theatres, recently announced chain is scouting locations for new first-run, limited seat houses to fit requirements of these pix.

General Aniline Expands Lumiere

Washington, May 9.

General Aniline and Film Corp. has taken over control of La Societe Lumiere, oldest French producer of photographic films, according to reports received by U.S. Commerce Dept.

Capital of the French firm is to be expanded from 4,500,000 to 13,500,000 francs (from \$900,000 to \$2,700,000), with the new shares subscribed by General Aniline.

Societe Lumiere, founded by Louis Lumiere, French motion picture camera pioneer in 1892, makes a wide variety of film stock and reportedly grosses about \$5,000,000 annually. General Aniline plans to modernize the company's Lyon and Fex-in plants.

Kelly Succeeding Raisch As U's Frisco Chief

Series of Universal field shifts was set up with departure, effective Saturday 13, of Theodore Raisch, U's Frisco branch topdog. His replacement is William D. Kelly Jr., who moves over from sales manager in the Kansas City branch, with Edward C. Elder, Dallas sales chief, moving to Elder, K.C. slot. George Byrd of the Dallas sales staff takes over Elder's duties there, and Dean Goldman, a booker in the Dallas office, moves up to salesman there.

Raisch had been with U since '44, starting as a booker in the Chicago branch.

MAY OPEN HOUSES TO U.S. PRODUCT

By HAZEL GUILD

Frankfurt, May 9.

The West German film industry for the upcoming season is expected to turn out an all-time low of only about 50 full-length features—less than half of the 1960 production figure.

While this data is still in the rumor stage, it's highly likely that 5,000 German exhibitors will be crying for pictures.

Americans will have a field day if they can come up with more product, and it should be easier for reissues which did good business before.

"American distributors will be able to get into German theatres where they have never before played"—according to one long-time German film industryite.

Of course, American film-makers have considerably cut down on product, too.

Other signs of the belt-tightening are being noted throughout the West German film circles. Pallas and Neue Film Distributors merged recently, as did UFA and Film Hansa, meaning that there would be fewer distributors offering the German and foreign output. And two other longtime firms in the industry went bankrupt. Munich's Union Film and Atlantic Film Distributors both cried quits after lengthy financial difficulties.

Rumors, Rumors, Rumors

And there were so many rumors flying this week about the future of Ilse Kubaschewski's Gloria Film Co. that the chief herself made a formal denial. She stated that she is not selling out to Europa Films, as has been reported, is not merging with Bavaria as has also been rumored, and has not sold out to either an American company or to an Italian company—again as the rumor factory has suggested. Know-it-alls in the industry still suggest that some tentative moves along one or another of these lines have been made, however.

Fritz Wolf of Rosenheim, Bavaria, who controlled 14 houses, went bankrupt announcing that he was over \$1,000,000 in debt. And in just four months of 1961, 40 theatres in Bavaria shut their doors due to dwindling business. The result was that in 50 smaller communities, in this southeast German section, there would be no films at all on view except for those offered by touring exhibitors who might set up for weekends or for a day or two coinciding with local festivals and fairs when bigger business might be expected.

"The state is slaughtering the cow that it can no longer milk" was the theme of a meeting of the Exhibitors Assn. of Germany recently, claiming that the excessive entertainment taxes slapped on the film houses had meant the final financial blow to the sickening industry.

Officials noted that in Rosenheim, for instance, with Wolf's shuttering his houses, there will now be only three, instead of nine, houses.

Provincial Woes

From Hamburg, a representative of the Exhibitors Association reported that three houses had closed down last year, and that the 1960 film business showed a 10 percent drop over the previous year.

A Dusseldorf film official reported that the first-run houses, in this major city were not alarmed, but in the suburbs the smaller exhibitors were in difficulty. A similar comment was to Frankfurt.

And a report typical of the entire German film industry came from Nuernberg. The city had 43 houses with 21,755 seats in 1957, and sold 8,746,000 tickets, meaning each seat had 28.1% occupancy. In 1960 there were only 6,490,000 tickets sold, meaning 29.9% use of the seats.

And so far this year, four major houses have folded. The Adonia has been replaced by a supermarket, the Cora and Gloria have closed. (Continued on page 21)

Skouras Has Huddles With Studio Execs Re 'A' Pictures; Seen Bulwark for Annual Meet

Boston's Film Fest

Boston, May 9.

First annual Boston International film fest, scheduled for May 22-27 at the Loeb Drama Center here, has 32 entries (10 features and 22 shorts) from the U.S. and 12 other countries. The Drama Center is a 500-seat house on the Harvard campus.

Among the entries are the British "Jessy," the Yugoslav "Ninth Circle" (an Oscar nominee this year), the Greek "This Side of The River" and the Japanese "Cobweb Castle."

George Papadopoulos is fest director.

Overseas Rentals Drop \$5,000,000; 20th Ratio, 60-40

Though 20th-Fox's income from domestic film rentals, including tv, climbed from \$62,335,631 in 1959 to \$65,442,847 in 1960, the company's foreign income in the same period dropped almost \$5,000,000, from \$48,156,332 to \$43,369,132, according to the annual report mailed to stockholders this week.

Unlike most of the other major companies, which are now earning slightly more than 50% of their revenues in the overseas markets, 20th has a 60-40 ratio in favor of domestic sale.

In his message to stockholders in the annual report, prexy Spyros P. Skouras calls this decline in foreign rentals "our greatest reversal in income during the year."

It is especially dramatic when one considers that in 1958 the company's foreign rentals totaled \$53,188,022, making for a drop of almost \$10,000,000 in the two-year period.

In the same two-year period, the company's total income from film rental declined from \$116,045,679 to \$108,811,979.

The prexy's message gives a close rundown on the previously reported studio sale deal and sale to the Rank Organization of 20th's interest in Gaumont British, noting also that 20th's management will continue to "analyze and evaluate every facet of its worldwide operations and properties to the end that unprofitable or marginal assets are converted into one that produce greater returns."

An interesting angle on the Gaumont British sale, calling for the total payment to 20th of \$11,200,000 in installments up to 1972, is that in the course of this payment period, the company will be realizing an average annual return of \$528,800 over and above of payments on the property itself. This includes interest payment on the unpaid balance coming to an average of \$280,600 a year, plus use of (Continued on page 22)

'Sat. Nite' C-Rated By L. of D.; 'Sunset' a 'B'

The British "Saturday Night, Sunday Morning," Continental release current at the Fine Arts, N.Y., drew a C-rating—objectionable for all—from the Catholic Legion of Decency. Universal's "Last Sunset" is B-rated—objectionable in part for all.

"Saturday Night" was thumbed because of its "inconclusive theme, unrestrained subject matter and indecencies in treatment" that rendered pic totally amoral to the L. of D. In "Sunset," the Legion objected to the hero's suicide.

20th-Century board meets this afternoon (Wed.) ahead of stockholders' session May 16. Possibility of an important change exists, it having been reported heretofore that president Spyros Skouras might step up to chairman.

Hollywood, May 9.

Bulwarking himself for annual stockholders and board meets in New York, May 16, 20th-Fox prexy Spyros P. Skouras spent three days last week at Beverly Hills studio conferring with production chief Bob Goldstein and veepee and tv head Peter G. Levathes, who has added studio operations to duties.

After checking lineup of forthcoming pic, Skouras expressed enthusiasm at "the best lineup the company has had in three years."

He also estimated \$40,000,000 budget to be spent on 20 "A's" and 15 smaller budget pix to be made by Robert Lippert's Associated Prods.

In discussing product, both theatrically and tv-wise, 20th-Fox topper freely praised both Goldstein and Levathes for jobs they have done, former for number of big pic either in cans, or on the way, and latter for selling four hour, and one half hour shows, to tv starting next fall. Latter achievement Skouras considers feather in Levathes' cap, the four 60-min. shows slated for ABC-TV, three almost back-to-back on Sundays.

Skouras also pointed out \$40,000,000 estimate didn't include Walter Wanger-Joseph L. Mankiewicz combo effort, "Cleopatra," or Darryl F. Zanuck's "The Longest Day," both of which will be made in foreign lands. As for "Cleopatra," Skouras sipped a coke and placidly said, "It will be the happiest day of my life when this picture starts production."

Four other pix—included in 20 "A's"—will be "shot" abroad. They include Mark Robson's "The Inspector," which gets rolling in Holland June 15. Producer-director intends to film other sequels in Tangiers and London, leaving in about a week for Holland to take care of pre-lim chores on pic. Another will be Leo McCarey's "China Story," to star Bill Holden and Clifton Webb. Pic will base in London, with McCarey set to take off any day now. Both Robson and McCarey conferred with Skouras while three-day visit. Other two (Continued on page 22)

Wayne Prepping Next Batjac Pic

Hollywood, May 9.

John Wayne has quietly begun prepping his next Batjac production—as yet untitled. As of this date, too, there is no release date. Latest Batjac film, "The Alamo," is being distributed by United Artists.

Projected film will deal reportedly "with six prominent persons, three female and three male, and an incident in their lives."

Wayne will star and also direct. He cannot swing out until it until about this time next year. Upon winding current "Hatari" at Paramount he hops to 20th Fox for "Comancheros," thence to MGM for a cameo in "How the West Was Won," then back to Par for John Ford's "The Man Who Shot Liberty Vance."

Meanwhile, Wayne has re-hired publicist Russell Birdwell on another one-year ticket. The exploiteer will concentrate only on Batjac product. He did "Alamo" for a year on deal which expired Dec. 1, then returned to stimulate Oscar interest early this year.

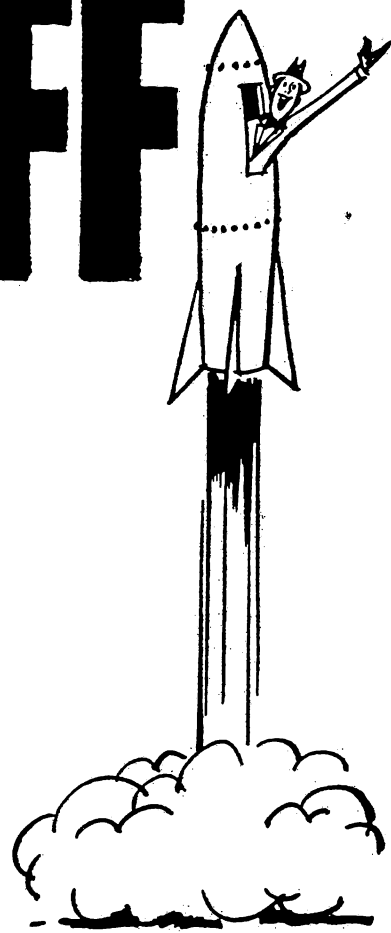
It is understood quite a reorganization in Batjac is in the works.

20th Has The Astronaut Of The Industry!

RETURN TO PEYTON PLACE BLASTS OFF

in

**Atlanta, Buffalo,
Chicago, Cleveland,
Honolulu, Houston,
Kansas City,
Nashville, New York,
Rochester, St. Louis...
whizzing past some
of the industry's greatest block-busters!**



International Sound Tracks

London

Alan King flew in from N.Y. for one day's shooting on Bertram Ostrer's Anglo-Amalgamated comedy, "On The Fiddle". Football Assn. Cup Final on Saturday (6) was filmed in color by Pathe News. First time the event's been given the color treatment. . . . Warwick's "The Trials Of Oscar Wilde" has been picked as Britain's official entry at the Moscow Festival in July. . . . Charlie Drake's next Associated-British comedy will be a naval lark. . . . Donald Houston draws his first "heavy" role in Walt Disney's "The Prince And The Pauper". . . . A proposed "AA" film certificate, which will bridge the gap between "A" and "X" is unlikely to be introduced for some time, sez the Censors' secretary, John Trevelyan. . . . Liverpool, Llandudno and Aberdeens are the next three situations skeddled for Metro's "Ben-Hur". . . . Val Guest planning a pic about the escape of King Charles II from the Battle of Worcester to Northern France. . . . Otto Preminger's U.K. team threw a cocktail and buffet party following the preview of "Exodus". . . . Col's "The Greengate Summer", which had its Atlantic preem on the Queen Mary last month will now play both the Queens throughout the summer.

Madrid

Many of Madrid's leading film distributors turned out for the opening last week of a new first-run house, Cine Richmond, which will join the Real Cinema and Torre de Madrid as a trio of Madrid showcases within the extensive circuit headed by Maximiliano Garcia Alvarez. Among the important distrib chiefs who attended the launching were Pedro Couret (Mercurio), Alfredo Talarewitz (Filmax), Pepe Garcia Ramos (Radio Films), Vicente Salgado (CEA), Jose Luis de Navasquez (Chamartin), Carlos Couret (Hesperia Films) and Luis Garido (CB Films).

Israeli Impresarios Set Up Own Pool To Regulate Flow of Foreign Names

Tel Aviv, May 2.

Trust-booster probably would raise an eyebrow, but the Israeli audience has received with a sigh of relief the news that local impresarios have reached an agreement thereby avoiding competition on the import market. Instead of competing with each other in bringing in big names from abroad, they have set up a pool and are handling bigger enterprises together.

There are about six impresarios in the country recruiting foreign attractions for Israel. In recent years, since currency regulations were relaxed, they have brought to a relatively small and limited audience an avalanche of stars and big shows. Yves Montand, Marlene Dietrich, Louis Armstrong, Harry Belafonte, Ella Fitzgerald, the "West Side Story" company and the Odeon Theatre from Paris are among the standouts. The Israeli audience, keen on good entertainment, but short on money, was placed in a real dilemma to abandon the Israeli theatre and shows for the sake of foreigners or to shun foreign productions and so, not to overspend. There was no clear-cut answer to the problem and the result is that everybody lost. The Hebrew theatre lost part of its audience and the importing impresarios lost money, though some shows made fairly well. The government's attempt to set up a regulatory agency, which would schedule foreign productions at reasonable intervals failed because it couldn't come to an agreement with the impresarios.

As a result, the show-import reached a saturation point and the audience reacted quite violently. While in the past, it was a social "must" to see a certain foreign singer, now it has become fashionable to stay away.

Also the impresarios learned their lesson. They got together, compared their invitation lists and schedules and reached a far-reaching agreement. Not only are they now co-ordinating the timing of their shows, but they are financing them jointly. Instead of looking for "angels" for each big show, they are pooling their own money. To keep appearance and prestige, each guest is still appearing under the sponsorship of the impresario who has invited him, the remainder being silent partners.

Toho May Spot Yank Pix on Double Bills

Tokyo, May 2.

Toho is considering showing foreign feature pix on double bills, with Japanese product on its own circuits.

Such a plan was proposed to Toho by its subsidiary Towa, as importer-distributor. New import quota policy will give Towa 23 licenses. Add two licenses for Toho's bonus quota and a total of 25 foreign films will be handled by Towa-Toho during 1961.

3 Yank Films Among 10 Favos in Germany

Frankfurt, May 2.

Three American films—"Ben-Hur" (M-G), "Porgy and Bess" (Col) and "The Apartment" (UA)—made the list of the 10 favorite films for the last several months. The poll, conducted by the Allensbach Popular Polling Institute, questioned people who had attended at least one film during the last three months in West Germany. Chosen as favorites were "Faust" (Gloria); "The Spook Castle in the Spessart" (Constantin); "Ben-Hur" (M-G); "Das Schwarze Schaf" (The Black Sheep) (Bavaria); "Der Brave Soldat Schwejk" (Brave Soldier Schwejk) (Gloria); "The Heritage from Bjornland" (Deutsche Film Hansa); "An Heiligen Wassern" (On Holy Waters) (Gloria); "In Weissen Roessli" (In White Horse Inn) (Constantin); "Porgy and Bess" (Col) and "Apartment" (UA).

Metro Building Aussie Coverage

Sydney, May 2.

By the end of this year, Metro will have a sizable suburban coverage on blanket release with Aussie independent exhibitors in opposition to the Greater Union Theatres and Hoyts nabe loops.

Metro controls two key show-cases here, St. James and Liberty, but has been stymied on a blanket nabe coverage because of a lack of cinema available. Now, however, on a get-together with important suburban showmen, the way is open for Metro for day-and-date playing time at city prices in keeping with the policy adopted by both GUT and Hoyts. New deal also gives Metro a continuous product flow into the keys and nabe houses. New deal policy started with "Where the Boys Are" and is paying off strongly at the boxoffice.

Mandarin Film, 'Belles,' Sets Longrun Mark In Hong Kong, No B.O. High

Hong Kong, May 2.

A Mandarin film, made by Shaw Brothers, has displaced "Ten Commandments" (Par) as the film to have set the longest run in the Colony. "Commandments" ran for 43 days. The Chinese film, "Les Belles," a musical, lasted for 48 days or a new high.

However, "Belles" did not hit a record in gross. "Les Belles" amassed \$75,364 which is the highest this year but a little short of last year's top b.o. record set by "Solomon and Sheba" (UA) which hit about \$80,000.

Firms distributing Hollywood product here tend to disregard "Les Belles" run record, saying it was a forced engagement. Moreover, they point out, the film was shown on a second-run circuit. "Spartacus," currently playing to full houses, looks set for a seven-week run and possibly longer. It shapes as this year's top b.o. film.

Despite Attendance Dip at French Pix Houses, Biz Okay Via Upped Scales

Paris May 9.

The governmental Centre Du Cinema has compiled statistics on the general film picture in France. There was a slight fall in depth, filming last year overcome somewhat by rising first-run attendance and tilted scales at the same. It seems that big pix get longer runs, but the ordinary ones have much less chance today. Biz here is beginning to follow the U.S. and British patterns as television finally begins to make itself felt in France.

The Paris region gets about 27% of the b.o. receipts with about 20% of the attendance. Last year, 362 films were needed, 141 being French and French coproductions and 221 foreign pix. Last year, Yanks had only 28.5% of the pictures which is a slight dip from the 31.5% of 1959. France still takes about 50% of the market and receipts with its own product.

Alarcon, Ex-Owner of Mex Gold Chain, Looms as Moving Factor in Mexican, Latin American Prod.-Distrib Setup

Mexico City, May 9.

Tokyo's Roadshow Setup More Hopeful for U.S.

Tokyo, May 2.

With the Tsukiji Chuo Theatre becoming a foreign film roadshow house, speculation is spreading that Shochiku and Tokuy Bunka may realign their roadshow setup and thereby provide a wedge for importer-distributors in Toho's virtual monopoly.

Talk is that pictures may roadshow concurrently at Tokyu's Shibuya Pantheon and Shochiku's Togeki, and at Tokyu's Shinjuku Milano-za and Shochiku's Piccadilly. Once this pattern is set in motion, the entire roadshow structure for foreign films could be revised.

Patronage Dip Forces Many Ireland Cinemas To Close; TV Blamed

Dublin, May 2.

Of the 43 cinemas now operating in Belfast, 12 are scheduled to close within the next two years, according to an industry spokesman here. Nine have closed in the area during the last two years.

Belfast suburban cinemas have dropped up to 50% in attendance since the opening of tv stations in the northern Ireland area. In Dublin, it is reported that the suburban cinema's trade has dipped 35% over the last seven years. Tele is charged with being the main cause of decline in attendance, but the decline in quality of pictures is also blamed by exhibitors.

Irish Republic's first tv transmitter is not scheduled to be operational before next November, but already 80,000 receivers are in use picking up BBC and ITV transmissions. Full coverage of the Republic by Radio Eireann transmitters is not expected to be completed for at least two years.

On Prowl for Shows To Play at Seattle Fair

London, May 2.

Zollie Volchok of the Northwest Releasing Corp. is on a European prowl for special attractions to be staged at the Seattle World's Fair set for 1962 under the title of "Century 21." Last week Volchok was finalizing arrangements here for the Old Vic and Sadler's Wells to appear during the exposition, and was also discussing other possible attractions with the drama department of the British Council and agent Harold Davison as well as others.

At the end of last week he checked out of London to continue his tour of the Continent and will be visiting Holland, Denmark, France, Italy and Spain during the next five to six weeks before returning to his home base.

Gabriel Alarcon, ex-Mexican film exhibitor (owner of the old Gold Chain), flush with funds received from the government for his circuit is shaping up as an important new factor in Mexican and Latin American production-distribution activities. Indications are that he is also eyeing expansion into the U.S. and European markets as well. Alarcon has acquired a 200-house circuit in Venezuela, and apparently will be working closely with Plaza Izquierdo in having a virtual monopoly of Venezuelan outlets. This market is important and has been a major revenue producer for the Mexican industry.

Alarcon plans to feed his Venezuela circuit with independently-produced films. For this purpose, he has signified his intent to finance producers who do not receive the blessings and benefits of the Film Bureau. The latter has definitely cut back to a policy of financing only four pictures a month, selecting these from seven to 10 projects presented by producers. While Alarcon has not been talking for publication, his cronies indicate that he is also dickering with an American distributor to exploit films he finances north of the border. In Mexico itself, he is reorganizing on a major scale his independent distributorship, Distribuidora Mexicana.

The ex-exhibition magnate is (Continued on page 22)

W. German Pix Exports Topped \$6,500,000 Last Year; 'Bridge' Top Hit

Berlin, May 2.

The export profits of West German feature pix are not as bad as some were led to believe. That's revealed by statistics compiled by the West German Export Union. These statistics show that West German feature pix grossed nearly \$6,500,000 within the first 11 months (Jan-Nov.) of 1960. That's an increase of 10% compared with 1959.

West German pictures are currently played in 40 countries. A definite upbeat is obvious in the Far East and South America. There's, however, some competition on the part of the Soviet German Defa which also wants to exploit these areas. The Defa is a State-owned enterprise and is given generous support by the East German government.

The German Film Weeks in Pakistan, India and Ceylon in November of 1960 and Tokyo and Hong Kong (late in 1959) have awakened interest in West German films there, it's reported.

The West German export No. 1 hit of 1960 was undoubtedly Hermann Schwerrin's Fono production, "The Bridge," which clocked both financially and artistically. "Bridge" is one of the three West German films that grossed more than \$250,000 last year. As per tradition, German films are most popular in Austria and Switzerland, followed by the Benelux countries, Denmark and South America. Financially, Austria is the most lucrative market for German features.

See Mex Pix Production Holding to 70 in 1961

Mexico City, May 2.

It is now officially admitted by the Mexican Assn. of Film Producers that national production may not hit more than 70 films this year. And possibly much less if contract negotiations deteriorate and cause a month or two of production shutdown.

Official view is that a drop even below this figure would be "healthy," and that, in any case, there are far too many film producers. This, according to the Film Bureau, is way out of line with reality, considering the tight money situation, lack of international markets and inaptness of a good many of the alleged production elements.

Skyway Thriller A Class Fantasy

MASTER OF THE WORLD
(AIP)

Producer James H. Nicholson
Director William Whitney
Executive producer Samuel Arkoff
Screenplay Richard Matheson
Based on "Master of The World," and
"Robur, the Conqueror,"
by Jules Verne
Photography Gil Warrenton
Art direction Daniel Haller
Set decoration Harry Reif
Music Les Baxter
Sound Karl Zint
Film editor-
co-producer Anthony Carras
Associate producers.....Bartlett A. Carre,
Daniel Haller
Assistant director Robert Agnew
MagnaColor
Cast: Vincent Price, Charles Bronson,
Henry Hull, Mary Webster, David
Frankham, Richard Harrison, Vito Scot-
ti, Wally Campo, Steve Masino, Ken
Terrell, Peter Besbas.
(Running time—104 min.)

Featuring some of the
site and fanciful art
effects, American
"Master of the World"
fantasy adventure
cate the success
filmizations such
Under the Sea."
gear its publicity
cause if "Master"
exploitation film it
And response to this kind of picture
depends to a greater degree than nor-
mally on the presentation it is given to
the public. The public will have to
understand this is not a run of the
moon skyway thriller. If the message
gets across, it will go and go very well.

The James H. Nicholson and Samuel
Z. Arkoff production, directed by Wil-
liam Whitney, is a
works, "Master"
"Robur the Conqu-
eror" plays Robur in Rich-
ard Matheson's screen-
play, co-
near airship in the
Intends to use the
world into disarman-
ment of war. Char-
les Bronson, Henry Hull,
Mary Webster and
David Frankham are his
unwilling escape and in
the film and his airship.

The acting and o
must take second pla-
the "World" to the sp-
tiful miniature and sp-
ectations. The airship is
its kind, and its man-
ip the skies utterly con-
vise these effects are. The
aspect alone gives a lif-
mood of the picture, of
of the imaginative min-
even the best dialogue
Credits for these value
and difficult to separate
Haller was the product
and the special effects v
Projects Unlimited; Tim
Chang and Gene Warren.
ton's MagnaColor photog-
raphy is
nally lighted and framed. Comb-
ing with Kay Norton's aerial photog-
raphy, the effects are a continuous
delight. Others contributing in this
sphere are the photographic effects
by Butler-Glouner Inc.-Ray Mercer;
special props and effects by Pat Dinga.
Anthony Carras, as film editor, has
woven this enchanting fantasy to-
gether for the maximum effect.

Whitney's direction is excellent for
the story qualities as well as a sense
of organization for the many compo-
nents. Vincent Price as a fine, strong
leader of the fantasy airship, and
Charles Bronson, Henry Hull, Mary
Webster and David Frankham are
excellent as the unwilling passengers.
Others contributing importantly in-
clude Richard Harrison, Vito Scotti,
Wally Campo, Steve Masino, Ken
Terrell and Peter Besbas.

Les Baxter's score is the loveliest
of its sort since "Around the World
in 80 Days" (there is an affinity in
feeling between that picture and
"Master") with orchestrations by
Albert Harris. It is faithfully and
excitingly conveyed in the stereo-
phonic sound, credited to Bill
Wilmarth, Vinnie Vernon and Jerry
Alexander. Karl Zint was soundman,
and Alfred R. Bird sound editor.
Bartlett A. Carre was production
manager.
—James Powers.

REVIEWS OF NEW FILMS

"Master of the World"

With Vincent Price, Charles Bronson, Henry Hull, Mary Webster,
David Frankham

American International Pictures

104 Mins.

Magnacolor-Stereosonic Sound

COLORFUL MIXTURE OF SPECTACLE AND FANTASY; A
SHOWMAN'S DELIGHT BRIMMING WITH EXPLOITATION
VALUES GALORE.

DIRECTION: Extremely Good.

PHOTOGRAPHY: Superior.

American International, in its most ambitious production to date, the
filmization of Jules Verne's "Master of the World," has fashioned an
opulent mixture of spectacle and fantasy that results in an entertainment
delight for the entire family. For, while the youngsters might marvel at
the brilliant imaginativeness of the "master of science fiction," who, in
the mid-1800's, prophesied the advent of the "flying machine," the older
generation could well ponder his intuitive words of wisdom which foretold
the calamity inherent in the individual possession of a "super weapon."

Briefly, this is the story of Robur, would-be "master of the world,"
US, captains an amazing vehicle, a "flying machine," which can move
the earth at will, together with a
g nations to disarm, bombing ships
an attempt to make "war against war."
Americans, imprisoned on the Albatross,
his aims, deploy the methods he uses, and
killing Robur.

of the film
infinite de-
liner and a
presents a fi-
paigned around
set, to give the pre-
Jules Verne's "Master of the World,"
in 80 Days" and "Around the World
in 80 Days" and "Around the World
in 80 Days" are other exploitable
factors not to be overlooked.

The lush interiors and a credit to art director Daniel Haller.
limited (Tim Baar, Wah Chang and Gene Warren) won this one.

...from Hollywood to New York they all agree about

JULES VERNE'S MASTER OF THE WORLD IN MAGNACOLOR AND STEREOSONIC SOUND AN AMERICAN INTERNATIONAL PICTURE

Director William Whitney has fused the action and drama together co-
hesively, balancing each with deft touches of suspense and humor; Gil
Warrenton provided the superior photography, which, with the aid of
Pathe's brilliantly-hued MagnaColor, is a visual delight. Among the prin-
cipals, Vincent Price is especially impressive as the erudite, albeit insur-
table, Robur; Charles Bronson is excellent as the American who thwarts
his plans, imbuing his role with a quiet charm; veteran Henry Hull adds
his authoritative presence as a munitions manufacturer, appalled at
the sight of actual warfare; David Frankham is quite good as a jealous rival
for the affections of the leading lady, portrayed with charm by Mary
Webster. Vito Scotti is amusing as the French chef; Wally Campo lends
strong support as the first mate.

Richard Matheson's screenplay, based actually on two novels by Verne,
is forceful and intelligent; the soaring music composed and conducted by
Lex Baxter is a melodious treat, alternately underscoring and heightening
the action. Two additional assets are the explosive StereoSonic Sound
and the prologue, consisting of old film clips of man's early attempts to
fly, which is frantically funny and happily sets the mood for what is to
come.

The potential is there; a good campaign based on old-time showman-
ship, and it's a sure box office winner.
CAST: Vincent Price, Charles Bronson, Henry Hull, Mary Webster,
David Frankham, Richard Harrison, Vito Scotti, Wally Campo.

CREDITS: Producer, James H. Nicholson; Director, William Whitney;
Executive Producer, Samuel Z. Arkoff; Screenplay by Richard Matheson,
based on Jules Verne's "Master of the World" and "Robur, The Con-
queror."
—HARRIET MARGULIES

FEATURE REVIEW

'Master of the World'

American-International Pictures

By IVAN SPEAR

OVER and above the fact that American-
International Pictures' "Master of the
World" is an engrossing, exciting, actionful
science-fiction drama in the manner grand
—richly deserving of bookings and playing
time not normally accorded AIP product—
the photoplay is fraught with significant
ramifications. Possibly these purportful
facets rate comment ahead of the picture's
many merits.

In the first place, it is the first feature
produced by James H. Nicholson
of AIP, and goes forth as a
holson-Samuel Z. Arkoff
matter being the executive
the company of rapid
ly demonstrates that
held the reins on scores
the scant seven years
himself has the pro-
now to actively fabricate
green fare; that AIP has
an immeasurably long way since
its launching and specialization in double
bills which featured horror plays, juvenile
delinquency melodramas and similar quick-
buck material; that AIP's widely touted
"New Horizons Project '61" is herein
treated to an auspicious and impressive
launching; that the current renaissance of
imaginative and prophetic Jules Verne
which was so strikingly started
advent of the late Mike Todd's
"The World in 80 Days"—is
one of superior motion pictures.

True, it has to
science-fiction, but from
of evaluation it so greatly
countless preceding quick-
made for the once-avid
that such designation falls
the offering justice.

Robur, fashioned by Richard
Matheson on two Verne novels—
"Master of the World" and "Robur the
Conqueror"—states of the exploits of an
inventive few short years ago he
termed a "mad scientist,"
developments in the fields of
allied subjects establish
of Verne's fertile mind
so crazy after all—who
self-sustaining airship,
capable of circling the
world. His mission is to bring
the world even though it
all thousands of war-
to his goal. In this re-
sponse is not without its
paralleling to a cer-
tain degree the philosophies of some of
the world's leaders today. Before taking
his inventor Robur finds it necessary to
shoot down, rescue and partially imprison
a party of balloonists comprising Henry
Hull, a munitions-manufacturing tycoon;
his daughter, Mary Webster, betrothed to
David Frankham, Hull's business associ-
ate; and Charles Bronson, a government
investigator. They ultimately win their
freedom by igniting the craft's supply of
explosives, plunging it into the sea.

While there are no cast names to bring
extraordinary brilliance to theatre mar-
quees, performances are universally sin-
cere and praiseworthy. In the topline, Vin-
cent Price, as the inventive Robur, is his
characteristic suave, sinister and convinc-
ing self. The role of the father is made
to order for Hull's bombastic forte and
Bronson, Miss Webster and Frankham are
good.

Among the many other saleable assets
the offering possesses are exceptionally
excellent color photography in which the
MagnaColor by Pathe process was utilized;
a stirring musical score by Les Baxter;
and above all the special effects contri-
buted by Tim Barr, Wah Chang and Gene
Warren, who won Oscars for comparable
contributions to "The Time Machine."

So, everything considered, exhibitors who
book AIP's most costly and ambitious ven-
ture to date will be masters of the black
entries in their respective ledgers.
—IVAN SPEAR

FILM ADS A PRODUCT OF INTEGRITY—BY COMPARISON

Otto Preminger's Irresponsible Rap (on Air) Against Screen's Selling Draws Rebuke And a File of Facts

By ARTHUR MAYER

"Movie advertising," says Otto Preminger on the air, "is the most dishonest in the world"—as exaggerated a statement as I can recall ever seeing in a motion picture ad. If Preminger seeks the improvement of the medium's advertising rather than personal publicity, he must be aware that such hyperboles are harmful rather than helpful. For the benefit of anyone who might be inclined to think that the opinions of a prominent producer in such a matter could be relied upon, it should be pointed out that it is General Motors, Ford, Chrysler, Colgate, Palmolive, Eversharp, Aluminum Corp. of America, Standard Brands, and Sears Roebuck, not the picture distributors, whose advertising has been criticized as false or misleading by the Federal Trade Commission.

Motion picture advertising "in many cases is based on cheap appeal and stresses sensationalism," "some of it is in bad taste," "it should be more circumspect" aver the publishers and editors of our U.S. newspapers whose columns daily make available to the kiddies the intimate details of sex scandals, rape and murder; whose photographers linger loving on the legs of chorus girls and on the faces of mothers whose children have just been killed or kidnapped and who surround these "circumspect" stories and picture with advertising for ladies' panties, girdles and bras as close to nudity as the law allows.

Experienced film publicists, victims of ill-advised home offices slashes in advertising appropriations, who seek employment from the Madison Avenue agencies which prepare and place 50% of America's national advertising expenditures, receive short shrift. "We would rather employ a novice who has never had any advertising experience whatsoever than any man with a motion picture background," was the way a blunt agency vice-president put it. "What has been your experience in motivational research or thematic perception tests?" was the question asked by a personnel director of another film veteran who had participated in such memorable campaigns as "A Place in the Sun," "Shane" and "The Ten Commandments."

Intrigued by this attitude I asked a few members of the gray flannel set specifically what they found so reprehensible in our practices. These gentlemen, who rarely agree with each other on any subject save the necessity for lower government expenditures and higher advertising budgets, came up with practically identical answers:

Morie advertising, or so they said, indulged in excessive superlatives, its copy was lush, overwritten and frequently vulgar; its typography and art were old-fashioned, cluttered and dated; it was inevitably unprofessional because its practitioners had not been "indoctrinated in the lore of psychiatry and the social sciences." Modern advertising, they assured us, requires "research advisers and symbol manipulators."

The exaggerations of Preminger, the hypocrisy of the newspaper executives and the complacency of the agency spokesmen frankly give me a stiff pain. If the Federal Trade Commission had not recently issued a complaint against the four leading manufacturers of pain relief preparations for "making false advertising claims," I would immediately have turned to Anacin for "fast, fast FAST relief" or to Bayer's Aspirin which furnishes "the fastest, gentlest relief thanks to instant flaking action," whatever that may be, or to Bufferin, which "relieves pain twice as fast as Aspirin" or to Excedin, which in addition to being an "extra strength pain-reliever" also "reduces swellings," just what swellings Excedin fails to specify. (There are some swellings, such as Lollobrigida's which no one would want to see reduced.) I have an additional bone to pick with the pain-killing, pain-giving advertisers. They have a particular penchant for presenting commercial diagrams at dinner-time illustrating the fashion in which their pills pass through the digestive organs, via an elaborate scheme of pipes, conduits and valves as unappetizing as they are unscientific.

'Lovell Overnight'

But the pain-killers are far from the only ads that are hard to swallow. If newspapers, magazines and tv are reliable indices, the agency "depth-probers," as they are referred to in the trade, regard the depths of the public's conscious or subconscious as abysmally shallow. In a double page truck you are urged, for example, to "put your skin on Pond's Special Formula care—and look lovelier overnight." This is illustrated by three reproductions of a lovely lady's face (or maybe it is three lovely ladies, for the gals in most ads look so much alike that it is hard to distinguish between them). This lady, or all three, uses (1) Pond Cold Cream which "cosmetic scientists say floods the sub-surface skin tissue with rich moisture that keeps your skin soft and smooth hour after hour. (2) Pond's Dry Skin Cream which "enriched with Stimulin and Moisturized Lanolin, starts to remove dry flakes (flakes of what?) in 10 minutes, then lubricates as it lets skin take in its fill of moisture." But to make certain that there is an ample supply of this apparently eminently desirable moisture, you also have (3) Pond's Moisture Base which "keeps the moisture level of your skin in perfect balance" and "keeps the skin soft, make-up lovely all day."

Talking of invisible lotions, there is also, if you so desire, Revlon's Medicated Silicare which "sinks in—then seals in—and protects with an invisible Silicone glove." Just what an "invisible Silicone glove" looks like is left to your imagination as the art consists exclusively of a bottle of Medicated Silicare posed against a background of clothespins, sponges and a few unidentifiable but certainly not glamorous objects.

Easy Popularity

Warner-Lambert Pharmaceutical Co. dispenses entirely with art work although it must have taken considerable strength of character to rely exclusively upon prose, poor prose at that, and not to illustrate just how Listerine "kills germs by the millions on contact." "All you have to do is swish full-strength Listerine through the teeth and around the gums—and don't forget Listerine stops bad breath four times better than tooth paste." Obviously

Warner-Lambert has not yet branched out into the dentifrice field.

Health addicts will also be interested to learn that Beechnut Wild Cherry Cough Drops "check that cough." The copy is brief but masterly and must have taken the motivation analysts in some agency hours to create. It reads: "Stop that tickle for just a nickel."

As a gardener I am particularly intrigued by an advertisement for Swift's Rid of which "a single application right now prevents crab grass all summer." To demonstrate this there is a sketch of a sprout of insidious crab grass along with a bag of Rid. I speak with some bitterness in this matter as I used Rid last summer and had one of the finest lawns of crab grass for miles around.

I must also confess to some cynicism concerning Simmons' claims for its Beauty-Rest mattress which affords "single bed comfort in a double bed. Because each spring is separate, the heaviest husband cannot disturb his wife's rest when he turns in his sleep." My wife was, however, more disconcerted by the art work than by any turns that I make in or out of my sleep. It consists of a substantial hound dog stretched out in double bed comfort on a beautiful, clean bedspread.

Another ad to which a reader can only say, "Oh, yeah?" is a full page inserted by the Friendly Frost people in the New York Times with the caption:

"OUR BUYERS CRITICIZED PHILCO FOR PUTTING TOO MUCH LUXURY INTO THEIR BIG REFRIGERATOR-FREEZER."

In addition to some rather rudimentary sketches of what the interior of that Philco looks like, there are the instructions: "Defrost? Never! Never! Custom-tailored and so, so posh." A special award should certainly go to the creative genius who dreamt up that "so, so posh."

First and Finest

Nor do the gifted agency writers eschew those excessive "superlatives" long since abandoned by most movie advertisers except for quotes from enthusiastic critics. Mr. Preminger might well do a little homework on the honesty of cigarette advertising, for example. Chesterfield King is "the most satisfying." Duke is "the most advanced." Newport is "first with the finest." Salem is "the most refreshing" and Philip Morris Commander is "the cleanest tobacco ever rolled in a cigarette." The mere repetition of these well-established names has in itself a substantial sales value (our poor movie work-horses must exploit a new product some 20 times a year) but one would at least expect them to be accompanied by art and copy worthy of the high standards of which the agencies boast. Art-wise they are almost of a ritualistic nature. Invariably there is an amorous young couple and a package of the specific cigarette which offers the mostest. Chesterfield shows boy and girl smoking, with a package of Chesterfields in the young man's hand. It does not say what he is selling his girl friend but he is assuring the reader that "thousands of tiny openings in special porous paper let you draw fresh air into the full king lengths of top tobacco." Duke has our lovers smoking with a box of Dukes above their heads and the assurance that "only Duke combines a king-size filter with a recessed Flavor Chamber." For Newport, we have another twosome swimming in a lake, supported by five boxes of Newport affording convincing evidence that "Newport refreshes while you smoke."

Salem shows the same inevitable pair reclining on a stone wall against a background of dogwood trees, a box, of course, of Salem and the unconvincing assurance that when you light one of these "you can almost imagine yourself in green like this, all golden sunlight and fresh, new green with the air so fresh." Salem is, moreover, "the most refreshing cigarette of all because its High Porosity Paper air-softens every puff."

Love & Nicotine

Philip Morris' art comes as something of a surprise. It dispenses with the customary intimation that the two greatest pleasures in life are love-making and smoking and relies upon the patriotic appeal implicit in the reproduction of a huge red, white and blue Commander package to prove that it is "America's finest." Possibly this is that subliminal advertising one hears so much about, auto-suggesting that it would be subversive not to smoke a cigarette from such a package. The appeal of cleanliness, however, is also added to that of 100% Americanism. "Instead of just dropping tobacco onto the paper, a new machine lifts it by vacuum gently, vacuum-cleans each strand, then rolls it into the paper."

If Preminger prefers drinking to smoking, he could do some research on the integrity of the distiller's copy. Corby's is "the smoothest whiskey this side of Canada." Old Hickory is "the most magnificent." Hiram Walker is "the best in the house." Seagram's 7-Crown is "the whiskey America trusts and treasures above all others." Cutty Sark comes from "Scotland's best distillers" and Calvert's Reserve is "the finest tasting whiskey in America."

And so it goes with advertising copy all the way from absinthe to yeast. Yuban is "the world's richest coffee." Penzoi is "the richest, most complete motor oil in the world." If you doubt it, there are photographs of three characters so repulsive that they must be genuine, to testify to its merits. Texaco "gives the most power at the lowest cost." Borden's Ready Diet is "the happiest, tastiest diet drink" and Kool-Aid is "America's best-loved instant soft drink." If Coca-Cola or Pepsi addicts doubt it, there's a big pitcher filled with an ice-green fluid to prove their error.

Feminine Mystique

No Ronson, however, could talk to you the way ladies' undergarments do, at least the way they do in the newspapers and magazines that so carefully guard "good taste" in America's homes. Lives there a male adolescent or octogenarian so bereft of ears or eyes that he is not by now intimately acquainted with the former feminine mysteries of briefs, panties, girdles, corselettes and bras? Warner—the underwear manufacturer, not the picture producer—urges you to try on their "captivating Double-Play" which with a "touch of magic in those criss-cross bands—puts the hex on tummy bulge." This is demonstrated with a photograph of a female exposed from midriff to the lower thigh save for her highly diaphanous

Double-Play girdle. She clenches in one hand a necklace of pearls presented to her, no doubt, by some male admirer of Double-Play, an admiration which is shared by the copy writer whose caption reads: "The loveliest ideas about you take shape at Warner's."

A particular favorite of mine is a gal garbed in a "fashion corsage of glorious petal hints." Her bra and panty are only a wee bit pinker than the rest of her amply exposed epidermis. "You feel," says the caption, "like a beautiful bouquet when you're in Loveable." Maybe some Madison Avenue characters or some woman's magazines editors want to feel like a beautiful bouquet but I doubt if many normal men or women have such an urge.

Milady's Underneath

Poitrine, on the other hand, offers its sale appeal with a lady in a white excuse-me-what-we-used-to-call corset, posed against a black background with a halo about her head reading "Nothing but a Promise." The Promise in this case, you are assured, "uses only 2½ lbs. of dacron polyester for such slimming power, with Biaband," whatever in heck a Biaband may be. Pantino's copy is equally provocative. It reads simply: "For girls who are." The rest of my life I will always have to wonder what they are. In this case we have a fetching piece of art consisting of a young female (I assume she's young although almost all you observe of her is a protruding posterior) clad in red, white, blue, green and pink dotted stretch pants. I am, of course unaware what effect this ad may have members of her own sex. No male could resist the desire to give that posterior one swift kick which would ruin her Pantino forever.

Talking of fetching derrieres which seem to be quite the rage in the better Sunday supplements these days, they are well exposed in the advertisement for Jack Winter, the maker of "The pants that really fit." Winter proves his point by having one young lady flat on her well-flattened tummy with the tightest pants over her buttocks that these, old eyes have ever gazed upon. The buttocks, I mean the pants, are peacock blue, her face a chalky white and, for reasons which only her analyst could explain, a pigeon is perched upon her head. An equally uninviting girl friend stands upright beside her apparently to prove that the Winter pants, addition to fitting, really stay up. Unnecessary to add, she also has a pigeon. This one is really for the birds.

The Revlon lads permit no one to outdo them when it comes to opulent excesses. Take their latest color, Honey Pee Pink, for instance. It buzzes in on the wing of Spring. Revlon picks a pink at first budding, then dips it in honey gold for a treat that's pretty and potent on lips and fingertips. Taste this springtime sweet with pale greens and golds, happy blues, all your fashion pinks."

Meadow Softness

To advertise toilet tissue, particularly when it is produced by the American Can Company, obviously requires subtlety and sophistication. In this case it consists of an advertisement three-quarters of which is devoted to a little girl with eyes too blue and hair too golden for this world. American Can, however, apparently regards this creation with such pride that it has arranged to make copies available for 25c. A nicer picture for the bathroom could hardly be imagined. The delicacy of its sentiments are so great that the copy writer turns first to verse. "Softness grows in meadow places, And smiles at you from flower faces."

And because space, not examples, is running out let's conclude with a quote from Swisssair: "You with the wanderlust know whereof we speak. The sun seeps through the wings of a gull. The wings, warmed by the sun, fly on the wind. The wind winds its mysterious ways. And the gull, beguiled, drifts along and is suddenly gone. You with the wanderlust which tastes of spice—would you fly with the wind to its own place? See a Swisssair Jet overhead. Wings like a gull. Heart made of wanderlust. In a Swisssair Jet you go like a gull. You go to the places breezes go. To the Mediterranean. To the beaches of Portugal. To the Alps. To the way and byways of the old world. Such a far-reaching, wandering gull is a Swisssair Jet. Come. Now is your turn to unfold yourself."

Before you unfold yourself, however, it should be pointed out that although the ads above quoted are fairly representative of the low estate of much American advertising, there are, of course, splendid exceptions, many of them achieved long before the agencies went off on their current psychological joyride. Maxwell House's "Good to the last drop," for example, or American Tobacco's "Reach for a Lucky instead of a sweet" did more for their respective products than a flock of superlatives or the most grandiloquent flights of fancy ever coined stale from a formula mint. At the present time such imaginative copy as "Promise her anything but give her Arpege" or El Al Airline's "Starting Dec. 23rd the Atlantic Ocean will be 20% smaller" prove that the art of consummate salesmanship is far from dead. But the lowly motion picture folk who are so uninformed concerning motivational research also each year come through with effective campaigns. Who can doubt that the success of "Psycho" or "Elmer Gantry" or "Suddenly Last Summer" were at least in part due to the manner in which these pictures were advertised?—honest advertising, Mr. Preminger, just as honest as "Exodus" and possibly a little more so than "Joan of Arc." Moreover, to the credit of movie advertisers it should be added that never have they sunk to such depths of vulgarity as the cigarette manufacturer whose ads—I still have to hear of a publisher who rejected them—sought to make his product appear as a phallic symbol attesting to male virility.

The I DREAMED I STOPPED TRAFFIC IN MY MAIDENFORM BRA campaign was predicated on the less than "circumspect" theory that women have an overwhelming desire to appear naked in public—or at least nearly naked. Some of my best feminine friends assure me that their wish fulfillments are more concerned with being the best attired rather than the least attired lady in a gathering. Obviously, however, they must be mentally, if not physically, squares and, like the motion picture advertisers, sadly unacquainted with Freud, Jung and Krafft-Ebing.

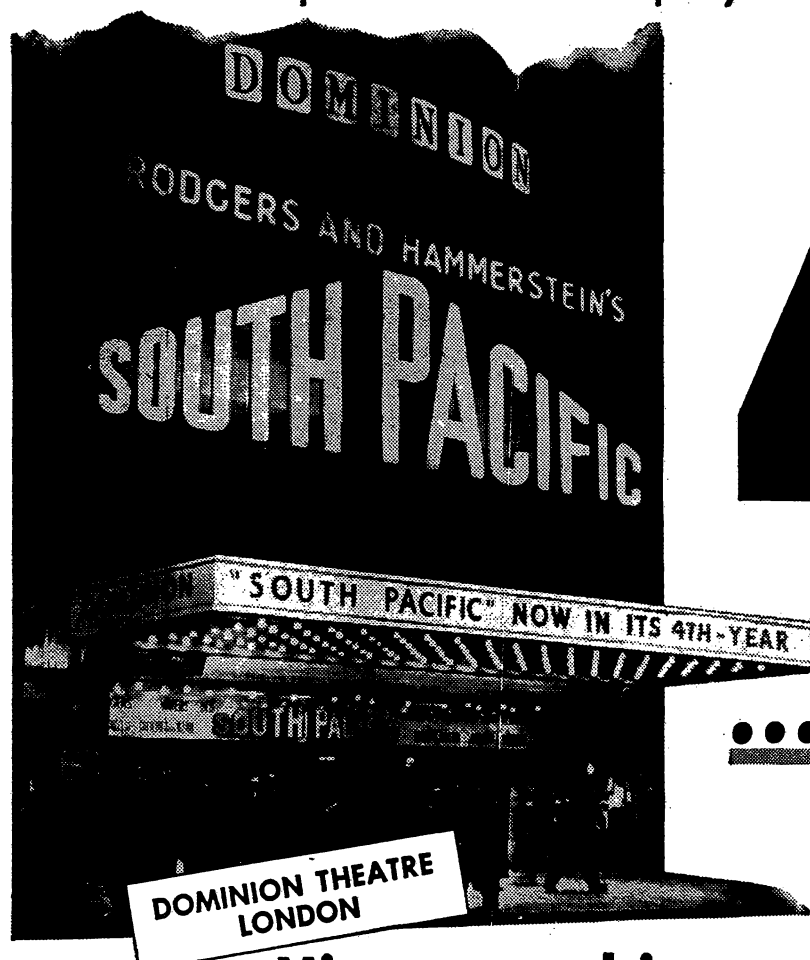


RODGERS & HAMMERSTEIN'S SOUTH PACIFIC

IN
TODD-AO

ESTABLISHES WORLD RECORD!

No other picture has ever played this long in one theatre



4th
**HISTORY
MAKING
YEAR!...**

**...and still
going strong!**

**History-making engagements
currently playing in AUSTRALIA!**

MAYFAIR... SYDNEY... 124th WEEK

ESQUIRE... MELBOURNE... 118th WEEK

PLAZA..... PERTH..... 26th WEEK

ST. JAMES.. BRISBANE.. 48th WEEK

PLAZA.... ADELAIDE.... 77th WEEK

Key Quotes From Frisco Decision

San Francisco, May 9.

Following are key paragraphs from Federal Judge George B. Harris' opinion judging 20th-Fox, NTC and FWC in violation of the anti-trust laws in the suit brought by Samuel Goldwyn:

"The jointly held corporations and enterprises existing between NTC and putative competitors were illegal and declared such by the Supreme Court in U.S. vs. Paramount Pictures . . . several of these joint arrangements were in existence during the period involved, 1947 to 1950. The impact upon the Goldwyn organization is manifest." Judge notes 20th-Fox entered into a consent decree Feb. 8, 1950, which "prevents defendants from entering into joint theatre arrangements, alliances, agreements regarding division and allocation of product, 'gentlemanly understandings,' 'harmonious working arrangements' and collusive conduct that permeate the vast record before the court. On the question of restraint and impact it is not unfair to say that the orders and decrees in the Paramount case were barely made and entered when Fox set in motion, through its agents, a series of practices and transactions designed to circumvent and avoid the significant teaching of the Paramount case."

"Whether these efforts to continue the monopoly were subtle and refined, or bold is of no particular moment . . . the testimony is replete with instances of conduct reminiscent of the practices condemned and proscribed by our Supreme Court."

Harris takes up next the defense argument that "there was a substantial theatre competition in downtown Los Angeles" (13 FWC theatres, two RKO, two Fanchon Marco-Paramount, four Warner Bros. and three Blumenfeld) and says: "These asserted substantial competitors were still meeting once a week and allocating motion pictures and products down to the date of trial (mid-1956) . . . the (Pete) Lundgren book demonstrates a clear allocation system. Examples of splitting products may be found in San Francisco's Mission district; for Seattle, Spokane, Inglewood, etc., similar practices occurred."

"NTC or FWC did not compete in any city or town within the Naify circuit for many years. Where Fox and Naify operated theatres in the same communities they formed a joint venture or alliances and collusively split products . . ."

"It was Fox's original policy to maintain their exhibition agreements as a secret. Otherwise, it would not be necessary to meet in parked cars on remote hillsides or in quiet offices where the products would be divided by pooling lots or drawing markers out of a hat. This, even since the Paramount decree and the commencement of the instant litigation . . ."

"Neither is the assertion that the Department of Justice had been informed of the arrangements . . . borne out by the record."

Harris notes that testimony of a Justice Department attorney "is believable and true and (Bert) Prosh's statements in this respect should be rejected."

"Plaintiff contends that the avoidance or elimination on the part of Fox . . . of competitive bidding, whenever possible, resulted in a depreciated price for the product. This is also borne out by the record . . . the statistical data discloses that in those instances wherein competitive bidding was engaged in the benefits flowing to Goldwyn were appreciable."

"Impact is further demonstrated when, as it appears, the plaintiff was obliged to sell the product to the monopolist, Fox, as a matter of economic necessity. The testimony of (James) Mulvey is clear and convincing."

"The facts demonstrate that the defendants, although ostensibly bargaining on a competitive basis, refused in the majority of the transactions and situations to purchase other than on their own terms, i.e., a flat rental basis covering the theatres in the circuit or combine as a whole."

"Particularly was this so on the second-run houses. Also, they refused guaranteed playing time . . ."

"RKO was an energetic bargaining agency and had a substantial stake . . . nonetheless, plaintiff was caused to earn less total rentals than would be earned in a free competitive market. When the whole record is considered it is apparent that Goldwyn as a practical matter had to sell to NTC largely on its terms. Fox did business as a theatre circuit in totality, requiring a producer to do business with Fox or lose a fortune. Although the veneer and plausibility of competitive bargaining was seemingly engaged in by NTC, the final decisions were made substantially on their terms."

"Plaintiff has discharged the burden of proof."

Rules 'Never On Sunday' Not Obscene; It Will Play Atlanta Quite Soon

Atlanta May 9.

After studying the oral arguments and examining the written exhibits for 10 days Fulton Superior Court Judge Luther Alverson Wed. (3) ruled Atlanta's motion picture censorship law is unconstitutional and restrained the city from banning Lopert's Greek-made "Never on Sunday," starring Melina Mercouri.

That Judge Alverson had gone into case thoroughly was indicated by his 24-page ruling, in which he ruled that motion pictures come under the freedom of speech clause of the Georgia Constitution and cannot be subjected to prior restraint.

Judge Alverson said his ruling on a motion for an interlocutory injunction is applicable only to "Never on Sunday," but it could set a precedent.

Jurist did not rule on another motion to stop Atlanta from banning "Room At The Top," also released by Lopert and starring Simone Signoret, which won her an Oscar in 1960.

Judge Alverson explained he had to pass on the constitutional issue in order to issue the restraining order.

Judge ruled that "Never on Sunday" is not an "obscene" picture. He cited fact that it has been shown in more than 2,000 theatres and 175 cities without any suggestion that it was obscene.

"If censorship were an effective means of preventing obscenity, many of its critics would be

sorship is that it reverses our sylsioned," the judge said. "The plain fact is, however, that it does not suppress obscenity, it drives it underground, leaving only works of art and ideas to be censored."

"One of the worst evils of censure of judicial due process. Instead of the accused being innocent until proved guilty, the censor pronounces him guilty and he must prove himself innocent."

"Instead of the burden of proof being upon the state to prove that an accused has committed a wrong, the burden is upon the accused to prove that he is not."

Judge Alverson ruled on a motion for interlocutory injunction in a suit brought by Lopert Film Corp. by Heyman, Abram and Young Atlanta law firm, with Maurice N. Maloff handling details of suit in absence of Morris Abram, who spends most of his time in Washington, assisting Sargent Shriver. President John F. Kennedy's brother-in-law, in organizational phases of JFK's Peace Corps.

Associate City Attorney Edwin Sterne said he would discuss the judge's ruling with other city officials and then decide whether to appeal the ruling.

City's censor, Mrs. Christine Smith Gilliam, based her ban on soundtrack's use of word "whore." Meantime, Melvin A. Brown, managing director of chain of theatres which operates Peachtree Art Theater here, said that "Never on Sunday" would start its run here "within a few weeks."

Goldwyn's Antitrust Victory Sure To Lure Lawyers To Suits Elsewhere?

San Francisco, May 9.

Samuel Goldwyn won his 11-year-old antitrust suit against 20th-Fox, National Theatres and Fox West Coast, thereby opening new vistas of litigation for anti-trust lawyers.

The case, decided in a very strong opinion handed down last Thurs. (4) by Federal Judge George B. Harris, sets a precedent, for it is the first time a film producer has successfully sued exhibitors and distributors.

It is too early to tell precisely what further antitrust actions may be taken under this decision, but Joe Alioto, Goldwyn's chief lawyer in this case, said he felt sure more antitrust suits would develop out of the Harris opinion and also felt the opinion "opens up our appeal in the 10-year period (1937-47) from which we had been precluded."

Goldwyn is asking treble damages of \$1,755,000 against the so-called "Fox defendants."

Goldwyn contended he received too-low rentals for the seven films he made in the 1947-50 period. The defendants claimed Goldwyn's product in that period had "deteriorated," that he had outlets other than National Theatres and that his suit was motivated by "personal pique."

The Harris decision, in referring to the defendants, said "this is not the case of an obscure, lone exhibitor striving to obtain product on a competitive basis." The judge relied on U. S. Supreme Court decisions—specifically, the Paramount case—in noting that the high court had ruled a "jointly held corporation and enterprises existing between National Theatres and putative competitors were illegal."

Harris landed hard on the "joint arrangement" of product-splitting and said "the impact upon the Goldwyn organization is manifest . . . it is apparent that Goldwyn as a practical matter, had to sell to defendant . . . largely on its terms. Fox West Coast did business as a theatre circuit in totality, requiring a producer to do business with Fox or lose a fortune . . . although the veneer and plausibility of competitive bargaining was seemingly engaged in by National, the final decisions were made substantially on their own terms."

Harris entered the case in January, 1959, shortly after the death of Federal Judge Edward P. Murphy, who tried the suit between July, 1957, and January, 1958. The trial transcript ran 6,500 pages, and voluminous exhibits were also filed with the court.

Goldwyn first filed suit May 16, 1950, charging the Fox defendants, plus Mike Naify's United California circuit, had conspired to keep rentals down on 27 Goldwyn pictures over a 13-year period, 1937-50. He asked \$6,750,000 in damages.

In the course of long pre-trial hearings, Murphy invoked the statute of limitations, cutting the period in question to 1947-50, and split off the "Naify defendants," so that their trial would follow adjudication of the Goldwyn-Fox case. The seven pictures over which the suit was fought were the grind run of "Best Years of Our Lives," "Secret Life of Walter Mitty," "Bishop's Wife," "Song Is Born," "Enchantment," "Roseanna McCoy" and "Foolish Heart."

By reducing the number of films involved, Murphy cut down the damages Goldwyn asked about 75%. Suit against the Naify defendants is still pending and Alioto said he would push it hard, adding that he felt the Harris decision "nails the Naify case in tight."

Twentieth-Fox divested itself of National Theatres June 7, 1951.

In addition to Alioto, Maxwell Keith of Frisco and George Slaif of Los Angeles repped Goldwyn. Repping Fox were Arthur B. Dunne, Frisco, Fred Pride, New York, and Ben Priest, Los Angeles.

Schools Close, House Opens

Groom, Tex., May 9. Frank Dove has announced that the Dove Theatre is scheduled for reopening here after school out. The house is currently shuttered. Dove also operates the Dove at Panhandle, Tex.

KELLOCK, EX-WILDING, BUYS ATLAS, OAK PARK

Chicago, May 9.

James A. Kellock, former veep and general manager of Wilding Studios, has purchased controlling interest in Atlas Film Corp. at Oak Park, Ill., one of the oldest producers of industrial films.

Atlas, which was founded in 1913, currently numbers the Defense Dept. and General Motors among its prime clients. A new slate of directors will be announced for the firm following its annual meeting this week.

Another Requiem For 'New-Wavers'

Yesteryear's so-called new wave in French cinematics simply does not exist—"there's not a real school, certainly not an artistic school." French director Etienne Perier (who's a Belgian by birth) offered this observation to a reporter while visiting New York recently. (VARIETY's International Film Edition on April 26 itemized the "New Wave" graveyard of un-released product—Ed.)

The 29-year-old visitor stated that the only thing the alleged new-wavers of France have in common is youth, plus the fact that at the start they dealt with only inexpensive productions. "But each had a different way of story-telling, different camera movements and different expectations of the actors. Now all are going with expensive pictures."

He stresses that the good directors who have been around for some years have nothing to fear in the way of competition, naming among others Clouzot, Clement, Rene Clair and Carne.

Directors who have been given new-wave appellation include Chabrol, Danelo-Valcore and Truffaut. But they're not a part of any innovating group such as were the neo-realists of post-war Italy, Perier insists. His comments undoubtedly will be regarded as controversial in light of all the newspaper of the past year given to the former film critics who have turned to directing film product.

Perier is director of "Bridge to the Sun." Metro release starring Carroll Baker and James Shigeta, brought in at "less than \$100,000." It's the story of a smalltown American girl who marries an attaché at the Japanese Embassy. She is no more accepted in Japan than he is in the states but, says the director, it's not a message film "for we are not trying to tell people that different races should mingle."

Perier had an off-the-shoulder comment on "improvised" features which have been made in France, this coming as somewhat of a footnote to an interview. He said 51 of these have been made "but can't be released because they have no beginning, no middle and no end." Improvisation in film-making, accented of late, is an ad lib, sans script affair put to use, for example, by John Cassavetes with "Shadows."

SET SUMMER STRATEGY ON 'SPARTACUS' DATES

"Spartacus" is going for the summer loot via 49 fresh dates in May and June to follow the first batch of 33 since last October. The Universal release will continue to play off at advanced price, but in some of the new situations will be offered on "reserved performance" rather than hardticket basis. In these instances it will also play two-a-day.

Five of the new "reserved performance" cities previously had the pic on hard ticket, including Chicago, Cincinnati, Miami Beach, St. Louis and Boston. Roadshow reprise in Chi is set for two small-seaters—Loop and the Carnegie. Dual deluxer booking, by the way, is a first in that market.

Courage, Regardless

London, May 9.

The Regent, Norwich, modernized at a reputed cost of over \$168,000 reopened last weekend despite the fact that six Norwich cinemas have shuttered in the past five years.

It has been dark for a month. Chosen film for the reopening was "Carry On Regardless."

Meanwhile in U.S.

Akron, May 11.

Reversing the current trend, Park Theatre here, shuttered for the past three years, has reopened under the management of Claude Risley.

House, built in 1884, exhibited earliest motion pictures by hand cranked and gas lighted projection machines.

New policy will be mostly single features.

See Yanks Weaker Via New 'Baremo' Scheme in Spain

Madrid, May 9.

The all-important "baremo" (film import allocation scheme) which the National Assn. of Spanish Film Distributors is expected to make public for the 1961-62 season very soon, is based on a point system comprising each releasing company's capital, invested, length of distrib life, number of employees and the number of films distributed in the three past years.

Baremo calculations also include the number of Spanish films distributed here over the same period of time—a millstone qualification around the necks of U.S. companies in this country. Yank film companies took on local product only two years ago when agreement was reached to resume full-scale film relations between Spanish film authorities and the Motion Picture Export Ass'n.

Now, according to local trade sources, Spain's director general for cinema Munoz Fonton has asked the distrib allocators to credit extra points for all Spanish pix distributed the past three years in the local market.

While the move is obviously a protective one for the local film industry, it puts U.S. distributors in a weaker bargaining position than many Spanish banners who had no choice but to release native features to round out a list of product for exhib deals.

While the distrib Ass'n. initially rejected the director general's recommendation, trade feeling is that Spanish distributors stand to gain from the proposition and will ultimately incorporate an increased tabulation for Spanish pix. If so, Yank companies will get a smaller allocation of U.S. pix for the coming season than the under-par quotas received last year.

Levin, Zellerbach Will Visit Moscow Film Fest

San Francisco, May 9.

Irving M. Levin, director of San Francisco Film Fest, and Harold Zellerbach, president of San Francisco Art Commission which sponsors fest, have been invited to attend Moscow Film Fest, July 8-23, and will go.

Fair will depart for Europe in June, taking in Berlin Film Fest first.

New Board of Extras

Hollywood, May 9.

Eleven new members of Screen Extras Guild's board of directors will be installed June 9 at organization's annual seash.

Winners in race, out of 17 who started, include Russell Ash, Jeffrey Sayre, Roy Damron, Evelyn Underwood, Buddy C. Mason, Norman Stevens, Roy Thomas, Carmen Nisbet, Carol Henry, VI Ingraham and John R. Albright.



American's luxurious "21" Club Flight

New York to Los Angeles. "21" is now airborne! The excitement of this renowned gathering place takes to the air every night when the American Airlines "21" Club Flight leaves New York for Los Angeles.

The luxury of "21" will be offered to de luxe Mercury passengers on this special flight, right down to the

famous "21" Club Sauce, a gourmet's delight.

On board, you'll find many of the personal touches that have made "21" Club headquarters for the famous.

Be sure to make your reservations now for this special flight. It leaves New York daily at 11:15 p.m.—arrives Los Angeles 1:55 a.m.

(ALL TIMES LOCAL)

AMERICAN AIRLINES 
AMERICA'S LEADING AIRLINE

Film Reviews

Continued from page 1

Romanoff And Juliet

role's physical specifications, which he suits admirably.

Akin Tamiroff is a comedy standout as the Russ ambassador, and other prominent first-rate en-actments are delivered by John Phillips, Tamara Shayne, Rik Van Nutter, Allyn Talbot, Suzanne Cloutier (Mrs. Ustinov), Peter Jones, Carl Don, Moura Budberg and Edward Atienza.

Under the surveillance of director Ustinov's keen discerning eye, the cinematic contributions as well as the performances are expert. This goes for Robert Krasner's rich Technicolor photography, Alexander Trauner's art direction (which succeeds in making Concordia out of Rome), Renzo Lucidi's editing and Mario Nascimbene's music.

Angel Baby

Heavyhanded meller dealing with Dixie faith healers, wheelers and dealers. Not much b.o. punch.

Hollywood, May 1.

Allied Artists release. Thomas F. Woods production. Stars George Hamilton, Mercedes McCambridge, Joan Blondell, Henry Jones, Bert Reynolds, George Clark. Introduces Salome Jens. Directed by Paul Wendkos. Screenplay, Orin Borsten, Paul Mason, Samuel Roeca, from novel, "Jenny Angel," by Elsie Oaks Barber; camera, Haskel Wexler; Jack Marta; editor, Betty J. Lane; art director, Val Taminin; music, Wayne Shanklin; sound, Al Overton; assistant director, Leonard Kazman. Reviewed at Academy Awards Theatre, May 1, '61. Running time, 97 MINS.

George Hamilton ... Mercedes McCambridge ... Joan Blondell ... Henry Jones ... Bert Reynolds ... George Clark ... Paul Wendkos ... Orin Borsten ... Paul Mason ... Samuel Roeca ... Elsie Oaks Barber ... Haskel Wexler ... Jack Marta ... Betty J. Lane ... Val Taminin ... Wayne Shanklin ... Al Overton ... Leonard Kazman ... Academy Awards Theatre, May 1, '61. Running time, 97 MINS.

Paul Strand ... Mercedes McCambridge ... Mollie Hays ... Henry Jones ... Ben Hays ... Hoke Adams ... Burt Reynolds ... Sam Wilcox ... Roger Clark ... Orin Borsten ... Dudley Remus ... Mia Brooks ... Victoria Adams ... Bie Crippie ... Harry Swoger ... Farm Girl ... Barbara Buzargi ... Little Boy ... Davy Bludeau ... Angel Baby ... Salome Jens

The practice of faith healing, as it is questionably evoked in the deep South, is the tricky subject upon which some ponderous and heavyhanded melodramatics are heaped in Allied Artists' "Angel Baby." This is a topic that requires careful and serious scrutiny if it is to form the basis for valid, effective drama. It receives no such cogent consideration from the Thomas F. Woods production, a confusing and tastelessly sensational hodge-podge of hallelu-cinations. There will be superficial reminders of the evangelism of "Elmer Gantry."

It is difficult to see where "Angel Baby" will attain much of an intensity in the boxoffice spectrum. If that perennial stimulant, a hint of sex, is to characterize the ad campaign, then the picture will be enticing attendance from those very patrons for whom its rather implausible approach to an inflammatory subject may excite the most undesirable of impressions and conclusions.

After exposing some of the shadier implications of the faith-healing-for-money trade, the film proceeds to tear its own argument to tatters by resolving the issue with a parting burst of purely fanciful, artificial theatricality. The Orin Borsten-Paul Mason-Samuel Roeca scenario, constructed from the novel, "Jenny Angel," by Elsie Oaks Barber, tells the tale of a mute young lady (Salome Jens) in whom evangelistic fervor is instilled following restoration of her voice through the heaven-guided power of a young healer (George Hamilton).

Surviving some weighty romantic and sexual entanglements, Miss Jens promptly sets up her own prayer shop, but falls under the commercial influence of a shady operator who, unbeknownst to his naive star attraction, plants mock invalids in the throngs who flock to her for instant cure. Seriously shaken when the racket is exposed, Miss Jens wretchedly gravitates to a neighboring community, where her reputation is still unblemished, and immediately restores her own faith in herself by coaxing mobility out of a hopelessly lame child, with Hamilton hovering among the spectators for the inevitable reconciliation. Faith-healing has been credited with some startling displays of recovery, but the climactic feat exhibited here must stand in a class by itself. It is a moment of supreme contrivance where a more tangible illustration

of the power of suggestion through faith and prayer could at least have brought the film to a less dazzling, but far more sound, conclusion.

Miss Jens, in her initial screen exposure, plays the difficult role with sufficient intensity and integrity. Hamilton does generally well by his taxing assignment, but would have gone a thespic step further by instilling a slightly broader variety of expression into his characterization, principally in his dispatch of the romantic portions of his labor.

Accomplished veterans the likes of Mercedes McCambridge and Joan Blondell lend the project a special polish, and there is more than adequate featured support from Henry Jones, Bert Reynolds and Roger Clark. Director Paul Wendkos neatly evades some of the story's more melodramatic ramifications, but he's up against just too much emotional fire and brimstone for sustained dramatic comfort.

Camera work by Haskel Wexler and Jack Marta, editing by Betty J. Lane and art direction by Val Taminin are favorably discharged. Wayne Shanklin's score incorporates several appropriate spiritual ditties.

El Pandillero

(Gang Leader)

(MEXICAN)

Mexico City, May 2.

Películas Nacionales release of Cinematografica Filmex production. Stars Tina Virena Gonzalez, Tito Junco; features Jose Galvez, Tito Novaro, Marcelo Chavez, Guillermo Rivas, Carlos Anciera, Carlos Nieto, Ramon Valdez, Fanny Schiller, Adolfo Aguilar, Francisco Sandoval. Directed by Rafael Baledon. Screenplay, Rafael Baledon, Alfredo Ruanova, Carlos Tosca; camera, Agustin Martinez Solares; music, Gustavo Cesar Carrion. At Orifon Theatre, Mexico City. Running time, 60 MINS.

Comic Tin-Tan is popular with the Mexican public, and for all that he turns out one picture after the other, he has a certain comedy flair and versatility in interpreting different types. These range from a humble Indian to a sophisticated man of the world. Coupled with this is agility as a dancer and a more or less pleasing voice. Comic also has a pleasing personality and delivery worthy of better efforts than the hastily put together scripts assigned him.

In this one, he plays the role of a gangster, and embellishes it with his own special comic delivery and situations. Virena Gonzalez, who appeared in the Mexican version of "The Redhead" on the stage, contributes the feminine fluff. Tito Junco, Marcelo Chavez and Jose Galvez add to the comedy.

Tin Tan in some ways is tops as a comedian with the humbler fans in nabe houses. And here, as well as in Latin American areas where his name is being built up, including the Spanish language circuit in the American southwest, this picture will garner fair boxoffice.

Films at Cannes

Continued from page 1

L'Annee Derniere A Marienbad

Fest. This looms a chancey entry on its uncompromising form and treatment, and an arty one at best.

However, Western world audiences have begun to show a penchant for offbeat pix. Ingmar Bergman is considered to have made it in arties. And Michaelangelo Antonioni's "Adventure," though booned at last year's Cannes Fest, went on to be a hit here and in some other spots. And director Alain Resnais (this is his second pic) found his first, "Hiroshima Mon Amour," going on to become a sound hit in the U. S. and in Europe despite its unusual theme. But this vehicle takes plenty of patience from any audience, including the most esthetic. Hence, it is a limited entry.

Where "Hiroshima" evolved on two planes, this film takes place on various levels of thought. It evokes the current literature of description with human memory, emotions hazy and strange things. A man sees a woman in a fashionable German hotel that looks like an old chateau. He keeps asking her if she remembers last year and they are seen through the talk in different periods, mixing the

present with the past and the varying versions of the past. All other characters, except a man who might be her husband, are seen as mere silhouettes, mouthing inanities or platitudes. Through this it slowly appears that maybe he had made advances to her last year at this resort, or some other place, and now she would leave with him.

This could have been a simple story but the director was not interested in that. His aim seems to be to lay bare the impossibility of true remembrance, and the action of these people. They are never made clear. But the director has given this a brilliant imagery and made the characters a part of the baroque surroundings of this castle-like hotel.

The actors have the faces that can be utilized in this maze-like tale. Delphine Seyrig looks like a pre-war romantic film heroine with her slender body and studied poses. The men are also done plastically.

Resnais again shows his cold feeling for expert images and at times some human attitude or feeling breaks through. It is not clear whether this is to show a decadent, rich fading class system in the late '30's, or if it is mainly about the difficulties of loving or communication. At any rate it will be talked about. This might be that arty pic which could draw in well handled and spotted. But it seems a limited if worthy try.

Editing is outstanding, keeping its various layers of thought, action and posing fluid, and intact. Lensing too is exemplary. Mosk.

Le Ciel Et La Boue

(Sky and Mud)

(FRENCH-COLOR)

Cannes, May 9.

Rank release of Ardennes Film production. Written and directed by Pierre Dominique Gaisseau; commentary, Gerard Elloye. Gaisseau; camera (Agfa), Gilbert Sarthe; editor, Georges Armatat. At Cannes Film Fest. Running time, 90 MINS.

This film is a true and affecting documentary on an exploration safari through some uncharted sections of the island of New Guinea. Primitive men and hardships are evoked without frills. Pic is a penetrating adventure film with arty chances in store. This has feeling for the place and peoples and a wry, incisive insight.

Group first goes by boat and encounters various villages of men still in the stone age era of life. Though headhunters and even cannibals, most of them are being slowly civilized. The group gets caught in a dry spell and has to trek overland. They are helped by periodic plane drops but the harrowing trek is told without false heroics and overtones but in a well realized adventurous and objective manner.

Nudity is acceptable here, being an essential part of these people. There is a definite feeling in the lensing, editing and conception of this absorbing film. Deft ironic notes of outside moon and space shots in this pre-historic setting also underline what man has yet to accomplish and what might have been lost in the benefits of civilization. Color is fine. This subject can take its place among the many outstanding documentaries in filmic history. A love and respect for exploration and the people pervades this unusual pic.

Of course, this needs careful handling but has the essentials for a good arty theatre. Mosk.

BRONSTON TO CANNES

His 'El Cid' Associates Confer With World Distributors

Cannes, May 9.

Due at the film festival here is Samuel Bronston, America's gift to Spain. He'll be accompanied by his Spanish weep, Don Jaime Prades, writer Philip Yordan and director Anthony Mann who has just completed "El Cid," mostly in Spain, partly in Rome.

Bronston party's presence has a motive: to huddle here with various foreign distributors who are expected to "El Cid," which hits the world market in the fall, as does Bronston's Biblical epic, "King of Kings."

Martinez Operating Maya

Houston, May 9.

Sesergio Martinez has taken over the operation of the Maya here from Mateo Vela. The new owner will continue to unreel Spanish-language films.

Vela has taken over operation of the Rey, Galveston, Tex.

Cannes Showing of 'Exodus' Cost 10G, But Stunt Will Bally Continental Dates

Cannes, May 9.

Reisim, Siegel In Pow

Nicolas Reisim, president of Cinerama, left New York for the Coast over the past weekend to talk to Metro production chief Sol C. Siegel about the first two productions on which M-G and Cinerama will collaborate. These are "How the West Was Won" and "Wonderful World of Brothers Grimm."

"Grimm" is to be done in a total of six episodes, two of which will begin in June, one each being directed by Henry Hathaway and John Ford.

Cannes Opening

Continued from page 5

man and starring Van Heflin and Greek actress Ellie Lambetti, came in as a Cyprus entry, though an Italo pic produced by Lux. This is the first Cyprus contender for Cannes. A Greek entry also showed via "Maddelena" directed by Dinos Dimopolous and with Aliki Vouyouklaki. Latter is the leading Greek sex symbol actress and has been linked with the Greek Crown Prince.

But it seems the film is the thing. The French industry and private producers put plenty of pressure on the Ministry of Culture to allow in a third French pic. It was pointed out that Italy had four in and the U. S. three plus one not competing. But the Ministry held to a firm no. French were extremely miffed for the invited French entry is a documentary. However, those who feel that Italy and France tend to favor each other at their respective fests state that France will have several pic at the Venetian beach.

Besides the many pic officially in the International Film Market will screen 87 pic at two film houses at the rate of seven a day one right after the other. Most are unreleased French pic, or those finding it hard to get showings, plus Italian, English, Polish, Russian, Japanese, West German and one Yank indie "War Hero" which has been bought for the Continent by Leo Lax.

Buyers and film exporters will be looking in on this notable volume of product and a lot of business transactions are expected plus probable coproduction deals. About \$4,000,000 in biz is awaited and maybe more.

Laura Devon of Cafes

Gets Universal Contract

Hollywood, May 9.

Universal Pictures has signed nitery singer Laura Devon as first actress to be put under contract in four years. Studio's last terminated thesp, Linda Cristal, inked in 1957, was recently granted her release.

Jack Baur, U's talent exec, ogled thrush at Ye Little Club locally and she was signed sans so much as a screen test. Earlier, she underwent a test at 20th-Fox, which brought her to Hollywood four weeks ago after Bob Fosse saw her at Detroit's London Chop House.

INDEFINITE STARTERS

First 'Horizontal,' Then 'Jumbo' For Pasternak

Hollywood, May 9.

Although he still doesn't know when production will begin, Metro producer Joe Pasternak already figures on "Jumbo" costing between \$6,000,000 to \$7,000,000.

His next starter looks like "Horizontal Lieutenant." There again he doesn't have a tee-off date. Both should get under way by mid-summer, if stars, directors, etc. can be corralled to definite sked.

New Mexicans' TOA Meet

Albuquerque, May 9.

New Mexico Theatre Owners Assn., TOA affiliate, slated its annual convention for the Cole Hotel here July 19-20. Directors will huddle a day in front of the parley.

Tom Murphy is prez of the unit.

Deluxe, noncompetitive opening-night-of-film-festival showing of United Artists' "Exodus" last Wednesday (3) was in immediate advance of the picture's Paris opening. Hence the boxoffice payoff is expected to fully justify the \$10,000 special expense of brining a party to the festival by chartered plane, staging a candlelight and caviar post-premiere party here, and a press conference the following day.

Occasion had the effect of being a ballyhoo stunt for the Continental dates. Previously at Cannes, first European exposures of "80 Days Around the World" and "Ben-Hur" were set up.

Reaction of blacktie audience here was, on the whole, favorable. The lack of applause at the end was attributed to fatigue, the picture running nearly three and a half hours. One stylish ere joked she could not cry because of her mascara. Some considered the film touching, some exciting, others quibbled that it was only a fragment of the story of Israel and too much familiar jailbreak melodrama.

France-Solr of Paris found it a bit contrary to "new wave" conceptions in that it has heart, action and optimistic sentimentality with only about five slow and dull minutes.

Morning L'Aurore said "Exodus" was an astonishing pic which was scrupulous, and a work of art, without weakness in spite of its length. Its critic said that every body he talked to afterwards liked it. "New wave" was also detrimentally evoked and it was stated that "Wavers" could take a lesson in storytelling and forget their non-story pic. Paul Newman and Eva Marie Saint were thought excellent but topped by the expert thesping of Sir Ralph Richardson.

Paris, Influential, staid and rightist Le Figaro was dissenting. Critic opined that the majestic proportions of the birth pangs of the state of Israel unfortunately did not find an equivalent in its treatment and the dimensions of its adventure. Critic maintained that Preminger was not able to clarify the main lines of the drama. There was too much slowing down of action by overdone evocative scenes, especially in the first part, though the second half did have the needed sweep. It was felt only moving at intervals.

Sophie Loren and Joan Fontaine added lustre by their arrival. Jennifer Jones will be over from Monte Carlo where she's appearing under Henry King's direction in "Tender Is the Night" for 20th. Plato Skouras is another expectee.

Hal Chester to Cannes

As NT&T's O'Seas Rep

London, May 9.

Hal E. Chester, newly appointed European representative of National Theatres & Television Inc. planes to Cannes Festival tomorrow (Wed.) with the intention of gandering the fest product. Before leaving he told VARIETY: "National Theatres is mainly concerned with bidding for topflight feature films to show both on its own circuit and to distribute to indie houses. The firm is also prepared to assist in financing the promotion of the right films, providing this doesn't buck the provisions of the 'consent decree'."

NT&T also hopes to develop Relay Wired TV Systems in Europe. This they aim to do by buying or helping existing wired relay systems to expand, thus becoming part owners, or alternatively assisting the financing of mergers between several systems in adjacent areas. They're particularly interested in fringe areas. But Chester stressed "no interest in rental sets or repairs. Just the wiring." Finally National Theatres is willing to stake financial backing for the development of any suitable proposition involving new inventions or improvements of any technical development connected with the production of pix or tv.

Chester will be based in London and, in addition to his work for National Theatres, will still continue to produce films as an independent.

\$100 Fines for Anti-Segregationists; Manager Defends Whites-Only Policy

Houston, May 9.

Eight Texas Southern U. students were found guilty of unlawful assembly and fined \$100 each and court costs by County Court-at-Law Judge Bill Miller, who tried them himself.

The students, charged with the offense on March 16 in front of Loew's State Theatre, will appeal. Their attorneys have not made up their mind whether their appeal would be filed in Federal or in state court.

Homer W. McCallon, manager of the theatre, testified that "when I got to the scene the group was wrapped around my boxoffice." McCallon said patrons of the theatre were ushered to the back door of the boxoffice where they were sold tickets by the assistant manager.

When Assistant District Attorney David Ball asked McCallon what he meant by "patron," the theatre manager replied: "Someone that I will sell a ticket to."

Ball asked: "Will you sell a ticket to a colored person?" McCallon answered: "It has not been our policy to do so since the theatre was opened in 1927."

On cross examination George Washington Jr., attorney for the

students, asked McCallon, "You wouldn't say then that your theatre was open to the public?"

"Generally," McCallon replied. "Then you don't regard colored people as part of the public?" Washington queried.

McCallon answered: "If they are trying to get me to do certain things, I wouldn't care whether they are red, green, black, purple or gray. We can refuse to sell an admission ticket to anyone."

Police Captain Otto H. Vahldiek testified that he told the group they could picket as long as they did not block the ticket windows. After a brief consultation the group refused to move, and he arrested them. Captain Vahldiek said. Some 22 were arrested altogether. The remaining 14—10 men and four women are to go on trial this week in Judge Miller's court.

The defense did not put a witness on the stand. After finding the students guilty, Judge Miller defended McCallon's right to conduct his biz as he wanted and told the Negroes that if they appeared on trial again for the same offense he would give them jail time.

Both the prosecution and defense, however, pointed out after

the trial that the law provides solely for a maximum penalty of \$500 for the offense, with no jail time.

Washington said he will appeal on the ground that persons who operate businesses have to protect themselves without state interference and that after the state is called in it is forced to prosecute in violation of the 14th Amendment to the U.S. Constitution.

Radnitz

Continued from page 5

ing potential diminishes in a new generation as it ages.

Radnitz says he's not taking a blanket swipe at literal plot films, but contends that slavish adherence to the literary device has stifled the medium visually and put American pix 20 years behind the artistic times. Which seems to make for some philosophic kinship with the "new wave" break-out.

A Dirty Word

Part and parcel is his further rap at Hollywood for a shrunken purview of what's fit for filmic treatment. A lot of hoary notions, he opines, are in restraint of creativity, and "We have to re-evaluate what we mean when we say 'entertainment'." Hence, in Coast lexicon a film is apt to be labeled a documentary or travelogue when it isn't, "and out there 'docu-

mentary' is a dirty word which they don't understand." Or again, the blinders are on.

Radnitz is one of those who think American pix are too derivative, and he plumps for more original yarns. As to his own literary reliance so far, he harks to the formula philosophy that prevails, and the shibboleth that pre-sold properties minimize boxoffice risk. He insists, however, that in his sense of "originality," the key thing is not so much source as the concept that transfers material to the screen.

Back to kid fare, Radnitz indicates there's too much pandering to what producers suspect is the child's i.q. level. He recoils from the Disney cartoons when they strike him as "too cute" and/or "shocking for the sake of shock" that sends youngsters out of a theatre tense and anxious. And by the same token is the mentality of the adult public generally undervalued, though he concedes there will always be room for exploitation product.

Meanwhile, back at Metro, Radnitz is preparing his first M-G entry, "Voyage of the Beagle," based on the journals of evolutionist Charles Darwin when as a young man he served on an ocean vessel with a fundamentalist. It's family-angled, of course, will be in color and rolls next year in South America and England.

In Echo of Skiatron (& Other) Shady Deals, Re, Pere & Fils, Dumped

Washington, May 9.

Gerard A. and Gerard F. Re, father-and-son stock broker team which figured in Securities & Exchange Commission hearings on Skiatron, have been bounced from the American Stock Exchange by order of SEC.

SEC charged that the Res willfully violating registration and disclosure requirements of the Securities Act in the allegedly unlawful distribution of the stocks of nine companies. The Res' broker-dealer registration was also jerked by SEC.

According to testimony during the Skiatron proceedings last year, the Res handled some of the pay-tv firm's shares, many of which wound up in the hands of the public contrary to SEC regulations.

Vancouver Come-On

Continued from page 5

same financial outlay here. There is also the further benefit of income tax advantages to be gained through the establishment of the proper corporate structure. Although British Columbia is in a country classed as "foreign," it is still in the same time zone as Hollywood, only a few hours by jet, and offers a virtually unexplored variety of scenic backgrounds ranging from rugged seascapes to alpine peaks and cattle ranch country within a few hundred miles of the studio site.

The recreational and housing facilities previously mentioned will also assume importance, according to Vachek, in making location work in B.C. more attractive to production personnel and more economical to producers. Videofilm advantages are also envisaged by Panorama Commonwealth. The U. K. television quota requirement is that 86% of programs shown on all British TV shall be of British origin and the Canadian television quota after April 1st, 1962, calls for 55% of all programming to be Canadian in content and character.

British-Canadian co-production would take advantage of these quotas and should also result in wider U. S. distribution. Story properties held by Commonwealth at present include two projected 1-hour TV series and a feature film story, being developed by Vancouver writer Ernest G. Perrault, who recently joined the company as staff writer. One other full length feature is under consideration and company is dickering with a British producer for two features. All features contemplated are in the medium budget range and TV hour-long series call for 39 segments. Commonwealth will also make studio available to industrial and documentary producers on a rental basis.

U. S. Labor

Continued from page 3

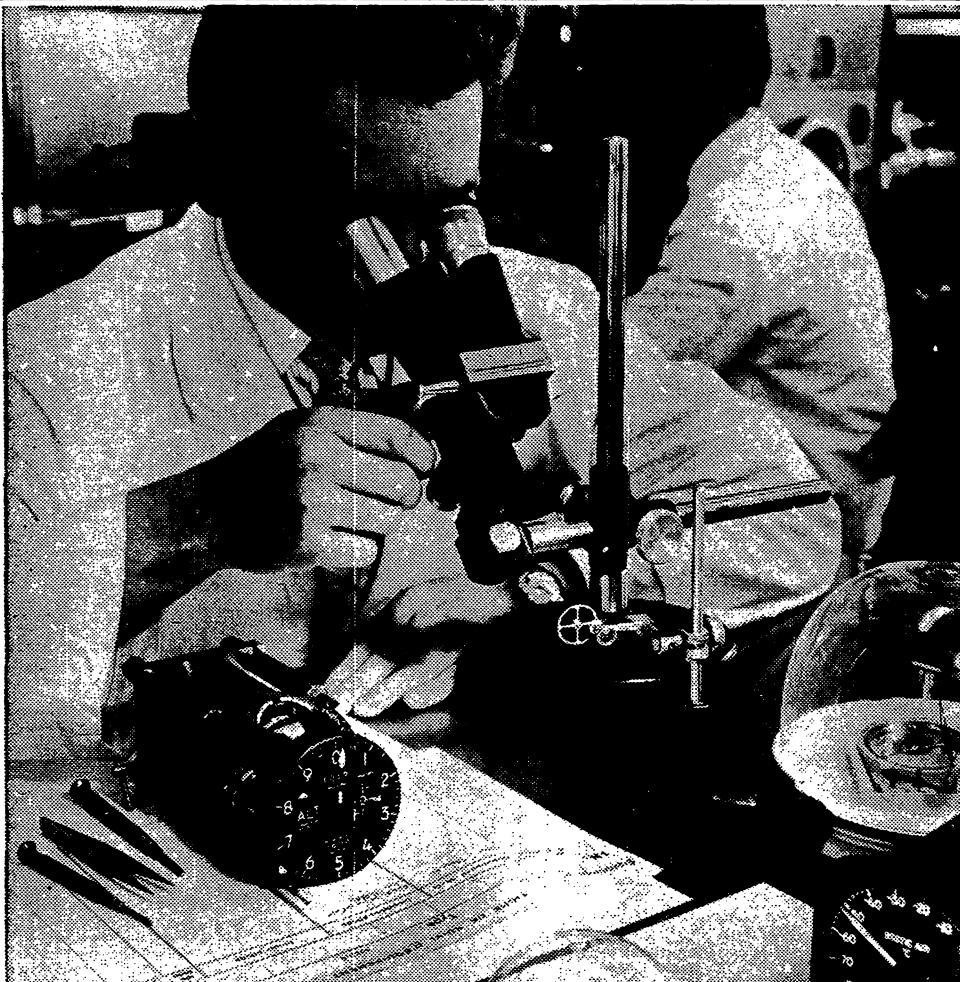
conclave in New York have agreed to be on hand for Costa Rica Founding Congress talks.

"At that time we will pick a chairman. We have our work laid out for us.

Walsh regarded the expense of bringing reps from foreign countries to Costa Rica incidental to what could be accomplished for benefit of entertainment industry and its union members who need protection on contracts and working conditions outside of U. S.

"We have been anxious for some time to set up a Secretariat for the Western Hemisphere." He had no comment on succeeding at this time, he said. He would know better after meet with reps from other countries, he added.

However, "this is just the formation stage," he pointed out. After an agreement is reached on International Secretariat, move will be made for becoming part of World Secretariat - International Confederation of Free Trade Unions, as espoused by AFL-CIO generalissimo George Meany.



Why Air France Jet parts never wear out

This technician is subjecting a gear from the altimeter of an Air France 707 Intercontinental Jet to microscopic study. It's being examined for signs of wear or oxidation... and this is just one of fifty separate tests given every Air France altimeter every 1000 hours of use!

What's more, each Air France jet-part undergoes exhaustive inspection... and has a "life" of its own. Technically, this "life" is called the "potential"—a fixed period of time when it just can't wear out. In the case of the altimeter, for instance, the potential is 5,000 hours. Yet Air France in-

spection is continual throughout this time period, and long before the potential is reached, the part has been replaced by a new one!

Such attention to detail explains why 6,525 out of 22,200 employees, almost one-third of all Air France personnel, are engaged in maintenance. Skilled technicians working on a round-the-clock basis guarantee that every Air France flight will leave the ground in perfect working order. One more reason why Air France is the world's largest airline, with a forty-two year record of flying experience and service.

AIR FRANCE JET

World's Largest Airline/Public Relations Personnel Ready To Serve you In New York, Chicago, Los Angeles, Montreal, Mexico City

New York Sound Track

David Lipton has a new contract as ad-pub head of Universal, after a few years of sans-pactism. . . . Could be that Universal's board is no longer against the idea of contractual commitments with personnel. . . . Paramount's George Weltner in Doctors Hospital this week for checkup.

Columbia laying the campaign on heavy to grab the femme market for Carl Foreman's "Guns of Navarone." Jonas Rosenfield and Bob Ferguson go all out in words anent the tieups with Mademoiselle mag. Macy's and 50 other department stores—all to do with Grecian fashions. Meanwhile, producer Foreman has among his upcoming projects "The Victors." Victor Baron novel which he will produce, write and, for the first time, direct. "Navarone," owned 50-50 by Col and Foreman, with Gregory Peck in on a participation, cost close to \$5,500,000.

Paul Manheim, new member of the Paramount board, parads with Lehman Bros.' Robert Lehman. Latter is a 20th-Fox director.

Sindlinger says last month's Oscar derby on tv was watched by 63, 900,000 or 7% less than last year's 67,600,000. More females than males tuned in all sections of the country. . . . Merle Debuskey and Seymour Krawitz have the Itinerama publicity account.

Charity preem of "Return to Peyton Place" at the Paramount last Wednesday night bagged \$10,500 for the Runyon Cancer Fund. . . . 20th signed France Nuyen for "China Story"—to be lensed in England. . . . American International has put together an expensively-executed hardcover brochure of its '61-'62 product. A headline superimposed on a U.S. map says, "See American-International First."

Technicolor going along with discussions anent marketing DuPont film in a projected deal that also would include processing. . . . Industrial film production becoming a relatively bigtime enterprise at Columbia, under Joe Swawely's supervision. Now doing a fashion pic for Colmese Corp. of America with such names as Nelson Riddle, Edith Head and William Lundigan involved. . . . Robert H. O'Brien more and more important in Metro's affairs. He master-minded the new formula for lessened overhead charges at the studio for outside producers, with a payoff looking obvious as the indie go for the savings. . . . Interesting how the new Technicolor management talks, while the former Herbert Kalmus regime remained aloof.

Sir Laurence Olivier says he's about given up hope of raising the money for his projected film "Macbeth" — "after going all over the world, but in vain."

Metro was so anxious to get Burt Lancaster to play "Ben-Hur" that it offered him shares in the studio, plus percentage, but he just wasn't interested. So reported Nathan Cohen in Toronto Star. He also quoted Lancaster on his flop "Sweet Smell of Success": "The trouble was, we couldn't resolve the story. We had an interesting character but didn't know what to do with him. So we fell back on a climax that was all cliché."

Michael Curtiz signed by 20th to helm "Comancheros." John Wayne stars. . . . Trans-Lux has acquired the British comedy "Man in the Moon." . . . Gold-Medals Martin Poll to the Coast for several weeks of pre-production talks at Par on "Iron Men." . . . Bob Merrill, the composer, not Robert Merrill, the Met singer, off to Hollywood to work on "The Wonderful World of The Brothers Grimm."

"Romanoff and Juliet." U-Pavla (Peter Ustinov) satire for his stage hit, down for world preem at the Guild, N.Y., as next offering. . . . German actress Sonja Ziemann to star in, and co-produce (with her husband, novelist Marek Hlasko, "Next Stop Paradise," from Hlasko's novel. It'll be shot in Europe.

Israeli consul hosting a pour today (Wed.) for Leon Uris and to launch exhibit of photos from the author's "Exodus Revisited." . . . "Never on Sunday" in its 30th stanza at the Plaza, N.Y. . . . Glenn Ford's 17-year-old son, Peter, to make his tuesp debut in U.A.'s "Pocketful of Miracles," which his pop will co-produce.

"Peyton Place"—the mythical town—looks to be an annuity for author's Grace Metalious. She's now penning "Peyton Place Revisited" to complete the trilogy, and Jerry Wald (match) rolls it in '63. . . . Wald, by the way, hopes to set Mary Ure and Yves Montand for the leads in his "Lost Girl," based on the D. H. Lawrence tome.

Mrs. Vivienne Nearing, lawyer in the Warner Bros. home office, is facing possible professional reprisal after pleading guilty Monday (8) in N.Y. Special Sessions Court to a charge of perjury in the case stemming from her appearance on the rigged tv quiz show, "Twenty-One." She received a suspended sentence but conviction of a misdemeanor could call for censure, suspension or even disbarment by the Bar Assn. Eighteen others indicted on similar perjury charges are still facing trial.

George Norris, 20th-Fox general sales manager, away from his desk all last week serving on jury duty.

Gore Vidal doing the screenplay from the Merle Miller novel, "Reunion." Stuart Millar will produce in association with Paramount. . . . Geraldine Page off to Culver City for tests and fittings preliminary to a stage work on "Sweet Bird of Youth." . . . Charlton Heston came in on the Queen Mary yesterday (Tues.) with his wife, Lydia, and son Fraser, after five months in Madrid and Rome filming Sam Bronston's "El Cid."

R. P. Bruckberger, director of "The Dialogues of the Carmelites," will shoot a picture in Greece produced by Andre Michelin "Marie-Madeleine." . . . Marcel Camus is off to Teheran to direct "Bird of Paradise." Plot by French author Jacques Viot is about an Iranian dancing girl and a worker for a British petrol oil company. . . . On A. H. Jacob's schedules is "The Great Mario," story of Mario Lanza interpreted by tenor Mario Del Monaco, to be started as soon as latter is back from a concert tour in Japan plus picture to be started in Rome in June, "The Girl Don't Want to Wait," a plot about the nymphettes all over the world. The cast will be international, but mainly German.

Charlton Heston, back from "El Cid" shooting in Spain, meeting the Gotham press. . . . 20th's "Hustler." P. Newman-Jackie Gleason co-starrer now lensing in Manhattan. . . . U.A.'s "Secret Ways" box in N.Y. . . . 10, at the RKO Palace and Trans-Lux 85th.

Not restraint of trade, but restraint of mutual losses is the aim of the agreement between Famous Players Canadian Corp. and Odeon Theatre (Canada) to stop competing with each other in areas where that is unprofitable for both.

New catalog from Films Inc., Encyclopedia Britannica Films' 16mm feature pic arm, is updated to include Paramount releases made available recently for "school" and home exhibition. Edition also contains special pieces by Barney Balaban, Par proxy; Spyros Skouras, 20th-Fox chief; and Joseph Vogel, head of Metro.

German actor Walter Giller in Manhattan briefly with his agent. . . . U. is teaming Cary Grant and Doris Day for the first time in the Granley Production of "Touch of Mink" set to roll by mid-summer on the Coast.

"La Dolce Vita" added another key engagement, the Town Theatre, Washington, July 19. . . . Lewis Collow's "Primitive Paradise," documentary feature via Excelsior Films, goes into the New Embassy, N.Y., May 26. . . . Joe Perry switching over to American-International's eastern publicity dept. from the company's export division.

COAST-TO-COAST JUMP

Stanley Warner Reassigns His Booker Arnold Michaelson

Los Angeles, May 9. Arnold Michaelson has been switched from Stanley Warner film buyer for circuit's northern New Jersey houses to similar post in Southern California, succeeding late Dan Treister who died three weeks ago. He started with chain 15 years ago in Newark as assistant booker.

Michaelson arrives May 15 to check in, under zone manager Pat Notaro.

Texas Baptists' Whistle

Sics Cops on Ozoner

Beaumont, Tex., May 9. Rev. Earl Slaughter, local Baptist preacher, and W. C. Jones, unidentified as to vocation, called the cops onto the South Park Drive-In, nabbing manager Billy Myrick in his private apartment. Charge: that he did wilfully exhibit an immoral film, a nudist job called "The Nature Camp."

The complaining pair said they saw the film and considered it a disgrace to the human race. Showman is out on \$500 bail.

Directors' Pension Goal

Hollywood, May 9.

Directors Guild of America has moved another step toward realization of its long-projected pension plan.

Guild last week reached a trust agreement with Assn. of Motion Picture Producers, and attorneys are now putting the accord on paper for submission to the boards of both organizations.

Chessman Prosecutor Wins \$50,000; Seeks to Enjoin 'Justice' Documentary

Empty Victory?

Toronto, May 9.

Sunday films in Toronto will fall and within a year there won't be five theatres open that day. That's the Cassandra crack of Ald. Philip Givens, one of the chief supporters—on principle—of Sabbath showing.

He believes theatres will have trouble getting union employees to work and that many people like to get out of the city on Sundays.

JEAN BAETZ MANAGES MUSIC HALL, SEATTLE

Seattle, May 9.

Jean Baetz is new manager of Hamrick's Music Hall, the first taffer to guide a major theatre here. She succeeds Neil Yuckert who had dual duties managing both Music Hall and Orpheum. Now he's handling just the Orpheum, which books intermittent stage shows.

Mrs. Baetz is the widow of Hal Baetz, theatre executive who was long manager for Fox-Intermountain Theatres division, his headquarters in Salt Lake City. He was also city manager in Denver. Her prior experience to present stint was managing with her husband suburban theatres in Ballard which they owned.

Dep. District Attorney J. Miller Leavy, prosecutor of Caryl Chessman, was awarded \$50,000 damages in his \$1,000,000 breach of contract suit over the film, "Justice and Caryl Chessman."

By a 11-to-one verdict before Superior Judge Caryl M. Sheldon, Leavy won \$7,500 from Terence W. Cooney, producer of film, and \$42,500 from Sterling World Distribution Corp., which released the 47-minute film based on life of the convicted rapist. Decision was handed down on first anniversary (May 2) of gas chamber death of Chessman.

In his complaint, Leavy charged he had contracted with Cooney to appear in a documentary film to be used strictly as a tv news program, and expressly not for theatrical exhibition. Film, however, was booked worldwide on a commercial basis.

Arguments will be heard before Judge Sheldon today (Tues.) over Leavy's petition that an injunction be handed down against any further showing of picture, in light of verdict. Attorney Irwin O. Spiegel repped Leavy in case.

Catholic Critics: Plenty Dissert

Usual conception of the Catholic press film critic is that he has a latitude for year-nay other than how the Legion of Decency appraises pictures. In actuality, the fraternity is much less parochial.

Clement J. Zecha, who critiques for the Denver Catholic Register, notes that he naturally abides by Legion classification, "but on the other hand we give credit where credit is due in all films, whether rated A-1 or B, pointing out naturally the Legion's objections if any. . . . but at the same time citing meritorious values, if any, in same film."

Zecha further states, "I do not go along with the idea that if it's a religious film it should be tucked for our readers." Critic supports his point by noting he rapped the religious, "Heaven on Earth," a tour of the Vatican in color, and which the Legion classified A-1. Zecha thumbed it down his phrase—"because of its limp story, uninspired narration, and overbearing tediousness."

Usual practice on such pic in the Catholic press is to offer them flashy promotion via layout of publicity stills and canned stories. Zecha, for one, says he avoids that practice.

German Films

Continued from page 11

and on May 1 the Ba-La is shutting down.

The inroads of television were the major factor that one Nuernberg exhibitor charged with harming the business. "Television is tax-free and there is no control of youth," he commented. "Regularly, the police check my theatre and throw out young people who are under the age allowed for that particular movie. But these same youngsters can sit free in front of the television screen and no one tears them away from the set when it's a movie for adults only."

With Hessischer Rundfunk in Frankfurt starting its second television channel, and the other seven television outlets in West Germany following suit in June, the exhibitors were adopting a highly cautious "wait and see" attitude. And only one bright joke was being echoed throughout the industry. Latest gag here is reproducing world-famed paintings with a joke caption. And being circulated was a reprint of Whistler's "Mother," hands folded in lap, staring grimly into space. And the title was a hopeful one for the film folks—with the old lady sadly saying, "The second channel is just as bad as the first."

Amusement Stock Quotations

Week Ended Tues. (9)

| 1961 | | N. Y. Stock Exchange | | Weekly Vol. | | Weekly | | Tues. | | Net | |
|---------|---------|----------------------|------|-------------|---------|---------|---------|-------|--|---------|---------|
| High | Low | | | In 100s | High | Low | Close | | | Change | for wk. |
| 60 | 33 1/2 | ABC Vending | 1143 | 57 1/2 | 54 | 56 1/2 | 56 1/2 | | | +1 1/2 | |
| 61 1/2 | 43 1/2 | Am Bar-Par Th | 91 | 58 1/2 | 56 1/2 | 56 1/2 | 56 1/2 | | | + 3/4 | |
| 27 1/2 | 20 1/2 | Amperx | 1312 | 25 1/2 | 24 | 24 1/2 | 24 1/2 | | | -1 1/4 | |
| 42 1/2 | 35 1/2 | CBS | 319 | 40 1/2 | 39 1/2 | 39 1/2 | 39 1/2 | | | | |
| 34 1/2 | 21 1/2 | Col Pix | 181 | 30 | 28 1/2 | 29 1/2 | 29 1/2 | | | + 1 1/2 | |
| 47 1/2 | 32 1/2 | Decca | 443 | 47 1/2 | 44 1/2 | 44 1/2 | 44 1/2 | | | + 1 1/2 | |
| 46 1/2 | 26 1/2 | Disney | 145 | 44 1/2 | 42 | 42 1/2 | 42 1/2 | | | +1 1/2 | |
| 119 1/2 | 104 1/2 | Eastman Kdk | 456 | 116 1/2 | 113 1/2 | 113 1/2 | 113 1/2 | | | + 3/4 | |
| 7 1/2 | 5 1/2 | EMI | 497 | 6 1/2 | 6 1/2 | 6 1/2 | 6 1/2 | | | + 1 1/2 | |
| 17 1/2 | 13 1/2 | Glen Alden | 514 | 15 1/2 | 14 1/2 | 14 1/2 | 14 1/2 | | | | |
| 32 1/2 | 15 1/2 | Loew's Thea | 139 | 30 1/2 | 28 1/2 | 28 1/2 | 28 1/2 | | | -1 | |
| 68 1/2 | 36 1/2 | MCA Inc | 40 | 68 1/2 | 65 | 67 1/2 | 67 1/2 | | | +2 1/4 | |
| 70 1/2 | 41 1/2 | Metro GM | 619 | 70 1/2 | 61 1/2 | 61 1/2 | 61 1/2 | | | +7 1/4 | |
| 41 1/2 | 27 1/2 | NAFI Corp. | 372 | 37 1/2 | 35 1/2 | 36 1/2 | 36 1/2 | | | + 1 1/2 | |
| 9 1/2 | 5 1/2 | Nat. Thea | 351 | 8 1/2 | 7 1/2 | 7 1/2 | 7 1/2 | | | + 3/8 | |
| 85 1/2 | 52 1/2 | Paramount | 73 | 81 1/2 | 78 1/2 | 79 | 79 | | | -1 | |
| 24 1/2 | 17 1/2 | Philco | 467 | 24 1/2 | 21 1/2 | 24 1/2 | 24 1/2 | | | +3 1/2 | |
| 227 | 175 | Polaroid | 299 | 227 | 217 1/2 | 223 1/2 | 223 1/2 | | | +10 1/2 | |
| 65 1/2 | 49 1/2 | RCA | 1020 | 65 1/2 | 59 1/2 | 65 1/2 | 65 1/2 | | | +6 1/4 | |
| 17 1/2 | 10 1/2 | Republic | 229 | 16 1/2 | 15 1/2 | 16 1/2 | 16 1/2 | | | + 3/4 | |
| 19 1/2 | 14 1/2 | Rep. pfd. | 44 | 19 1/2 | 18 1/2 | 19 1/2 | 19 1/2 | | | +1 1/2 | |
| 35 | 26 1/2 | Stanley War | 102 | 32 | 30 1/2 | 30 1/2 | 30 1/2 | | | | |
| 34 1/2 | 27 1/2 | Storer | 45 | 33 1/2 | 32 1/2 | 32 1/2 | 32 1/2 | | | + 3/4 | |
| 55 1/2 | 40 1/2 | 20th-Fox | 299 | 51 1/2 | 46 1/2 | 47 | 47 | | | -4 1/4 | |
| 39 1/2 | 30 1/2 | United Artists | 274 | 37 1/2 | 35 1/2 | 37 1/2 | 37 1/2 | | | +1 1/4 | |
| 67 1/2 | 47 1/2 | Univ. Pix | 21 | 68 | 65 1/2 | 66 | 66 | | | +1 1/2 | |
| 85 | 78 1/2 | Univ. pfd. | 60 | 83 1/2 | 83 1/2 | 83 1/2 | 83 1/2 | | | - 1/4 | |
| 67 1/2 | 52 1/2 | Warner Bros. | 25 | 63 1/2 | 62 1/2 | 62 1/2 | 62 1/2 | | | - 7/8 | |
| 145 | 97 1/2 | Zenth | 394 | 145 | 135 | 145 | 145 | | | +10 1/2 | |

American Stock Exchange

| 81 1/2 | 41 1/2 | Allied Artists | 148 | 7 1/2 | 6 1/2 | 7 | | | | | |
|--------|--------|-----------------|------|--------|--------|--------|--|--|--|---------|--|
| 41 1/2 | 27 1/2 | Buckeye Corp. | 559 | 31 1/2 | 31 1/2 | 31 1/2 | | | | + 1 1/4 | |
| 22 1/2 | 9 1/2 | Cap. Cit. Bdc. | 130 | 22 1/2 | 18 1/2 | 22 1/2 | | | | + 3 | |
| 19 1/2 | 4 1/2 | Cinerama Inc. | 3240 | 19 1/2 | 17 1/2 | 18 1/2 | | | | + 1 1/4 | |
| 16 1/2 | 10 1/2 | Desilu Prods. | 214 | 16 | 13 1/2 | 16 | | | | +2 1/2 | |
| 7 1/2 | 4 1/2 | Filmways | 45 | 6 1/2 | 5 1/2 | 6 1/2 | | | | + 1 1/4 | |
| 25 1/2 | 8 1/2 | MPO Inc. | 60 | 25 1/2 | 22 1/2 | 22 1/2 | | | | + 5 1/2 | |
| 5 1/2 | 2 1/2 | Nat'l. Telefilm | 226 | 5 1/2 | 4 1/2 | 5 | | | | + 1 1/2 | |
| 42 1/2 | 11 1/2 | Technicolor | 1475 | 40 1/2 | 34 1/2 | 35 1/2 | | | | +5 | |
| 31 | 9 1/2 | Teleprompter | 541 | 31 | 24 1/2 | 31 | | | | +4 1/2 | |
| 6 1/2 | 2 1/2 | Tele Indus. | 114 | 5 1/2 | 5 1/2 | 5 1/2 | | | | + 1 1/2 | |
| 22 1/2 | 14 1/2 | Trans-Lux | 9 | 23 | 20 1/2 | 20 1/2 | | | | -2 | |
| 18 1/2 | 5 1/2 | Chlv B (GAC) | 33 | 18 | 17 | 17 | | | | + 1/2 | |

*Week Ended Mon (8)

† Listed on Midwest Exchange.

‡ Ex-dividend.

§ Actual volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

| America Corp. | | | | | | | | | | | |
|----------------------|--|--|--|--|--|--|--|--|--|--|--|
| Four Star Television | | | | | | | | | | | |
| Gen Aniline & FA | | | | | | | | | | | |
| General Drive-In | | | | | | | | | | | |
| Gold Medal Studios | | | | | | | | | | | |
| King Bros. | | | | | | | | | | | |
| Magna Pictures | | | | | | | | | | | |
| Metromedia Inc. | | | | | | | | | | | |
| Movielab | | | | | | | | | | | |
| Official Films | | | | | | | | | | | |
| Screen Gems | | | | | | | | | | | |
| Sterling Television | | | | | | | | | | | |
| U. A. Theatres | | | | | | | | | | | |
| Wometco Enterprises | | | | | | | | | | | |

(Source: National Assn. of Securities Dealers Inc.)

British Show Biz Watches Hawkins' Battle With Income Tax Authorities

London, May 9. Britain's top-bracket entertainers and their financial advisers are watching with interest the battle between Jack Hawkins and the income tax authorities here. Actor Hawkins, Britain's top-paid star, has just lost round three of the contest with a Court of Appeal ruling that \$1,400 paid to his three children by a company which "hired" him as an actor was part of his own surtax income.

The Appeal Court thus reversed two earlier findings by the Income Tax Commissioners and a High Court judge. Its decision means that Hawkins must refund \$817.60 paid to him after the High Court hearing—and also must pay the costs of the three hearings, estimated at \$5,660. But he may appeal against the Appeal Court's verdict.

At the appeal hearing, Lord Justice Donovan said it was claimed that Hawkins was not liable to extra tax because he was not a party to the "arrangement." "But I am unable to accept that proposition," said the judge.

Highly-paid actors and entertainers best-selling writers and other self-employed people whose earnings are high are among those who might be interested in following the Hawkins plan. But general

to sell his services to a company may realign their roadshow setup importer-distributors in Toho's vir-Togeki, and at Tokyo's Shinjuku line, the entire roadshow structure decision in the Hawkins case, following an appeal by the actor, the same principle would be involved.

Alarcon

Continued from page 13

thinking big. It is his premise that there is going to be a shortage of Mexican film product because of official curtailment of budget money. And so he is stepping into the breach.

More conservative film executives here have hailed Film Bank cutbacks on production as "insurance" that there will be no saturation of internal and external markets, that quality will be boosted because of longer shooting time, and that canned films will no longer be the major headache they have been in past.

Unions Like His Program

Unions look forward with eagerness to development of the Alarcon program as giving impetus to lagging employment. And union officials shrug of "saturation" talk for their stand all along has been

that the Mexican industry can and should turn out more than 100 pictures a year.

On the other side of the fence, Federico Heuer of the Film Bank, has stated that production this year will probably not exceed 60 films, this being lowest total in the last 15 years. Taxed with Alarcon development and increasing talk that producers will seek private capital for production, Heuer says he will be happy to see this development, which would free the film bank of an "excess" of pleas for production loans.

Blas Lopez Fandos and Juan Bandera Molina, heading up Peliculas Nacionales and Peliculas Mexicanas respectively, do not see any great competition as a result of Alarcon's reported intent to finance Mexican production. These distributorships handle product financed by the Film Bank. Unofficially both executives admitted that "some competition" might develop but they refused to gauge its extent.

Alarcon, meanwhile, is in Germany dickering for a contract to assemble a German car in Mexico. And at the same time, his office here revealed that he is looking into expansion of a film exchange with Germany. He is offering films of independents he intends to finance in the future for selected German product which he wants to exploit in Mexico, Venezuela and other Latin American areas, as well as possibly in certain areas of the U. S.

Hartford's Kantrowitz Charges Stiffing Of Competition in Narrow Gauge

O'Seas Rentals

Continued from page 11

The installment payments to pay off the company's present 5% debt, saving the company an average of \$248,200 a year over the 11-year period.

In the last 10 years, 20th has realized only about \$135,000 annually from the Gaumont British holding.

The Skouras message further reveals that the company has earned a total of \$35,274,000 on the leasing of 586 feature films to tv from 1956 through 1960 via National Telefilm Associates. Of this total, \$28,585,137 has been already paid in cash and \$6,688,863 has been accrued under various licensing agreements with NTA. Of the \$6,688,863 accrued with NTA, Skouras says that \$3,330,697 is represented by fixed maturities starting in 1963. He adds that the company's 70% share of station contracts already entered into by NTA exceed \$2,300,000.

Under the licensing agreements with NTA, 70% of the receipts of all tv station rentals of all the various groups of pictures still unpaid for, go to 20th and 30% to NTA.

In addition to the leasing of features to tv in the domestic market, via NTA, and another leasing arrangement on 88 pix to Seven Arts for rental to tv throughout the world, Skouras reports that other deals are now being made for distribution to tv interests in other countries. However, he adds, since this phase of operations is so new, "there is scant statistical history prior to the end of 1960."

The prexy further reported that the company's record, laboratory newsreel subsidiaries on the up-beat.

The company's net earnings from theatre circuits in Australia, New Zealand and South America amounted to \$1,335,000 in 1960, compared to \$1,345,000 in 1959, though in the same period combined gross receipts climbed slightly from \$39,736,000 to \$39,891,000. Net earnings were up in South Africa and New Zealand, but down in Australia.

Skouras Huddles

Continued from page 11

pix not yet set, but will be announced later.

Skouras wouldn't discuss other possible studio changes, ignoring question, as if to say they're not unlikely. Rumors for weeks have been pot-shooting studio toppers who have braved gossip storm so far.

However, Skouras was firm in stating he didn't expect further changes on board, that it and top h.o. execs would come through two meets next Tuesday unscathed. Bad news on foreign grosses is out already, only good news is in future insofar as Skouras is concerned.

Among pix Skouras is toasting for mucho grosses are Jerry Wald's "Return to Peyton Place" and "Mr. Hobbs Takes a Vacation." "Snow White and the Three Stooges." "Wild in the Country," starring Elvis Presley and Hope Lange. "Francis of Assisi," which son Plato produced abroad; Zanuck's "The Big Gamble" and in near future George Stevens' "Greatest Story Ever Told."

Clarence B. Kantrowitz, a Hartford 16m. distrib., has filed a \$1,000,000 conspiracy suit in N.Y. Federal Court against Warner Bros., United Artists, 20th-Fox and the Loews Theatres circuit. Action claims the companies illegally stifled competition by allocating product exclusively to Films Inc. of Wilmette, Ill., the 16m. distribution arm of Encyclopedia Britannica Films.

Plaintiff seeks \$100,000 in punitive damages and \$900,000 in general damages. Suit alleges the defendants also sought to "seize and acquire" all 16m. pix in the market other than those prints handled by Films Inc.

Suit also makes defendants of the law firm of Sargoy & Stein, and an employee, claiming the latter advised customers of Kantrowitz they would be dealing in "hot pictures" if they rented from the Hartford distrib., because of an action in which Kantrowitz was exonerated.

Fugitives From TV

Continued from page 3

previews are one of the major differences between pictures and television. We will have a good idea of what changes to make after the previews, but there is never any such opportunity in tv. You make a pilot, show it to potential buyers, and that's it."

Another idea the youthful pair will incorporate in their filmmaking is the concept of good scripts instead of high salaries. "Banking words more than barking money," said Lear, "it's the scripts that will attract the stars, not the salary. They want good vehicles."

Yorlkin and Lear believe they will make only comedies for "some time to come." Their belief stems from the fact people "are more sophisticated today and comedy is always a popular subject matter." "Actually," Lear pointed out, "comedy has returned to the screen but it's not as it was in the '30's when it was situations and dialogue. Today it must be character comedy. With substance and straight dialogue that isn't a lot of innuendo." Comedy must be related to our time they emphasized.

The Emmy winners of television also said that they will not use their originals for pictures but will rely on "tried and true pre-sold product. That means novels, plays, and product that has already established a track record."

Lear and Yorlkin will follow "Come Blow Your Horn" with "Girl in the Turquoise Bikini" which will be shot entirely on location on the French Riviera, and they are prepping a tv series, "The American Family," reportedly being done for network fall programming as an hour-long series. Additionally, they will do one or two specials a year.

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John O'Hara's Eye on Pay-See

Puts Five Unproduced Plays Into a Book For Future Angles

Hollywood, May 9.

Tollivision is looming in John O'Hara's future and he's holding back many of his dramatic works against the day when it arrives. In a communication, his Coast agent H. N. Swanson has received, O'Hara reports he is having Random House print in one edition five plays he has written over the years—none sold to ptx nor Broadway.

These are to be withheld until feevee is in full bloom and bidding high—or at least that is the way Swanson interprets O'Hara's directive, which winds, incidentally, with this observation:

"Pay-tv will have to buy everything one day—for which we can be grateful to present-day tv. . . Then follows a severe indictment of present-day medium.

Due to his high-flying novel sales and fact filmization of some have been boff boxoffice of late, O'Hara is in peak Hollywood demand. However, he observes, anent some unfiled properties in his letter to Swanson:

"I do not want to fool around with managers who rely on directors and directors who want to rewrite."

When Pandro S. Berman independently filmed O'Hara's novel "Butterfield 8," the writer got a deal giving him 25% of Berman's producer's share of net of what is a tremendous b.o. hit. It recently has become apparent that O'Hara is now in such a high income bracket he wants to brake the cash inflow. He has limited his take from Random House royalties to \$50,000 per year—and by now is several years behind pace of royalties from book sales.

That aspect possibly may have cued O'Hara's plan to wait for feevee. At present his only Hollywood deal is a signed pact to deliver to 20th-Fox an original screenplay by February, 1963. However, Swanson has had on the filmization block for time O'Hara's first and greatest novel, "Appointment in Samarra," and also his relatively recent book of three novellas, "Screamers & Soda Water." It is known offers have been many, but none yet to O'Hara's liking. In brief, he may consider the eventual feevee jackpot the greatest of all.

The five plays O'Hara is publishing "to cement the copyright protection" next summer include a libretto for a musical which he wanted Irving Berlin to tune up, but which proved "too strong meat," in O'Hara's words, for Berlin. Others are "The Searching Sun," done briefly in two siltos, "Farmer's Hotel," done briefly by Actors Studio in N.Y., and two new ones "Veronique" and "The Champagne Pool."

Canada's Unions Local Telemeter's Local Legit Tie

Toronto, May 9.

Trans-Canada Telemeter, including New York reps of International Telemeter, commences a huddle today (9) with Canadian actors, musicians and stagehands unions over the June presentation of the "Spring Thaw" revue, now enjoying big biz at The Crest Theatre, Toronto.

First Canadian show to be skeddied by Telemeter tollivision, both Mavor Moore, producer of "Spring Thaw," and Telemeter want to do the revue, latter charging \$1.50 per performance; but this new to Canadian unions faced with problems of working out a 5,800-subscriber test version in a Toronto suburb rather than a national network tv show. If the unions come to terms, may set the format for future Canadian shows on Telemeter's closed circuit.

FELIX BILGREY SAYS MPAA DOES, TOO, FIGHT

Does the Motion Picture Assn. of America perform its rightful part in the fight against political censorship of motion pictures? The question has been raised frequently over the past years and is spotlighted in the course of events in the many cases involving features which usually are of foreign origin.

The often-criticized MPAA now has a significant spokesman in its behalf in the person of Felix Bilgrey, lawyer for Times Film Corp., which lost out in the "Don Juan" blue-pencil row.

Arnold Bernhard's Value Line, strayed from its usual stock appraisal operations, and came out criticizing MPAA for not going to the defense of "Don Juan." The film industry organization was rapped for allegedly not fighting in time. MPAA, in turn, and as to be expected, answered back with a statement from public relations man Kenneth Clarke. MPAA, he said, backed Times Film at the proper time.

The most meaningful statement of all, however, comes from Bilgrey, for the reason that neither he nor his company is a part of MPAA. And he's all out in his praise of the trade outfit.

The attorney last week insisted that from the very start of the "Juan" proceedings MPAA showed an interest and that he had many talks with Eric A. Johnston, MPAA president, and Sidney Schreiber, MPAA general counsel. A constant liaison was maintained, he added. Bilgrey said that the MPAA took a friend-of-the-court stance right when the Supreme Court granted Times' request for a review of lower court verdicts, and not, as Value Line stated, after the high court had refused to rehear the case.

Bilgrey also said that various other film industry groups joined Times in the anti-censorship battle. Commented the legalite: "It was indeed an united front and a most gratifying effort by the entire motion picture industry."

Footnote to all of this, according to Bilgrey, is that Value Line indicated it will offer a retraction. But most important, according to insider observers, is that the MPAA is hitting back at the censor forces regardless of whether or not an MPAA feature is concerned.

Just a Song At Twilight of Year

Edward L. Hyman, circuit v.p. of American Broadcasting-Paramount Theatres, and speech-maker for orderly distribution, wants exhibition to braintrust a massive get-out-the-business campaign for the last quarter of this year. Idea is for theatreowners to map the grassroots sell to accelerate the usually tepid biz at that time of the year.

Actually, Hyman's latest clarion is a call for industrywide action, contingent on supportive contributions from production and distribution. He's banking much, of course, on earlier assurances from producers of a sound product flow during the final segment.

Exec has an extensive malling out to circuits and indie exhibs asking for local biz-building suggestions. Once he receives them, they'll be turned over to distrib toppers for projected coordination with company promotion.

Hyman also hopes the project belies the frequent distribution claim that the "field" sector of the industry is generally listless when it comes to drumming up attendance. The distribs almost invariably claim it's their pied-piping (and product, of course) that gets the public in theatres. Hyman, and other exhib sectors, don't take that quite-cently, and the AB-PT exec hopes his latest promotion proves the case for exhibition.

Bill Ran, of the Alamo Booking Service, has purchased the Texas and Polby Drive-In Theatres at Burnet, Tex.

'Overtime' Control

Ottawa, May 9.

Crawley Films Ltd. of Ottawa has signed a precedent agreement with National Assn. of Broadcasting Employees and Technicians (NABET) to cushion the company against heavy overtime payments alternating with idle periods. Also to cushion employees by cutting layoffs to minimum. After any fortnight when overtime is worked, the company has the right to withhold overtime payment for 30 days.

If things get slack within that time, the employee may be given time off instead of overtime pay. Time off will be at regular rates, so he'll get longer than the overtime hours worked.

Authors League's Toll Fee Ideas Admirable But Not Precedential

Editor, VARIETY:

Recently you published an account of the plans of the Authors League of America, as policy of the Authors Guild and Dramatists Guild, to demand the percentage of absolute gross when original material by its authors is used on toll-tv. It was acknowledged that the Writers Guild of America, which was not associated with the Authors League, represented writers that were "employees" and, presumably, were unacquainted with the ecstasies of inspiration which makes material original.

This is to clarify the record. I am sure no slight was intended either by any spokesman for the Authors League or any representative of your paper. But this fact, it seems to me, is too important economically and historically to be ignored. I believe myself to be correct when I state that the Writers Guild of America is the first union, guild or association of any kind anywhere to negotiate a minimum basic agreement with employers in which it is agreed that an "employee" (when of a writer's special talent) shall receive not less than 4% of the worldwide absolute gross in perpetuity for scripts written to be made into dramatic television programs. This formula does not, as yet, cover Tollivision. To believe that Writers Guild of America will settle for anything less, is to demonstrate the ability of adults to believe fairy tales. I am sure that the members of WGA hope well for the League. Respectfully, I suggest that the Authors League of America use this precedent for the revolution that it is.

Morgan B. Cox
Co-Chairman
Writers Representatives
WGA-Producers Fact Finding
Commission

Writers Guild of America-West (Writers Guild of America is the latterday organization formed when the Screen Writers Guild, Radio Writers Guild and Television Writers Group separated from the Authors League of America, founded in 1912. That both bodies are concerned with the method of payments when and as pay-see develops is evident. Morgan Cox, as above, hints at the different orientation between "adaptors" of material and "creators"—an issue which has caused no little friction between different categories of professionals.—Ed.)

Asks: Why No Nominations For Directors of Oscars' 'Best' Actors?

Minneapolis, May 9.

Taking a rap at this year's Academy Awards, Minneapolis Tribune's Will Jones described the awards system as "silly." Writer was puzzled by the seeming inconsistency in the award nominations. "If Elizabeth Taylor is the year's best movie actress, then why didn't the director of 'Butterfield 8' even get nominated for an award for directing her to such heights?" Jones asked. "Are we to understand that she did it all by herself in a way she didn't even want?" "If Burt Lancaster is the year's

Pro Football Spurns Closed Circuit; TelePrompter Outlook Promising But No Immediate Dividends

LOREN & HUDSON AS 'BESTS' IN GERMANY

Karlsruhe, May 9.

West German "Bambi" awards, this country's equivalent of the Oscars, were handed out here to Sophia Loren as the favorite female foreign star, and Rock Hudson as the favorite male foreign actor. It was her first win of the outstanding award, and third time for Hudson.

Miss Loren was followed by Gina Lollobrigida and Doris Day, while runners-up to Rock Hudson were Tony Curtis and Jean Marais in the annual popularity poll on which the Bambis are based. The poll is conducted by the periodical, "Film Revenue."

For the fourth time German actress Ruth Leuwierk won the top spot as the favorite German actress, and O. W. Fischer won his top spot as the favorite German actor for the sixth time.

The film critics chose Kurt Hoffmann's German film "Spuksschloss im Spessart" (Spook Castle in the Spessart) and the French film artistic home-grown and foreign films.

The exhibitors picked the German musical "Freddy unter fremden Sternen" (Freddy Under Foreign Stars) and the Austrian "Und ewig singen die Wälder" (The Trees Sing Forever) as the films that drew the biggest business last season.

Outstanding "newcomer" chosen was German ingenue Karin Baal with Helmut Griem winning the male equivalent.

And the old-time European film favorites—70-year-old Willy Birgel and 72-year-old Viennese actress Annie Rosar—won special Bambis for their long years of service to German films.

This year's Bambi awards, the 13th time such an event has been held, were selected by a vote of 142,308 film fans.

An 'Outer Space' Stunt at Ozone

Dallas, May 9.

Hooking onto the publicity about USSR and U.S. Man-in-Cosmos there will be a "space show" at the Denton Road Drive-In Theatre.

Display will be an 18 foot meteorological balloon race, a rescue bomb demonstration, a special "launching pad" at the ozone. Tech-Sergeant Jim Martin will be in charge of the informational and educational exhibit and there'll be a "Miss Aero-Space 1961" designated.

An added attraction will be the showing of the official U.S. Air Force film, "Thunder Jets."

During the demonstrations on the three nights balloons with \$150 in free theatre passes will be released.

Herald "Cuz" Goodman is manager of the ozone, who stated that there would also be a rescue smoke bomb demonstration.

TelePrompter offered \$1,000,000 for closed circuit television rights to next winter's National Football League title match, but was turned down. TelePrompter prexy Irving Kahn told the annual stockholders' meet last week. He said, however, that the NFL was considering pay-see coverage for the future.

Kahn projected a record profit for the company this year in view of what he described as a "very promising" first quarter. Outfit, however, doesn't release quarterly earnings reports. If Kahn's optimism is warranted, TelePrompter revenue for '61 should hit, or exceed, the \$5,000,000 mark. Last year, per the annual report previously issued, company grossed \$4,841,083, for a net of \$5,1969.

In reply to a query, Kahn saw no chance for dividends this year, and probably not in '62 either, his explanation being that TelePrompter was still "building itself by its bootstraps."

Holders were also told acquisition of three more community antenna systems would be revealed shortly, bringing the total to nine and boosting the number of homes thus served to some 20,000. Kahn added that "substantial progress" on installations for education is also being made. He added that the Kaiser TelePrompter of Hawaii setup (associating industrialist Henry J. Kaiser) is about ready to start laying cable for its Hawaii Ki project.

Veep Spence Leve Exits NT&T Post After 41 Years

Los Angeles, May 9.

M. Spencer Leve will retire from his position as vice-president of National Theatres & Television Inc., effective May 31, per president Eugene V. Klein. Officer, who also holds post of president of company's subsidiary, Fox West Coast Theatres Corp., will complete a 41-year career with the circuit. He retires on company's annuity program.

Significantly, Leve was a major object of attention during the company's recent proxy fight, in which management pointed to his vast experience as head of theatre operations in refutation to dissenters Leonard Davis and Philip Handsman's charges company officers were not sufficiently qualified in this field. Latter did not make themselves available for comment, but opening of the position on now leaves them opportunity, as result of board seats they gained in the fight, to voice opinions in this area.

No replacement has so far been disclosed, though logical persons would be executive vicepres Sheldon Smierling, Pacific Coast division manager, W. H. Theford, or Intermountain-Midwest manager, Robert W. Selig. Latter two have wide theatre backgrounds with the company, while Smierling was brought in from an Eastern theatre chain early this year.

Additional speculation surrounds possibility of elimination of Leve's position, with top level decision then going to Smierling as chief officer of the three and other duties divided between Theford and Selig.

Leve functioned as both general and operating manager of NT&T's 220 theatres. Announcing his release, Klein said, "I know our entire organization joins me in thanking Spencer Leve for his contribution to the company." He indicated the exec plans to travel in the future.

Military-Style Ballyhoo

United Artists' exhib in the "Last Time I Saw Archie." Robert Mitchum-Jack Webb co-tarred is in the form of a military field manual befitting the pic's wartime comedy theme.

It's an almost exact replica of the military tech books.

Those Two-Station Markets Get Big Pitch at ABC Meet; Cite Web Gains in Competitive Situations

Washington, May 9.

Big pitch at ABC-TV affil meeting here was to woo away affiliates in one or two station markets from competing networks, with lures varying from local station success stories to the promise of high ratings for advertisers.

It was a theme that went through the presentation of ABC-TV execs who time and again pointed to ABC-TV's rating ascendancy in markets where the networks compete directly. Citing affils in such markets as Louisville, Providence, and Syracuse was held to be a vital factor in the web's thrust for Number One position in the three-web competition.

Jules Earnathan, v.p. of station relations, and Bert Briller, v.p. of sales development, who made the major portion of the presentation, tabulated the station switches to ABC-TV through the years.

ABC-TV prexy Oliver Treyz, in referring to the station switches to ABC-TV affiliations, called it a case of the stations following the pronounced tastes of the American public as shown in the ratings where the three networks compete on an equal footing. In a look see at the future, Treyz waxed optimistic, basing his forecast on the young adult appeal of ABC-TV's programming and the web's organizational personnel.

Web program topper Tom Moore went through the schedule for next season, citing, among other things, reshuffle of the web's Tuesday schedule. Only remaining show on Tuesday next season will be the opener, "Bugs Bunny," at 7:30, with all new shows, as previously reported, filling out the remainder of the web schedule. Still not programmed, Moore went on, is the hour period Wednesday starting at 7:30. He held out the possibility of a "live" entry for that spot.

The extension of the station break next season from 30 to 45 seconds, inception by ABC-TV and copied by the other networks because of competitive reasons, also figured in the affil meet. It was hailed as a means of additional revenues to local stations. The outgoing chairman of the web's affil committee also relayed an affil committee pledge that affils would not use the extended station break for triple-spotting.

ABC Affils Pledge No Triple-Spots

Washington, May 9.

ABC-TV affils, polled on the subject of their plans for the extended station break next season, said that they would adhere to the policy of carrying a maximum of two announcements within the expanded station break, whether commercial, public service or promotional.

The poll, according to the web, covered 95% of all affils and the unanimous affirmation was received from the affils in writing.

ABC Axes 'Morning Court,' Afternoon Version Iffy

ABC-TV's "Morning Court" strip departs the airwaves on Friday 12:12 and will be replaced in the 11 a.m. anchorage on Monday by the web's reserve stock of Gale Storm telefilm reruns. In the meantime, its afternoon companion strip, "Day In Court," has a dubious future.

"Day," at 2 p.m. daily, has not been cancelled but it is the one other stanza in the ABC-TV daytime lineup that is being most carefully scrutinized by the web in terms of its rating returns. They have not been high enough, apparently, for the web presently to insure its continuation.

The talk, some weeks ago, about cutting Dick Clark's "American Bandstand" from an hour and a half a day to maybe a half-hour appears to have died down. A decision in this quarter is also suspended.

Hagerty's Like 'Hunch'

Washington, May 9.

James C. Hagerty, ABC-TV's news and pubaffairs v.p., waxed sardonic about CBS-TV plans to do a show spotlighting former President Eisenhower. The recently departed White House press aide told affils that they shouldn't be surprised if ABC-TV does a 26-episode series, titled "The Eisenhower Years." He said it wasn't an announcement, just a "hunch" which he felt is "pretty right."

ABC-TV, which had Winston Churchill's "Valiant Years" series. Affils were informed that the big push is on to strengthen the web's news and public affairs division. Last season, news pubaffairs budget was increased 67%, it was stated. This upcoming season will see the news-pub-affairs budget stand at \$7,000,000.

ABC-TV news and pubaffairs topper saw the web's improvement spanning a number of years, as opposed to an overnight number one position birth in the news and pubaffairs area. He spoke of the need for greater utilization of affil news bureaus.

Automation, Tape, FM Multiplex Top NAB Exhibit List

Washington, May 9.

Equipment show at this year's National Assn. of Broadcasters convention at the Shoreham Hotel was a colorful display of electronic razzle-dazzle, with all the major manufacturers and many of the minors pitching their wares.

RCA, with a lot to show off in its Astro Electronics division, took a large room for itself, a bit away from the main exhibition hall. In the broadcasting field, RCA showed off a working model of its new transistorized TV tape recorder, all in one console. Called the RCA TR22 TV Tape Recorder, the unit was said to be available next year, with a price tag of \$59,500. Good deal of interest was evidenced by a large display of RCA's total TV automation plan. Plan is designed to effect savings through modernization of equipment, reducing manual errors by simplification of controls, and provide other services.

Ampex was well represented

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The Y & R Study on FM

By JAY LEWIS

Washington, May 9.

FM setowners tend to be wealthy, owners of homes, residents of metropolitan areas and college-educated, among other characteristics bearing out the long-held notion that the FM audience is a quality one.

Young & Rubicam unveiled some of the high points of its much-talked-about survey of the FM audience to a session of the National Assn. of FM Broadcasters, held in conjunction with the NAB convention.

The survey led to the agency's decision to go ahead with the biggest single purchase of FM time in the industry's history—by Chrysler Corp. to plug the Imperial.

The encouraging words from Y&R further buoyed the spirits of the FM delegates, already riding high on a tide of optimism stemming from recent good times (for them) and the Federal Communications Commission's vista-opening deci-



LESLIE BARRETT

New York critics kudoed Barrett on his opening performance in the Broadway hit play, "RHINOCEROS," where he continues to be featured as the lively Old Gentleman.

Prior to his current Broadway stint, Barrett filled minor roles in numerous TV films both in Hollywood and New York.

Kops Asks Journalism Schools to Train More Newsmen; for B'casting

Washington, May 9.

A call to professional journalism schools to fill the broadcasting industry's need for qualified newsmen was issued here by Daniel W. Kops, prez of WAVZ, New Haven, and WTRY, Albany-Troy-Schenectady.

In an address on "News and Editorializing," he told a meeting of the Assn. for Professional Broadcasting Education that the standards of broadcast journalism are high, and in some respects more exacting than those of the print media. He also called upon educators to help broadcasting to retain its first class status as a news medium.

In turn, broadcast owners and managers, he went on, must "consider themselves, and act as, editors and publishers in their communities. They must be attuned to the wants and needs of their communities, not by means of an occasional round of conferences with civic leaders on what the community needs from its broadcast stations. They must be a part of the going leadership of the community and confront and help solve its problems from day to day."

He estimated that currently half of the radio stations in this country, and a lesser number of TV stations engage in some editorializing. Kops saw an acceleration in that direction for the future.

Kops concluded that nurturing the stature of broadcast journalism is a means of staving off heightened federal regulation.

You Can Be Sure—On a Playback

Washington, May 9.

Probably inspired by the successful pattern of reruns, Westinghouse Broadcasting System decided to go the whole hog and, probably for the first time in history—anybody's history—did a "live repeat" of its recent Public Service Conference for the edification of the NAB membership. Actually this time out it was a synthesized version of the original three-day Pittsburgh clinic, but nonetheless the "playback" prominently highlighted some of the more vital industry aspects of the pubservice meet.

These, of course, included WBC prexy Don McGannon's "Responsibility of Change" opener; greetings by program vicepres Dick Pack and a "rerun" of the provocative "From Our Town to Megatown," dealing with the changing community, with Dr. Frank Baxter, Prof. James A. (Doll) Norton, Harpers mag's Russell Lynes and the others playing the "return engagement."

There has been talk that if WBC drops the annual pubservice clinics, which have now achieved eminent industry status, it's likely that the NAB will henceforth incorporate it into the annual convention agenda.

'The NBC Story'—From 'Flop' To Affiliate 'Flip' as Stations Enthuse Over Fall Programs

Washington, May 9.

"Last year they flopped; this year they flipped" perhaps best sums up the NBC-TV affiliate story. It's a safe conjecture that not in five years has a network presentation (and primarily what it contains) been received with such wholehearted affiliate enthusiasm as that which marked Sunday's pre-NAB gettogether at the Sheraton-Park Hotel.

Not that they bought it 100%. There are still some affiliate qualms as to a few of the projected entries for '61-'62, notably those in the comedy field. Not all the affiliates are agreed that the acquisition of the 20th-Fox post-'50 library for "Saturday Night at the Movies" with its 9 p.m. to 11 p.m. exposure, might not back up on the affiliate stations with their own post-11 p.m. late-night movie projections and create a "double-feature" problem in terms of local audience. But the overall impression, after a two-hour presentation that combined elements of top showmanship, was that NBC has come closer to achieving a "mass plus class" programming concept than it has in years.

The "NBC Story" as projected to the affils by the top Bob Sarnoff-Bob Kintner-Walter Scott-Dave Adams-Dave Levy command was unique in many respects, with its behind-the-camera production approach in selling the schedule. With Hugh Downs on tap to emcee the presentation, the network paraded forth its such production entrepreneurs as Hubbell Robinson (with his two-hour Monday night parlay

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What's An NAB Meet Without 'Fatcat' Beefs?

Washington, May 9.

Only the old problems are around to ruffle the fur of television's fatcats, per the management members of the Assn. of Maximum Service Telecasters.

The battle is still on against drop-ins (which have been proposed in 16 places in the last year), shorted mileage separation proposals (which are under Federal Communications review) and the Federal Aviation Agency effort to limit antenna heights to 170 feet (the argument is that higher towers are air navigation hazards).

AMST, at its annual meeting in connection with the National Assn. of Broadcasters convention, again declared itself officially opposed to such moves.

On an optimistic note, Lester W. Lindow, AMST executive director, reported that an impressive list of rural organizations are officially backing AMST before FCC with support for leaving powerful TV stations powerful enough to reach the farm and ranch set out of town. The National Grange, American Farm Bureau Federation, National Council of Farmer Cooperatives, Farmers' Union, American Cattlemen's Assn. and the National Assn. of Television and Radio Farm Directors have adopted policy statements opposing shorter mileage separations.

The possibility that President Kennedy will soon name a civilian czar over spectrum space, both civilian and military, was a hot conversation item among the maximum service operators. But not much is yet known about what the change will involve. AMST members also want to know more about FCC's UHF study in New York, but more time will have to pass before details on that develop.

Green's FM Tome

Kansas City, May 9.

David Green, vicepresident and sales director of KXTR-FM here, and who spoke at the Sunday 7: session of the NAB in Washington, announced last week that he is readying a book on the "development

'Flash In the Pan?' Goldenson's 'Nyet'

Washington, May 9.

Leonard H. Goldenson, prexy of American Broadcasting-Paramount Theatres, in his short address to ABC-TV affils took exception to any allusion that the growth of ABC-TV was of the "flash in the pan" variety. As an example of ABC's growth he went outside the confines of the U.S. He said ABPT has acquired interests in 19 stations overseas, and "we're getting ready for world-wide tv."

Goldenson said AB-PT's goal is to acquire interests in close to 38 stations. ABC-TV, he averred, has evidenced real strength and will continue to grow through the years, having linked its destinies with the programming tastes of the young marrieds of America.

Sunoco Buys Time

On ABC-TV Late News

Having shelved a plan to strip Warner Bros. telefilm repeats between 11:15 p.m. and 12:15 a.m. next season, ABC-TV is now faced with getting enough affiliates to go along with the network's delivery of news from 11 to 11:15 p.m. ABC has Sunoco, now bankrolling the new latenight news strip in two markets, Washington and N.Y., ready to go along with a full network feed, depending on whether the affils are willing to give up local news at 11 in favor of a web stanza.

'INSTANT TV' IN NAB ORBIT

A VOTE FOR LEADERSHIP

Just as the eyes of the nation this week were glued on Washington in the television-radio pickup of the honors bestowed on the nation's first space man, so, too, were the D.C. precincts the focal point of the broadcasting industry, which greeted the new NAB president, Gov. LeRoy Collins, with the first official all-industry hello. The correlation between the space man show for all America to see and the NAB Intra-industry show was something more than coincidental. The blunt truth is that without a Collins and the high standards for which he stands, an alert, aggressive, self-respecting television as typified by a Canaveral Countdown and the showcasing of Monday's sequel in honoring the space hero, would hardly be possible. You can't have one without the other.

Yet strange are the ways of the broadcasters. At long last given a spokesman in whom they can take pride, a man of forthrightness and integrity, they're not content to bask in the resultant prestige and elevated status of an industry sorely in need of elevation. There are many who resent leadership and courage from one comparatively new to the business. For too many years the nation's broadcasters had been used to having their own way; for too many years the NAB prexyship was predicated not on initiative and high responsibility, but simply on obeying the dictates of the broadcasters. This time the man at the helm is a fighter, and a thinking, valuable one. And if it's necessary for the broadcasters to give a little and swallow some dubious pride, the results could be spectacular in terms of industry progress.

In the words of ex-NAB president Justin Miller; "I was delighted to hear him (Collins) set such a high standard. The respect of the people for broadcasting and for broadcasters will rise whenever they hear him speak or read his message. Here is a spokesman of whom we can be proud; of whom we may think with confidence in every contact which he makes."

Unfortunately too many self-seeking broadcasters aren't "getting the message."

Kennedy's 'Freedom of B'casting' Speech, Shepard Appearance Spark NAB; Endorses 'Shoot' Coverage

By LES CARPENTER

Washington, May 9. The timing couldn't have been better for President Kennedy to voice an enthusiastic defense of freedom of broadcasting when he went before a cheering National Assn. of Broadcasters opening convention session yesterday (Mon.). Complaints have been pouring into the White House from Congress, newspaper editorialists and the public generally about the highly dangerous chance America took by permitting live tv-radio coverage, together with the press of the world in eye-witness attendance at Cape Canaveral for last Friday's (5) man in space shoot. If it had been a disaster, it would have been the most extensively reported one in history, with U. S. prestige already in trouble around the globe.

President Kennedy took the opportunity of a NAB convention speech to make a longer talk than radio-tv delegates had expected of him to defend freedom of communications in a free government. Virtually everyone in the audience

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FCC Gets JFK Word on Ethics

Washington, May 9. Members of Federal Communications Commission are barred from any outside jobs or activities "incompatible" with their official duties, per order of President Kennedy.

Kennedy issued an Executive Order applying to all department heads and assistants, fulltime members of boards and commissions appointed by the President and members of the White House staff.

The edict is the first followup action of Kennedy's message to Congress two weeks ago outlining a broad-scale attack on influence-peddling, conflicts-of-interests and

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PUBAFFAIRS ROLE REDEEMS MEDIUM

By GEORGE ROSEN

Washington, May 9. This is the convention in which the Broadcasters of America—as penance for past sins—are "getting their lumps," so to speak, with the new JFK-appointed Federal Communications Commission Chairman, Newton N. Minow, and the new President of the National Assn. of Broadcasters LeRoy Collins, on deck to lay down the official dicta on future behaviour patterns (as detailed in separate story).

Yet strangely enough there is an unmistakable enthusiasm for "dogoodism" as the broadcasters, freshly inspired by President Kennedy's in-person recognition of an industry that played a key role toward putting him in office, have assembled here this week as "unsung heroes."

The feat they've collectively accomplished is not spelled out on the agenda of the 39th Annual Convention of the NAB, which has been in progress here since Sunday (7). Yet, for all the Minow-Collins berating, for all the apprehensions and the warnings, there is an air and an attitude that permeates the management sessions and corridor talk that puts an indelible seal of approval on their good housekeeping job in serving the public interest during the past year.

It's true the broadcasters got what they expected, and in many instances deserved. It's true that, in relation to the new NAB chief, whose bold and forthright statements on responsibility have aroused the pique of a sizable contingent of broadcasters, they've been asking: "Are you for us or agin' us?" And Minow's first official broadside at today's (Tues.) luncheon session left no doubt as to just where he stands and what he expects in the fulfillment of these responsibilities.

Yet the broadcasters, both on a network and a local level, have come to this year's convention with a considerable track record of accomplishment in "serving the public interest." In one sense they've beaten both Minow and Collins to the punch. For all the existing delinquencies, both on a local community level and particularly in the case of the networks, they've helped bring a new excitement into television—one that has given a new dimension and scope, through the purveying of "slice-of-life tv," to a medium that for too long has been in an abysmal state of sterility.

For what they've done is to make a "Great Debate," a "CBS Reports," a "Face the Nation," a "Nation's Future," a "JFK Reports," a "Close-Up," a "Twentieth Century," an "Eyewitness to History," or a day-&-dating of global news coverage (whether it's a Canaveral countdown, a Khrushchev, an Eichmann or a Castro), or any one of hundreds of locally-produced news-public affairs

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Taft's CBS Exit: News Too 'Leftist'

Cincinnati, May 9.

Silence in reason for the divorce of WKRC-TV from CBS has been broken by Lawrence H. Rogers, 2d, vicepresident of Taft Broadcasting Co.

"Consistent domination of CBS news and public affairs programming of a leftist attitude contributed to our determination to switch to the ABC network, which we feel is more capable of objectivity in its news and public affairs programming," stated Rogers.

His expression was made in an open letter to the Cincy Enquirer, congratulating the paper on an editorial for a "little analysis of

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Minow Lays It On the Line: Demands Better Programming in Public Interest, Warns Nothing Sacred About License

Meet Elliot Ness

Washington, May 9. FCC Chairman Newton N. Minow, former Chicago law partner of witty Adlai Stevenson, proved he's tricky with catchphrase humor too. He called his initial speech as the FCC Chairman (delivered at the NAB convention) his "maltese station break."

After reading the Kennedy message on regulatory agencies, conflict of interest and exparte contracts, he claimed he has a new name for FCC Commissioners — "The Seven Untouchables."

Urge AM-TV Adopt JFK 'Restraint' Bid While Dailies Dally

Washington, May 9.

Broadcasters are being asked to grab the suggestion President Kennedy tossed to recalcitrant newspaper publishers and lead the parade with it.

The Kennedy plan for voluntary censorship during the most frigid days of the Cold War is a natural for radio-television in the opinion of some here who will call for the National Assn. of Broadcasters to mastermind such an effort.

Newspaper editorial writers across the nation are still writing about the pros and cons of President Kennedy's proposal at the recent American Newspapers Publishers Assn. meeting in New York recently, delaying putting it into effect. Kennedy had requested self-censorship by newspapers, ruling out the need for another OWI-type federal agency.

Edward M. Kirby, veteran N. Y. and Washington publicist who conceived the idea which is being presented at the NAB convention for official Assn. action, calls it "an opportunity for the broadcasting industry to render a great public service and achieve a great public relations position at the same time."

Broadcasters can take pride in remembering their pioneering effort at voluntary censorship during World War II, negating the need for the government to invoke Section 606 of the Communications Act, it was recalled.

The plan outlined by Kirby notes that NAB is a natural clearing house for a voluntary censorship program for the industry. Kirby suggested creation of a "Cold War Liaison Dept." under NAB prexy LeRoy Collins to work with networks and stations on one hand and various Government offices and departments, like the White House, Defense, State, U. S. Information Agency, etc., on the other.

'Eyewitness' Grabs Rating Honors in 'Mercury' Recaps

CBS-TV's "Eyewitness to History" pulled down its highest rating of the year Friday night (5) in its wrapup of that day's successful man-shoot at Cape Canaveral. Stanza grabbed a 22.7 rating and 38.9% share to walk off easily with the Arbitron honors in its 10:30-11 time slot.

That wasn't all. "Eyewitness" wrapup easily topped earlier NBC and ABC wrapups, which pulled down 10.8 and 9.8 respectively. That pattern held for the original pickup of the Mercury shoot in the morning as well, with CBS well ahead of the competition.

Washington, May 9. "Is there one person in this room who claims that broadcasting can't do better?"

"Is there one network president in this room who claims he can't do better?"

"Why is so much of television so bad?"

The man with the questions was Newton N. Minow, new Federal Communications Commission Chairman, who hurled them at a National Assn. of Broadcasters convention luncheon today (Tues.). It was his first speech since taking office two months ago, and if all of them are going to be bare-knuckled, broadcasters would just as soon he kept them infrequent.

"Gentlemen," he declared in the roughest admonition ever handed NAB convention delegates by an FCC chairman, "your trust accounting with your beneficiaries, i.e., the public, is overdue. Never have so few owed so much to so many."

Then he moved to a harsh specific: "There is nothing permanent or sacred about a broadcast license. The old attitude that licenses will be renewed by the FCC as a matter of routine can promptly be dropped, he indicated."

"I say to you now, renewal will not be pro forma in the future," Minow warned. "There is nothing permanent or sacred about a broadcast license."

He said that when license renewals are set for hearing, he intends to see that public opinion on the performance of the station is solicited. The FCC will have the views of Main St. John Smiths—as many as possible, he added.

"Why should you want to know," asked Minow, "how close you can come to the edge of the cliff? What the Commission asks of you is to make a conscientious, good-faith effort to serve the public interest. Every one of you serves a community in which the people would benefit by educational, religious, instructive or other public service programming. Every one of you serves an area which has local needs."

Turning to networks, he said he wants FCC's longtime study of web operations pressed to a speedy conclusion with "useful results."

"I can tell you right now," said

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NAB Code Delays Action on Breaks

Washington, May 9.

Television Code Review Board members pondered the extended 40-second station break but postponed any action on it or other Code problems until the board's scheduled June 1-2 meeting in Washington.

The Sunday (6) all-day meeting of board members included an a.m. discussion of the extended breaks, the billboard problem and classified ad-type programming, without any action being taken. In the afternoon, board members met with exhibitors and distributors of post-1948 films to talk over program content.

Today (Tues.), the Code had featured billing at the National Assn. of Broadcasters convention here, with a presentation of Code activities in the last 12 months and a preview of what's to come in the next year. E. K. Hartenbower, Code board chairman and v.p. and general manager of KCMO-TV, Kansas City, introduced it, with Frank J. Morris providing the fill-in on Hollywood activities, and Stockton Helfrich explaining what's been going on in the New York office. Edward H. Bronson, director of Code affairs, explained commercial and program monitoring efforts. Film clips were used to illustrate points.

CBS-TV's 'Balanced Programming' Concept Steals Show as Affiliate Meet Votes Pledge of Allegiance

By BOB CHANDLER

"We were worried for a while, but now everything looks all right." This was the general consensus of opinion at last week's CBS Television Affiliates Assn. convention in N.Y., as station men left for Washington with the conviction that while the competition shapes up as rougher than ever, CBS will continue its dominant role in the three-network race.

The CBS meeting might have been all sweetness and light, if not for the hard-headed and realistic approach to the future posed by each CBS executive in turn. The CBS toppers were optimistic but also realistic, and the overall effect was a sobering one that minimized the back-patting but nevertheless indicated solid affiliate optimism.

Overall, the chief CBS victory was enthusiastic affiliate support for its "balanced programming" concept as a "long-range" goal, even when the immediate effects are sometimes adverse. This was the point hammered home by prexy Jim Aubrey, programming v.p. Oscar Katz, and above all, by CBS board chairman Bill Paley, making his first appearance in years before an affiliate body.

Affiliates bought the "balance with quality" concept all the way, even giving Paley a standing ovation and more unusual, requesting transcripts of his speech. It all stemmed from a conviction that CBS was right after all, that the "balance" concept had stemmed the ABC-TV action tide, and though it looked for a time as if ABC would catch and pass CBS in the audience sweepstakes, the Columbia policy paid off in terms of renewed audience leadership and the ABC surge may be spent.

Moreover, most general comment among the affiliates was that next season's programming, per a preview of the new shows screened at the opening session, far surpasses this year's in quality and excitement. There were some dissenters, but most of the affiliates felt that the new lineup would extend CBS' lead next fall.

If anything, the CBS speakers tried to sober the affils, to warn them that while CBS is confident, the plush days are over and it's going to be a constant struggle from here on in. That was the thrust of Aubrey's talk—the days of spiraling expansion are over now that set saturation is near complete, the days of the one and two-station markets are disappearing too. This, coupled with the point that the "balance" concept can be subject to temporary setbacks.

The station men got the message. They indicated their awareness that the business isn't the same as it used to be, that as programming fads develop they may get hurt occasionally by the competition, and that—to take up another point stressed by Aubrey—public affairs and news programming is here to (Continued on page 64)

Dick Lewine Quits As CBS Producer

Dick Lewine has exited CBS-TV after several years with the network as exec producer of specials and director of color programming. Lewine turned in his resignation primarily because of a lack of activity in his area, since CBS plans a limited number of specials next season and no color at all.

Lewine was exec producer on such memorable CBS specials as "Cinderella," the only Rodgers & Hammerstein musical written for tv; the Judy Garland spec and others in the "Ford Star Jubilee" series. Recruited from Broadway, he's a brother of CBS Films programming veep Bob Lewine. CBS plans no replacement.

He's negotiating for another spot which would involve a more active role in live production, and expects to announce a new affiliation shortly.

CBS Likes Ike

CBS-TV has snagged former President Eisenhower for a "CBS Reports" in which Ike will range over his eight years in the White House. Filming of the session, announced last week at the CBS affiliates meet by board chairman William S. Paley, will take four or five days, with the final results edited down for a "Reports" show.

Paley, describing the arrangement as "living history," was vague on the amount of film CBS would actually be allowed to carry, but reliable sources indicated it would be just a single "Reports," with a possibility of a second.

However, the negative of the entire filming conversation is intended as a document for future historians, and as such will be turned over permanently to the archives of the Eisenhower Museum in Abilene, where it will be available to all scholars.

Shooting will take place later this month, with CBS newsmen Walker Cronkite as Ike's conversational vis-a-vis.

Fast Buck & Rating Be-All-&End-All Deplored by Paley

CBS board chairman William S. Paley attacked the business practice of "the fast dollar or audience popularity at any price." Speaking before the CBS-TV affiliates meeting in N.Y., Paley made a pitch for program quality and balance as an assurance of freedom and network leadership.

Paley said that competition is neither a smooth road nor always a quick one. He declared that people may be "temporarily intrigued by the cheap or gaudy. But the cheap or gaudy runs its course fast, and the competition for enduring acceptance and solid growth is based on the courageous rather than the brazen, the satisfying rather than the tantalizing, the moving rather than the shocking. "The public's voluntary sifting (Continued on page 66)

VIPers' 'Sweet 16'

By ABEL GREEN

Washington, May 9.

The "sweet 16th" reunion of the Broadcasting Mission of 1945—variously called the VIPers or, as Clair R. McCullough terms it, "the most exclusive club in broadcasting"—was held at the Mayflower Hotel Sunday night (7). It also had the largest turnout of the original 15 VIPs, plus conducting officer Col. Edward R. Kirby (now p.r. for United Service Organizations), with only five not showing. One was the late Jack Alicote, the first of the group to die.

Off-the-record talks were given by FCC chairman Newton Minow and President Kennedy's military aide, Brigadier-General C. B. (Ted) Clifton. Both proved savvy raconteurs and witty gents on their feet. Bob Swezey questioned the wisdom of inviting the new chairman of the Federal Communications Commission to listen in on some of the typical reminiscence of the 1945 fun days in Paris and environs—considering that all of the VIPers were 16 years younger then.

Incidentally, on a frothier front, Minow scored the top yock as he relayed the latest Washington wheeze: "After Cuba, Kennedy's asking for a recount!" General Clifton saluted television's astro-

WISN-TV Doing Four 'Look Up' Segs for CBS

Milwaukee, May 9.

WISN-TV here, which recently switched its affiliation from ABC to CBS, will originate four episodes of "Look Up and Live" for the web in June. A production of a 15th century medieval religious play, "Ludus Coventriae," performed by the Marquette U. Players of Milwaukee, will be televised on the program as a four-parter, starting June 4.

CBS-TV has sent in a production crew to tape the segments at WISN studios.

CBS-TV Incepts News Feed Setup For 'Affils Only'

CBS-TV affiliates will be permitted for the first time to record network newscasts and excerpt them for local news shows. The new service, to be inaugurated Monday (15), permits the affiliates to tape (or film, if they wish) network news feeds and cut out pertinent news footage or clips for use on their local programs.

In effect, the new service gives affiliates "instant news" for local use, in that the affils can dispense with purchase of newscast from outside sources and get their visual footage right off the wire. Service won't be confined to straight news; affils can also take selected sports and public affairs for local reuse.

Affiliates will be fed a total of five hours a week of news service, from which they can select whatever they wish. That five hours a week boils down, under restrictions, to two hours of usable news footage.

Plan is restrictive to CBS affiliates, who will pay a nominal fee for the service. Affils will pay 15% of their Class A one-hour network rate or a minimum of \$60 a week, which will be deducted from their regular compensation payments. Affils can sign on for no more than three months if they wish, while the network reserves the right to drop the service after six months if it finds it doesn't work out properly.

Restrictions on the plan provide that affils may not use any material from the Douglas Edwards news show prior to their local telecast of the show, and that they may not use the voice or image of any CBS News personalities. Latter condition restricts them only to the use of footage from the news programs, sans the narration on. (Continued on page 66)

Bill Hylan Vs. TV's Minute Men

CBS-TV will continue to fight against the trend toward sale of network time in minute form, the web's affiliates were told last week. But Bill Hylan, web's v.p. in charge of sales administration, told the affil conclave that sale of minutes "is an established fact and here to stay."

Hylan said that "we cannot react like ostriches in hope that if we ignore it the problem will disappear." With the NBC and ABO competition placing so much emphasis on minute sales, "it is necessary to make available a minimum schedule of programs which can be sponsored on this basis or we will cut ourselves off from a substantial source of revenue which can only flow to our competition."

But CBS, he stated, is "convinced there are values in television which far transcend the mere airing of a commercial message and that these values must be preserved." Such values translate into "product sales" and "sponsor image," and are the reasons advertisers still flock to performers like Ed Sullivan, Red Skelton, Jack Benny and Garry Moore even though the costs of their shows are greater than competing hours sold on a minute basis.

Hylan warned the affils that in the face of heightened competition "we must be prepared for changes and adjustments" which "will be unpalatable but may be necessary."

"While we may have to zig and zag from time to time to meet the competition," he stressed, "we never lose sight of our main objective which is to preserve and enhance the virtues of network television."

Hylan estimated that 50% of NBC's nighttime schedule is sold on a minute basis, as well as four of its daytime half-hour strips. He figured ABC's minute selling pattern at 66% of its total schedule. CBS, on the other hand, sells only about 13% of its sked on a minute basis.

High Court Upholds FCC on WHDH; Boston Channel 5 Open for Grabs

Washington, May 9.

Lady-Bird & Early-Bird

CBS-TV had an unexpected and honored guest early Friday morning (5) during its closed-circuit of the tv coverage activities of Cmdr. Alan B. Shepard Jr.'s Mercury launch from Cape Canaveral.

He was Vice - President Johnson, who with Mrs. Johnson showed up about 6:30 a.m. for a lookin at the CBS screening room at 477 Madison Ave., per invitation from CBS prez Frank Stanton.

U.S. Supreme Court has cleared the way for Federal Communications Commission reconsideration of the Boston Channel 5 ex-parte case. It refused to review appeal by WHDH of FCC's decision last summer vacating the grant.

In setting aside the grant to WHDH (Boston Herald) after rehearings brought about by House Harria Subcommittee exposes, FCC ordered new proceedings to decide who should get the outlet.

Since none of the parties was disqualified, WHDH can still make a try for the channel in the new hearings, which presumably will be ordered shortly. WHDH is still operating on Channel 5.

Monday's (8) Supreme Court action reaffirmed an earlier decision by U.S. Court of Appeals which backed up FCC's disposition of the case. WHDH's appeal stalled the new Channel 5 proceedings.

Aubrey to Affils: 'The Honeymoon For TV Is Over'

With television approaching virtual saturation of the nation's homes, the era of video's "onrush of expansion" is reaching an end and "this built-in avenue of expansion will in the future be limited to the normal growth of the national population."

This "honeymoon is over" warning was voiced to the CBS-TV affiliates conclave last week in N.Y. by CBS-TV prexy Jim Aubrey. He coupled it with a pair of other portents—that the plateau is coming at a time when single-station markets are disappearing and a three-network economy has become a reality, and when increased scheduling of public affairs shows means far greater out-of-pocket costs.

Sum total of Aubrey's address was that in spite of its current leadership, CBS-TV has a tough fight ahead of it to meet the challenges presented by today's new problems. He expressed confidence that CBS would continue its eight-year record of leadership, in fact stating his determination to "lengthen your (affiliates) lead in audiences and advertising billings next season." But, he said, it ain't gonna be easy.

Aubrey traced the growth of tv (Continued on page 66)

'Kangaroo' Pouch Swells

Price of "Captain Kangaroo" will be hiked next fall by CBS-TV, with the tab for a weekday quarter-hour rising from \$6,500 to \$7,500. Of the \$900 raise, \$400 will be applied to program costs (web says it still won't be breaking even) while the balance will be figured as time charge for purposes of station compensation.

Hike is due to the fact that "Kangaroo" is virtually sold out, quite a change from its early days, when CBS almost dropped it after its first year for lack of sponsors. Gradually, it filled to the point where the web was able to change from selling it in minute participation form to full quarter-hours,

CBS-TV Restricts TV Specials to 15

CBS will make a drastic cut in its programming of specials next season, with only 15 of the one-shots accounting for a total of 16½ hours presently contemplated, v.p. Oscar Katz told the web's affiliates last week.

Katz explained to the affils that specs during the past season hurt CBS badly, delivering less audience than the shows they preempted and adversely affecting both the preempted programs and the program following, as well as favoring audiences which tend to give regular CBS programming a chance to sample the competition during a special.

New total of 15 shows compares with 31 during the current season, accounting for a total of 43 hours. CBS' criteria on special programming, henceforth, Katz declared, will require that the spec constitute a "circulation blockbuster," a "prestige" show or a program "which fulfills our needs for a balanced schedule."

Among those slated for fall, Katz cited the six Westinghouse dramas, the Stravinsky-Ballanchine "Noah and the Flood," "Lucy Goes to Broadway," "Carnegie Hall Salutes Jack Benny" and a probable Judy Garland spec.

Reviewing this year's programming, Katz declared that CBS has maintained its concept of a balanced schedule despite the fact that "from a short point of view, this sometimes creates immediate competitive programming problems." In the long run, as the ratings have proved, said Katz, "a quick victory based on an overdependence on a single kind of program might turn to be a short-lived victory."

WEB VIDPIX: INFANT MORTALITY

So Where's the Profit?

Some hitherto unrevealed facts of network life were turned loose on the CBS-TV affiliate meeting last week by Bill Lodge, v.p. in charge of station relations and engineering. What Lodge, who revealed the figures in the context of a pitch for a new compensation contract and better clearances, said was that those network billing figures ain't all gravy.

Fact is, he said, that the combination of discounts on time, agency commissions and unrecovered program costs skim off a total of \$110,000,000 a year from the CBS ledger. Discounts amount to \$50,000,000 a year off the gross billing figures. Agency commissions account for another \$30,000,000 a year. And unrecovered program costs—web recoups only about two-thirds of its annual \$100,000,000 program outlay via program sales—account for another \$30,000,000.

Lodge pointed out that the beating the network takes on commissions, discounts and program costs don't affect the affiliates at all, in that their compensation is figured as a percentage of gross time billings, not net after discounts and agency commission. Hence, it's these costs after compensation that have put CBS, like other networks in that "profit squeeze."

AWRT's 10th Anni Meet a Dandy D.C. 'Ladies First' Warmup to NAB

Washington, May 9.

One thousand lady broadcasters pulled up stakes to make way for their male colleagues after a varied three-day convention marking the 10th anniversary of American Women in Radio and Television.

The distasteful side of the industry tended to internal affairs of their organization, heard speeches, attended banquets, went sightseeing and did a little news coverage for their outlets.

One of the high moments of the conclave was a White House tour and a JFK greetings and handshake for outgoing AWRT prez Esther Van Wagoner Tufty of NBC. Prestige was also added by wired word from Vice President Lyndon B. Johnson who lauded the female casters for making "television much easier on the eye and radio much easier on the ear." House Speaker Sam Rayburn did his part by presenting Mrs. Tufty with his trademark—a gavel.

Another hit was a special program on the role of radio in the Cold War put together by Anne Hagen, radio-tv chief of U.S. Information Agency's Public Information Office. Using excerpts from international broadcasts, film clips, slides and professional narrators, Mrs. Hagen's program was entitled "World-Wide Radio Battle." Anne Corrick, assistant bureau chief of Westinghouse News, Washington, provided background commentary, and Voice of America Director Henry Loomis answered questions at the end of the presentation.

LeRoy Collins, president of National Assn. of Broadcasters, urged the ladies to help their male co-workers better the profession, to encourage entry of women into more phases of public life ("women are not as likely as men to be pulled around by those who have special interests fish to fry"), and to keep up the good work generally. He also titillated his audience with southern-style anecdotes in his speech at the opening banquet Thursday (14).

At a specially staged news conference for AWRT newsmen, Sen. (Continued on page 61)

Heffner Exits CBS For NET Duties

Dick Heffner has resigned his CBS-TV post as director of special projects, information services, to join the National Educational Television & Radio Center as a special assistant to prexy John F. White in activating WNTA-TV as New York's educational tv channel.

Heffner's assistants at CBS, Jack Reynolds and Dick Allison, will take over the department with no replacement expected in the near future. Their duties are primarily on the speaking circuit with arrangements set by CBS affiliates around the country.

Heffner worked for the Center briefly in the spring of '59 as a consultant on an African project then in the works.

Fair Enough

When news interrupts news, that's news.

WNBC Radio, N. Y., on Thursday (4), had Art Ford broadcasting from the U. S. World Trade Fair at the Coliseum. He had just turned the show back to the station proper for the 4:30 p.m. news, when he spied Vice President Lyndon B. Johnson in the Coliseum crowd.

After quickly arranging with engineers to forget the regular news pickup, Ford grabbed LBJ for an on-the-spot interview.

Judge Asks Action Vs. WBAL Lawyers In 'Jurycast' Case

Baltimore, May 9.

Chief Federal Judge Roszel C. Thomsen has asked the Maryland Bar Association to consider disciplinary action against lawyers for WBAL-TV, as a result of taped show showing nine of the 12 jurors who found Melvin Davis Rees Jr., 32, guilty of murdering a Virginia mother and her five-year old daughter, in a reenactment of their proceedings.

Action by Judge Thomsen followed after Federal court appointed two lawyers to study the panel show and report whether telecast was in contempt of court. In written opinion, Judge Thomsen said (Continued on page 43)

A distinguished segment of the tv industry will undoubtedly be interested most in the answers to two puzzles on the night of the Emmy awards telecast (May 16): Will there be a special citation made with regard to the televising last fall of the Kennedy-Nixon debates and who is going to receive it?

If the "wrong guy" gets it, there is going to be trouble, and, indeed, if nobody gets it there might still be trouble, because a back-off is liable to look like the result of fear and collusion.

The trustees of the Academy of Television Arts & Sciences are the ones on the spot. (Academy is the sponsor of the annual Emmy awards, to be carried by NBC-TV). And they've been anxiously struggling for a solution of the "great debate" issue. It's safe to say, after a unique meeting the trustees held in N.Y. last Thursday (4), that many of them wish they'd never heard of the debates between Kennedy and Nixon or of Section 315 of the Communications Act, which

2-YEAR-RECORD MOSTLY FLOPS

The network-slanted telefilm series that can get on and hold on in, it seems, as elusive as the bean in the old carry shell game.

A current study of nine major telefilm producers indicates that any expert's pick is odds-on to fail. Over the last two web seasons, 55 new filmed shows have made a bid for audience favor. Only 20 have ever been renewed. Two ran two years before being cancelled. Only 18 have survived. Three out of four, or 35 shows, bowed out in a season or less.

The 55 entries represent the bets of (out of possibly 100 pilots) Four Star, Screen Gems, Revue, Ziv, Goodson-Todman, Desilu, Warner Bros., 20th Century and MGM. Their luck reads from good to zero.

The networks, second-guessers in the perilous contest, have had varied success. ABC-TV has carried 22 of the big nine's new shows, and 10 are slated for return against 12 cancellations. CBS will return five out of 15 '59 to '61 entries. NBC scores three winners against 15 losers.

Among the production companies, Warner Bros. has the best scoreboard with four out of six returning this fall. But Warner Bros.' exclusive contract with ABC calls for a minimum of eight shows per season for a given number of years. Thus a "Roaring Twenties," with an April 1 Nielsen of 11.6 is no doubt being sustained by quota. The same might apply to WB's "Surfside Six." The Miami-located gumshoer had a 17.4 in the last Nielsen AA, hardly a strong selling point at the full rate card.

Other Warner Bros. winners, this time in the full sense, are "Hawaiian Eye," going into its third season, and "Bugs Bunny," making a return. Failures were "The Alaskans" and "Bourbon Street Beat."

Screen Gems has hit a .500 average over the two seasons with four returns out of eight starts. Back will be "Dennis the Menace," "Elintstones," "Route 66," and "Naked City." Axe same time has fallen on "My Sister Eileen," "Dan Raven," "Man From Black Hawk," and "Tightrope."

Revue is close to SG with three successes against eight failures. Still on view in the fall will be the studio's "Laramie" and "Checkmate," both on NBC with the "Checkmate" switch from CBS; "Deputy," the Henry Fonda-fronted oater, was cancelled after a two-year run.

For Four Star, the record over the last two years has been somewhat of a disaster. Only one out of 12 FS entries will return. "De" (Continued on page 68)

TV Mystery: 'Night of May 16'

By ART WOODSTONE

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was temporarily suspended to allow the candidates to face each other on tv and radio airtime.

Among the ATAS trustees present for the meeting, called about 24 hours beforehand, were Academy president Harry Ackerman, commentator Ben Grauer, producers David Susskind and Max Liebman, commentator-performer Mike Wallace and NBC veep and public relations chief (also publications boss for the Academy) Syd Eiges. Reportedly, many of those present for the meeting were worried—and are still worried—about pressures against themselves or the Academy. Sworn to secrecy, it got so that one of the participants wouldn't admit there ever was a meeting.

The hassling began a few weeks ago, when some members of the board of trustees submitted nominations for a special award to be given to the man or men most responsible for bringing about the debates.

Whose name was offered first in nomination is not clear. In any event, NBC did submit the name of its chairman, Robert Sarnoff, for

Dave Levy Spins a Bonus for NBC's Packagers: One Spinoff Pilot From Every '61-'62 Film Series on Web

The Man Says 'No'

London, May 9.

Maybe somebody should fix a lunch get together between Ralph Edwards and Danny Blanchflower? Because Leslie Jackson, producer of "This Is Your Life," simply can't woo Blanchflower out to the program.

Blanchflower, voted Footballer of the Year and skipper of ace team Tottenham Hotspur, turned down the honor three months ago. As a winding-up program to the present skein Jackson desperately wanted Blanchflower yesterday (Mon.) because the subject led the Spurs in Saturday's Cup Final.

So Jackson broke the firm BBC rule of secrecy. He told Blanchflower that he would be, the occupant of the genial seat. But Blanchflower still said "No."

Gulf's Big NBC-TV Buy as Oil Co'n Saturates News

Gulf Oil is buying 39 half-hours fronted by Frank McGee on the NBC-TV prime time lineup next season. Julian Goodman, NBC News veep, hit the road to Pittsburgh last Thursday (4) with members of the Durgin-McFadden-Buck sales department, and closed the long pending deal.

Gulf buy for the Friday night, 10:30-11 slot is in addition to Gulf's continuing allegiance to intermittent news specials (a la the Friday man-shoot show).

With McGee sold out to Gulf and David Brinkley also sold out for a similar program on Wednesdays at 10:30, NBC will have two regular news stanzas in prime time for '61-'62.

Had McGee gone unsold, the Friday night time would probably have gone to Chet Huntley. Because Brinkley and Huntley are underwritten in their nightly news by Texaco, neither could accept another oil company's sponsorship. As it is, Huntley is likely to return in the fall to his current 5:30-6 Sunday anchorage, with still another news show.

NBC-TV program veep David Levy has made deals with each of the dozen-odd outside telefilm producers who will be represented on the web next season to prepare at least one new pilot apiece for the '62-'63 season.

Levy's idea—accepted by all the packagers—was to do one stanza that could stand alone as springboard for a new entry the season after next. To save money, however, each new pilot will be prepared so that it can, if necessary, be used in the regular course of the '61-'62 semester. NBC expects to get no fewer than 21 pilots out of this "spinoff" endeavor.

Web has arrived at an "informal understanding" with its producers that NBC-TV gets first crack at each of the pilots. Levy has the arrangement with Metro, which is doing "National Velvet," "Cain's Hundred" and "Dr. Kildare," and in each of the three instances one spin-off stanza is expected.

Same holds true for Walt Disney, whose Sunday show, web feels, is a natural for a spinoff pilot, since the format is diverse anyway. Deal holds for all the Revue (MCA) stanzas on the web, as well as for Screen Gems' "Hazel." Others involved are Nat Hiken, who is doing "Car 54, Where Are You?" next season, and Hubbell Robinson who will fit his spinoffs into "37th Precinct" and "Thriller." Four Star will do at least one pilot in the "Dick Powell Show," which, because it's an anthology, won't have too tough a time making a pilot fit into the existing format. And as for its own productions, NBC has asked the contract producers doing "Bonanza" and "Outlaws" to fit in pilots—naturally, with new faces who can in future seasons front their own skeins.

The pilot spinoff idea is not new. In fact, NBC got "Precinct" from Robinson on a spinoff run in "Thriller" and the same web played with an item called "Avenger" on both "Outlaws" and "Bonanza." It's sitting on the shelf for possible use later.

The Danny Thomas-Louis Edel- (Continued on page 68)

WNCT Holders Nix \$2.5-Mil Sale

Greenville, N.C., May 9. Stockholders of Carolina Broadcasting Co. have rejected the proposed sale of the firm to the Georgia-Carolinas Broadcasting Co. The stockholders voted at a meeting here last week to decline the \$2,445,002 offer made by F. B. Fuqua of Augusta, president of Georgia-Carolinas Broadcasting. The vote was 26,066 1/2 shares for the sale and 23,218 1/2 against it. At least 66 2/3% of 54,414 shares were needed to approve the sale.

Carolina Broadcasting owns and operates WNCT-TV in Greenville and also owns 30% of WECT-TV in Wilmington.

At a meeting March 30, the board of directors approved the sale. Later, Roy Parks of Ithaca, N. Y., and a Surry County, N.C., native, offered \$2,539,320 for the properties. Parks' offer has not been acted on.

Sponsor Goes to Bat For 'Casey' on ABC-TV

ABC-TV got its first sale in "Dr. Ben Casey," thereby enabling the web to make the hour telefilm skein as a definite part of the fall sked. "Casey" takes the 10-11 p.m. Monday corridor, with a sale to Warner Lambert assured.

Warner Lambert, for Anahit, has bought a participating segment, reportedly for an alternate-minute of the show.

Where the trouble began, actually, is hard to determine, because of the general clam-up by the trustees approached after the meeting. But one thing is certain, the omission of the name of Leonard (Continued on page 70)



William R. McAndrew
*Executive Vice
President, NBC News*



Julian Goodman
*Vice President
NBC News*



Rex Goad
Manager, NBC News



Leonard Allen
Manager, Foreign News



Donald Meaney
Manager, National News



NEW YORK
Simon Avnet
Cameraman



NEW YORK
Dave Garroway



NEW YORK
Irving Gitlin
Executive Producer



NEW YORK
Chet Hagan, *Producer*



NEW YORK
Chet Huntley



NEW YORK
Frank McGee



NEW YORK
Joseph Michaels



NEW YORK
Thomas Priestley
Cameraman



NEW YORK
Joseph Vadala
Cameraman



NEW YORK
Albert Wasserman
Producer



WASHINGTON
Robert Abernethy



WASHINGTON
Martin Agronsky



WASHINGTON
Arthur Barriault
Capitol Hill



WASHINGTON
Lou Hazan, *Pro.*



WASHINGTON
Herbert Kaplow



WASHINGTON
Bradford Kress
Cameraman



WASHINGTON
Elmer Lower
Bureau Chief



WASHINGTON
Robert McCormick



WASHINGTON
Ray Scherer
White House



LONDON
John Peters, *Cameraman*



LOS ANGELES
Gene Barnes
Cameraman



LOS ANGELES
Roy Neal



LOS ANGELES
Elmer Peterson



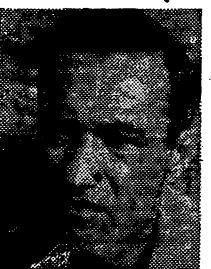
ROME
Irving R. Levine



ROME
Edmondo Ricci
Cameraman



CHICAGO
Bruce Powell
Cameraman



DALLAS
Maurice Levy
Cameraman



HONG KONG
James Robinson



LAOS
Grant Wolfkill
Cameraman



MOSCOW
John Chancellor



NEW DELHI
Welles Hangen



NEW YORK
Morgan Beatty



NEW YORK
Frank Blair



NEW YORK
Reuven Frank, *Producer*



NEW YORK
Pauline Frederick
United Nations



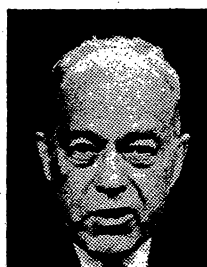
NEW YORK
Merrill Mueller



NEW YORK
Edwin Newman



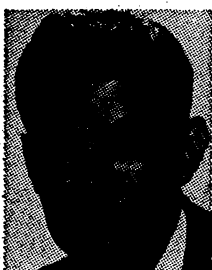
NEW YORK
Robert Northshield
Producer



NEW YORK
Leon Pearson



WASHINGTON
Frank Bourgholtzer
State Department



WASHINGTON
David Brinkley



WASHINGTON
Peter Hackes



WASHINGTON
Richard Harkness



WASHINGTON
Sander Vanocur
White House



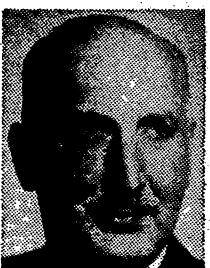
WASHINGTON
David Wiegman
Cameraman



LONDON
Guy Blanchard
Cameraman



LONDON
Joseph C. Harsch



TOKYO
Cecil Brown



TOKYO
Yung Su Kwon
Cameraman



BONN
Piers Anderton



BUENOS AIRES
Kenneth Bernstein



OTTAWA
Lelf Eld



PARIS
John Rich



RIO DE JANEIRO
Wilson Hall



THE CONGO
George Clay

60 REASONS WHY MORE AMERICANS FOLLOW THE NEWS ON NBC THAN ON ANY OTHER NETWORKS

The 60 key news people shown here are part of NBC News. In all, there are 613 executives, correspondents, producers and cameramen, based in 75 countries around the globe. It is the largest broadcast news organization in the world.

More importantly, NBC News today provides the nation with its most versatile and comprehensive schedule of news and public affairs programming, originating each week more than 8½ hours of regularly scheduled television news (plus major television news specials on an average of 10 a month), more than 17 hours of radio news, and close to 83 hours of news on NBC-owned stations.

In recent weeks NBC News programs have earned some 20 major awards. Among these honors: two George Foster Peabody Awards; three Saturday Review Awards; two Ohio State Awards; two Sigma Delta Chi Awards; the Polk Award; four Overseas Press Club Awards; the McCall's Golden Mike Award; a Headliners Award; and the Cameraman of the Year Award.

The dynamic brand of broadcast journalism which has won this special recognition has also won the largest news audiences in the country.



Wolper Orbiting Into TV Network Programs; Sets Entertainment Segs

Hollywood, May 9.

David Wolper, now teamed with Sterling Television, in Wolper-Sterling Productions, is orbiting in space ever since the success of "The Race for Space." Wolper's "Ring," which had two new documentary series playing around the country this week, has an imposing agenda ahead of it.

Wolper, asked about future plans, said that his company expects to specialize in the area of entertainment documentaries. It is this area which has the greatest acceptance on the network level. He sold two shows in the entertainment documentary category to NBC-TV next fall. Wolper added that CBS-TV, as well as ABC-TV, would take outside productions in the pubaffairs entertainment documentary area as well. Producer went on to say that he's negotiating with one of the webs to supply him five to six entertainment documentaries.

One of the keys to the commercial success of the Wolper-Sterling operation is to come through with large regional sponsors on each of its non-network documentaries. This week's "Project: Men in Space" was bought by Tidewater Oil in 72 markets. Tidewater, in its deal with Wolper-Sterling, also picked up the third run of "Race for Space" in its markets.

Also telecast around the country this week was "Biography of a Rookie" (Willie Davis, with Schaefer Brewing Picking up sponsorship in 17 markets along the eastern coast. Instrumental in triggering this one-hour special was Bob Foreman, of BBDO. Foreman, according to Wolper, selected the topic and took other BBDO clients for the "Rookie" show in non-Schaefer markets.

Peter Pan Foundation has bought "Legend of Valentino" in 46 markets.

NBC-TV has bought "Hollywood: The Golden Years" for telecasting as a one-hour special on Nov. 29. Wolper-Sterling also has sold a 90-minute special to Procter & Gamble "Hollywood: The Talking Era" for telecasting on NBC-TV the spring of '62.

Both stanzas, considered "entertainment" rather than pubaffairs by NBC (which has opposed use of outside-produced pubaffairs) go into the Sunday DuPont series.

Wolper said his exclusive deal with Sovexport expires in about another year. Deal so far has given Wolper exclusive Soviet footage on Russia's space efforts.

TV Shows Shipped To Congo Troops

The television networks will soon be able to employ a new tag to the familiar "This program is being shown to the Armed Services overseas" announcement. As of this week, American tv programs are being shipped to United Nations forces in the Congo, comprising some 20,000 troops from 26 countries.

Six CBS shows were sent last week via diplomatic pouch to the Congo, outcome of arrangements between the UN Emergency Force HQ in N.Y. and CBS Films. Shipment followed an earlier experiment by which the 5,000 UN troops still patrolling the Gaza strip were sent six CBS stanzas and not only enjoyed them but asked for a wider variety.

Both CBS and the UN had doubts about the project prior to the Gaza experiment, since the language barrier seemed formidable. As a consequence, they sent episodes from the Phil Silvers show, "Air Power," the "Deputy Darr" cartoons, the "Range Rider" western and a pair of Bob Hirdridge jazz shows featuring Miles Davis and Ahmad Jamal, as the least likely to create language problems.

According to UNEF liaison officer Maj. Jeff Sparks, the Gaza troops not only lapped it up but asked for a much wider range of programs—"I Love Lucy," Dinah Shore, Perry Como, Tennessee Ernie Ford, "Perry Mason," "The Twentieth Century," "Dragnet,"

Filmmaster Acquires

TV Rights to 'Big E'

Hollywood, May 9. Filmmaster has acquired television and motion picture rights to "The Big E," the official biography of the aircraft carrier Enterprise. Deal was made with Cmdr. Edward P. Stafford, the author, who will also serve as consultant to Filmmaster on its projected series.

Vidpix outfit's prexy, Bob Stabler, had been planning a series titled "Flat Top," but with the new deal for "Big E" will focus it on the Enterprise using the source material from the Stafford book.

OF in \$1,000,000 Expansion Plan Keyed to Quickies

Official Films prexy Seymour Reed says the syndication firm will undertake a \$1,000,000 expansion program, including purchase of new series, staff increases, extension of overseas sales along with the new and larger headquarters on Fifth Ave.

In a furtherance of the newsreel quickies that brought the company its first important profits under reorganization more than a year ago, Official will market a series of 260 five-minute stanzas out of the Paramount newsreel library titled, "Humor in the News." Also for laughs, company will launch a humorous half-hour series with columnist Stanton Delaplane as narrator. Titled "Around the World with Delaplane," package will include celebrity interviews, but will primarily be color travel footage with a humorous twist.

In documentaries, Official has its previously announced series on the independent nations of Africa, "Africa Now." There's also in the works a half-hour series from the Paramount vaults with such personality subjects as Babe Ruth, Franklin D. Roosevelt, and general subjects like "The Crime Years," "The Depression Years," "A Half Century of Sports" and so on.

Another series in the blueprint stage is a package on changing military methods, "Revolution in Warfare." It'll include at least six hours on the foot soldier through history.

In the fiction field, Official is contemplating a half hour titled "Flight Nurse" with production in Hollywood and on location, but with no production affiliate as yet unannounced.

Veepee Russ Raycroft says the firm has increased staff by 20% in sales and program development. He says foreign distribution, now including more than 30 series, has been expanded to Japan and Australia, and Latin American and Canadian representation has been expanded. European distribution continues under supervision of Mrs. Adrienne Moore Douglass with HQ in Luxembourg.

SHELDON LEONARD'S NEW MARTERTO PACT

Hollywood, May 9. Sheldon Leonard has signed for his ninth year with Danny Thomas (Marterto) as producer-director of his comedy series on CBS-TV. He also retains his financial interest in the Thomas property. Under the canopy of his Sheldon Leonard Enterprises, he will serve as executive producer with Thomas and have part ownership in the half hour comedy series of Andy Griffith and Dick Van Dyke. Leonard directed the Joey Bishop pilot.

Deal was negotiated by Norman Brokaw of the William Morris Agency, who also set Marvin Marx, onetime writer for Jackie Gleason and Sid Caesar, as producer of the Bishop show for executive producer Lou Edelman.

King Heads Arrow

Charles King, former veepee of Danziger Productions and Bernard Schubert Co., has been named general manager of Independent Television Corp.'s Arrow Productions division.

King also was director of sales for the former NTA Film Network, director of program sales at Mutual and an ad agency exec.

Argentine Threat To Syndicators: 'You Gotta Dub'

Market of Argentina, another Latino growth area for American exporters, is being threatened by a bill which would prohibit the telecasting of pix not dubbed for the natives. Argentine situation, coupled with that of Brazil, might trigger a Latino trip shortly by William Fincheshribert, vice of the Motion Picture Export Assn.

The bill has passed the Senate, but has yet to come up before Argentina's House of Deputies. Measure, prompted by local talent in order to promote work, is similar to other moves made in different Latino markets. To dub exclusively for Argentina would be economically prohibitive, according to U.S. vidfilm execs. Cost of dubbing ranges from \$700 to \$1,000 per half-hour. Sales of a show in Argentina brings in from \$250 to \$300 per half-hour.

If Argentina is successful in passing such legislation, other Latino nations would follow suit, and in "dubbing war" situation, no new American product could be revoiced. It just wouldn't pay to dub for each market, as exemplified by Argentina.

American vidfilm exporters have been doing most of their dubbing in Mexico, Puerto Rico and in the past Cuba.

Argentina bill is being opposed by native broadcasters, concerned with their need for product. In Brazil, restrictive legislation, slated to go into effect next year, would virtually spell the end of the market to U.S. pix exporters. There, too, lobbying against the bill by broadcasters, advertisers, MPEA and others is underway.

100 Markets For Repub's Package

Hollywood, May 9. Expanding syndication activities by Hollywood Television Service, arm of Republic Corp., were further reflected by sale this week of company's "Constellation Group" of theatrical features to KETV, Omaha. This chalks up 100th market for sale of the package, reports David Bloom, general manager of HTS.

Bloom says deal also included purchase of additional features now being marketed. Constellation group includes such Republic features as "Quiet Man," "Sands of Iwo Jima," "Bullfighter and the Lady," "Johnny Guitar," "Lisbon," "Wild Blue Yonder" and "The Maverick Queen," which star John Wayne, Barbara Stanwyck, Joan Crawford, Ray Milland, James Arness, Fred MacMurray, Robert Mitchum, Julie London and Dane Clark.

Tors' Tour de Force

Ivan Tors, actor, writer, turned producer, has become the science fiction-adventure specialist of tv. In a long series of skeins, he produced "Science Fiction Theatre," "Sea Hunt," dealing with skin diving, and now "Ripcord," dealing with sky diving.

He's also done "Man in Space," networked two years ago, before the age of the Cosmonaut, and now in syndication, as well as "Man and The Challenge," dealing with the endurance of man under all sorts of stresses. "Challenge" also is out in syndication. "Aquanuts" was another Tors excursion in the hourlong field following the "Sea Hunt" wave. "Ripcord," Tors' latest stars Larry Pennell and Ken Curtis.

Breakdown of '61-'62 Web Entries

Next season, NBC-TV will have 30 nighttime programs on the air, 17 of which will be new, while CBS-TV will have 39 programs, 12 of them new. ABC-TV will have 33 programs, 13 of them new, or 34 programs, 12 of them new.

In ABC's case, the final decision depends on what happens in the web's last open slot, Wednesdays from 7:30 to 8:30. (See separate story). Other two webs claim to be absolutely set in their fall scheduling.

Other things are revealed in the '61-'62 network tv schedules: ABC will have 11 contemporary action-adventure stanzas; NBC six (including two the web prefers calling "suspense dramas") and CBS one. ABC will have four or five westerns, again depending on resolution of Wednesday nights, CBS five and NBC seven. In the "general drama" category (anthologies included), it's ABC with three, NBC with four and CBS with three. Comedy reads ABC eight, NBC three and CBS 14; cartoons, ABC four, CBS and NBC one apiece; variety, ABC one, CBS four and NBC six; audience participation ABC and NBC one apiece and CBS four. In prime time pubaffairs including 6:30 to 7:30 on Sundays, CBS and NBC will have two each, while ABC will have either none or one (depending on Wednesday nights).

Mex TV Crackdown on U.S. Vidpix Entries as Censor Chief Moves In

Mexico City, May 9.

Stanley Colbert to Produce 'Ripcord' Series for Ziv-UA

Ziv-UA has named Stanley Colbert producer of the "Ripcord" series, based on skydiving adventures and starring Larry Pennell and Ken Curtis.

With Leslie Stevens, Colbert was producer of the low-budgeted tough-themed feature film, "Private Property," that's garnered wide professional praise. He now has a second feature, "The Explosive Generation," scheduled for United Artists release.

Jorge Ferretis, head of the Film Bureau and film censorship czar, has moved in on television. Now all filmed material presented over Mexican channels is to be cleaned up, objectionable scenes scissored out, and material classified in "for adults only" and "general family fare" categories.

Even further than this, Ferretis has advised all tv programming chiefs that "trailers" advertising future productions also face censorship. The advance trailers must also get a greenlight from now on, before being telecast. Reason for this being that in the past many sexy scenes have been released in early afternoon and evening hours when children watch television.

Companies exploiting filmed material over Mexican tv must conform with new censorship regulations, or face stiff penalties ranging from \$2,000 to \$4,000, and possible revocation of distribution permits. This latter for chronic offenders.

Distributors of filmed material, including episodics, feature lengths and the so-called "newsreels" produced by Mexican firms, are none too happy over the Ferretis edict. Their contention is that they do not object to censorship, but that the recent Film Bureau rulings are "too stiff," and outside the regulations of the Radio and Television Law. Charge has also been made that this censorship represents a curb on "freedom of speech and the press."

Ferretis has replied to all complaints by stating that producers of "scandalous" material seek "free publicity" to better exploit their "indifferent" product. He stressed that despite all protests, the Film Bureau will continue to classify all filmed and videotaped material for tv, and that home screens will offer "all family" entertainment only.

4-Star's Record 9-Mo. Gross, Net

Hollywood, May 9. Four Star Television reported new highs in gross and net earnings for the nine months ended March 31, this year. In the fiscal three quarters, the telefilm production firm grossed a record \$18,413,564 compared with \$12,233,818 for the same period a year ago.

Net income after taxes was a record \$499,234 compared with a net for the same period a year ago of \$218,537. The new high paid \$36 a share based on the company's 600,000 common shares outstanding on March 31, 1961. Income per share was 47c for the same period a year ago.

In the past fiscal year ending June 25, 1960, Four Star registered a gross income of \$15,141,419 and a net after taxes of \$317,506, or 52c a common share.

LOONEY TUNES TO 7 ARTS
Seven Arts Associated has acquired tv rights to 191 Looney Tunes, originally distributed to tv by Guild Films.

Cartoons had been reacquired by Warner Bros. when Guild went into bankruptcy. Warners, in turn, made the deal with Seven Arts.

Prima-Smith Settle Levin Suit on Series

Hollywood, May 9. Producer Irving H. Levin's \$2,500,000 breach of contract suit against Louis Prima and Keely Smith for asserted failure to show for a television series which was to bear their name was settled out of court last week for an undisclosed sum.

Levin reported that sum was in the high five-figures, while Martin Schnitzer, attorney for the defendants, claimed it was in the low five figures. Levin stated that couple paid one half in cash, and signed a promissory note for balance, to be paid early next year.

Suit, filed in Santa Monica Superior Court March 5, 1959, was skedded for trial July 3. Suit also stated that Levin's contract with couple gave him exclusive television rights to their services. Schnitzer denied that Prima and Miss Smith either had failed to appear or that Levin held them under exclusive contract.

NAB POST-'48 CENSOR THREAT

TV's Sphere of 'Major' Influence

Appointment of Peter G. Levathes to supervise 20th-Fox's studio facilities personalizes the growing importance of tv operations to major studios. Levathes, a v.p., will retain his function as tv top-man as well and will work in conjunction with Robert Goldstein, who will remain as creative head of theatrical production for 20th-Fox.

Moveup of Levathes in the overall studio operations is similar to the steps taken a few months ago by Warner Bros., which found William Orr promoted from his post as head of tv operations to that of overall studio head in charge of all production, both theatrical and tv.

Television's role in the life of other majors hasn't been as dramatic, but there's no doubt of the medium's importance. At Loew's prexy Joseph Vogel and v.p. Robert O'Brien take a lively interest in Metro TV. The separate corporate structure of Screen Gems hasn't severed the strong ties with Columbia Pictures, which retains majority stock control of SG. Universal is the only major seemingly untouched by vidfilm operations at this time. United Artists bought out Ziv-UA and Paramount, trying once again to get off the ground, has inked its deal with David Susskind's Talent Associates.

Susskind's Ambitious TA-Par Plans: Vidpix, Specs, Features & Toll-TV

Talent Associates - Paramount Ltd., the new company signaling Paramount Pictures purchase of a 50% interest in TA, will be active in all phases of the entertainment spectrum, including toll television and features, as well as "free" tv.

Broad plans of the tieup were outlined by TA's David Susskind, now engaged in a multiplicity of tv projects. Susskind's partner, Al Levy, will go to the Coast shortly with TA producer-exec Mike Abbott to head up the organization's film operation at Paramount's Sunset studios. Susskind says he has six projects lined up for filming, three hour shows and three half-hour series. Two of the projects, Susskind added, are almost committed on the network level.

Susskind, long a severe critic of Hollywood's celluloid output on tv, said TA-Paramount's vidfilm projects will reflect the "tone, taste and level" in the quality he's been associated with on "live" tv. He said he's inked three writers at this point to work on series, Dale Wasserman, Larry Gelbart and Irving Gaynor Neiman, all previously associated with Susskind on a variety of projects.

Wasserman also will write the script in the new version of "The Power and the Glory," which will star Sir Laurence Olivier. Susskind said the Graham Greene work would be filmed and videotaped simultaneously, with a budget of \$500,000. Producer held out the possibility that the 35m version may be shown in theatrical exhibition, a decision which would be made following completion of the shooting. Securing both film and videotape rights from all the talent involved now is being negotiated. Producer said his firm calls for a flat fee to talent for both film and videotaped rights.

"Power and Glory" had been telecast by "The Play of the Week" in N. Y. and other syndicated markets in 1939 and 1950. Susskind (Continued on page 55)

ABC's Late Nite WB Strip Kaput

ABC-TV's plans to program a one hour late night Monday through Friday strip for next season have collapsed. Tipoff came as affil after affil inked for new pix packages, many of them post-'48's.

Web had planned to buck NBC-TV's "Jack Paar Show" and the local late night pix of competing stations with a strip of rerun vidfilm series out of the Warner Bros. stable. From the beginning though, affils balked at the plan and in the face of a web notice to affils to hold off on pix buying, affils with a mind of their own continued to backing features. Planned web was to have started a 15-minute news show, following ABC-TV's 15-minute news show.

TV CODE WANTS RIGHT TO SCREEN

By MURRAY HOROWITZ

Washington, May 9. Censorship of feature films on tv looms as the issue which will either cause a further breakaway of film distributors from the National Assn. of Broadcasters or bring a better working relationship between the two groups.

At this point the NAB and film programmer-distributors in general are at loggerheads, with the film distributors smarting at the "second class" citizenship role afforded them at recent NAB annual confabs.

The censorship issue was discussed at a hush-hush meeting Sunday (7) between major feature film distributors, members of the Television Code Review Board and NAB Code exec Ed Bronson. Major pix distributors were informed that the NAB would like to screen so-called "troublesome" post-'48 pix for member stations. According to the NAB, the "troublesome" pix are those which might violate the TV Code's injunctions against "sex, violence and horror."

The way the meeting was interpreted by some pix distributors was that the NAB might be opening up a "Pandora's Box," instituting prior censorship of post-'48's for the tv medium. It's not a matter of the minority "troublesome" pix, according to one distrib, it's the principle, involved and once censorship is instituted on a national level by NAB, there's no telling where it might stop.

NAB's position is that the theatrical and tv mediums are two different cats and what may be acceptable in theatres isn't necessarily okay for the living room. Therefore, the Motion Picture Production Code seal, from NAB's viewpoint, isn't the determining factor. In the discussion at the meeting, these were some of the issues raised:

1. If the NAB circularizes its verbatim sign on certain pix, will the NAB, in a positive fashion, also grant an okay for other pix?
2. Who are the members who will act as the judge of what is "mixed"? NAB stated that it would be its staff, under the direction of the Code Review Board.
3. Will pix distributors be given the right to appeal NAB judgments before the word is out that a pix isn't acceptable? Will the NAB allow cuts in a pix to make it acceptable?

Some of the distrib had strong feelings that the station themselves should act as their own censors, execs of each outlet being more familiar with the mores of their community.

The request of the NAB brought in sharp relief the division separating the film distrib and NAB. One distrib was quoted as saying that "Here you (NAB) are asking for our cooperation: where's yours? The way program suppliers are shuffled around at the conventions, it doesn't pay us to attend."

At this the NAB camp was said to have held out some hopes of correcting what are considered abuses by film program suppliers—no exhibitions, no screenings, no hoopla, hospitality suits, scattered in different hotels, etc.

The meeting was described as purely exploratory by the NAB. It wasn't brushed off nearly as lightly by others attending. It was pointed out that NAB's Bronson has been meeting in N.Y. individually with each of the distrib. Sunday's meeting with the board, according to the NAB, was requested by the pix distributors. Despite the official poo-pooing of the meet, it was considered highly important and significant by some members attending.

Some pix distributors felt the atmosphere was cordial and that something may be worked out. One, however, was highly opposed to the NAB move, questioning the consequences of such NAB actions. Representing the post-'48 majors at the meeting were Irwin Ezze, United Artists Associated; Richard (Continued on page 68)

Metro, 7 Arts Click Off Fast Sales On New Post-'48 Packages at NAB

Washington, May 9.

MGM's Post-'48 Titles

Washington, May 9.

Metro TV's first post-'48 pix package, called "Best of the Fifties," consists of 30 features. Titles include "Bad and the Beautiful," Kirk Douglas, Lana Turner, Dick Powell; "Carbine Williams," James Stewart; "Royal Wedding," Fred Astaire, Jane Powell; "Lone Star," Clark Gable, Ava Gardner; "Battle Circus," Humphrey Bogart, June Allyson; "The Actress," Spencer Tracy, Jean Simmons, Tony Perkins.

Among other stars who appear in one or more of the pix are Debbie Reynolds, Van Johnson, Judy Garland, Gene Kelly, Hedy Lamarr, Esther Williams, Ezio Pinza, Red Skelton, Cyd Charisse and Errol Flynn.

The new post-'48 packages of Seven Arts Associated and Metro-Goldwyn-Mayer kicked up some lively interest at the National Assn. of Broadcasters convention. Metro unveiled its first group of 30 and Seven Arts its second group of Warner Bros. pix.

The 41 titles of Warners were purchased by at least six stations, with more waiting in the wings to close deals. Station buyers of the second Seven Arts Associated package included: WCAU, Philadelphia; KENS, San Antonio; WKBW, Buffalo; KGB, Honolulu; WSOC, Charlotte; and KLZ, Denver.

Latter outfit, the Time-Life station in Denver, in its first pix buy for the station, bought both Warner Bros. and packages from Seven Arts, so-called "Volume One and Volume Two."

Metro clicked off deals with WKBW, Buffalo; WNB, Birmingham; WIIC, New Haven; WCKT, Miami; WFIL, Philadelphia and Triangle stations in Atlanta, L. A., and Fresno, as well as with KEZI, Eugene, Ore. Metro's pix sales topper Richard Harper anticipated closing another dozen markets before the convention ends.

Metro is selling its group of 30 pix on a five-year, five-run basis.

Record Qtr. For ABC Films; 'Earp,' 'Matty' Into Rerun

ABC Films prexy Henry G. Plitt says the telefilm syndication wing of AB-PT has just racked up its most successful quarter in the firm's eight years.

First three months of '61, says Plitt, saw domestic syndication sales topping all of 1960 by 11.2%, and the foreign sales picture sees the first quarter gross at 61.8% of the total foreign sales in '60. Canadian outlook, he says, also shows promise, with sales registering 74.4% of the entire 52-week period of last year.

ABC will soon have more web rerun properties on the syndie market with 170 episodes of the cartoon series, "Matty's Funday Funnies" (retitled "Casper the Friendly Ghost & Co." for station sales); and the "Wyatt Earp" stanzas, possibly five years worth. Also slated for syndication this year is the Alcoa web series, "One Step Beyond."

Firm's hot syndie property currently is the five and 15-minute stanzas with advecitrix Dr. Joyce Brothers, who's seen twice daily on NBC-TV.

On the production side, company has two shows set for fall webbing on ABC-TV, "Expedition," Ralston Purina travel series going into its second season, and "The Racer," with Electric Autolite as a sponsor.

Plitt points out that six ABC Films' shows have been web properties since the 1958-'59 season, including a year each of "The Court of Last Resort" and "Meek McGraw," and "Man with a Camera."

'NEW BREED' TO ROLL IN MID-JUNE

Hollywood, May 9.

Quinn Martin's television series, "The New Breed," for ABC rolls in mid-June at the Goldwyn Studios. Hourlong drama of the brains over brawn breed in the Los Angeles police department stars Leslie Nielsen and will have three additional running leads, plus weekly guest stars.

Network has firmned 26 segments with a possible overall total of 36. Hank Searles, creator of the series, will write a number of the episodes. "Breed" has been booked for the Tuesday, 9-10 timeslot commencing October 3 and has a SRO lineup of sponsors, Brown & Williamson, Johnson & Johnson, Miles Laboratories and Scott Paper Co.

MCA's 45 Markets On 60-Min. Entries

MCA TV has racked up a sizeable market roster for its off-network one-hour vidfilm entries, setting deals with 45 stations.

Four series, first large scale thrust of one-hour vidfilm series in syndication, are "Suspicion," "Overland Trail," "Riverboat," a d "Cimarron City." To date, most of the deals have been for the four series.

Recent sales include KOSA, Midland-Odessa; KEZI, Eugene; KGO, San Francisco; KVOZ, Bellingham; KBMT, Beaumont; KNUD, Yakima; WTVT, Tampa; KPLR, St. Louis; and WPTA, Ft. Wayne. Sponsors buying participations in the entries, according to MCA TV, are such national spot accounts as Procter & Gamble, Duracell, Hines, P. Lorillard, Brown & Williamson, Ralston, Swift & Co., Gleeem, Dr. Pepper, Simoniz, Ford Dealers, No-caff, Pils Beer, Toni, Savaria Coffee.

PTI's \$1,250,000 Sales On 'Linkletter & Kids,' 'Main Event' Entries

Programs for Television, in business since last July, has racked up \$750,000 in sales on "Main Event" and a \$500,000 gross, on "Art Linkletter & the Kids."

PTI partners, Leonard Lowenthal, prexy, Everett Rosenthal, production exec v.p., and Michael Sillerman, sales v.p., report that outfit has eight new projects on the planning boards.

Tallying the gross, on the two series and fresh sales on PTI: J. Arthur Rank pix package, Sillerman said that for the 10 months in business, PTI scored a gross of \$1,800,000. He forecast a gross of \$4,000,000 for the company by the end of the fiscal year in 1961. Roster of sales on "Main Event" includes: Lone Star Brewing Co., a regional deal covering 20 large and small markets in Texas, Oklahoma and New Mexico. Pils Beer bought the Rocky Marciano-hosted show in N. Y., WNBC-TV; Philadelphia, WRCV; Hartford, WTIC; Lancaster, WGAL. Another eastern regional was scored with J. B. Williams, Station sales included: KING, Seattle; KGW, Portland; KRFM, Spokane; KGO, San Francisco; WYAP, Phoenix; WJBK, Detroit; and KSD, St. Louis.

OF's 'Africa Now'

Official Films has production crews really on the move to keep up with developments in Africa for its upcoming pubservice series on the brightening dark continent.

Syndicator's producer-director William Alexander was in Sierra Leone last Thursday (27) collecting footage on the celebration that marked the colony becoming an independent member of the British Commonwealth of Nations.

For series of 13 half hours titled, "Africa Now," Alexander goes next to Algeria and the Republic of the Congo. To insure topical nature, series will be released one stanza a month.

Danzigers' New 'Richard' Series Filming for A-R

London, May 9.

Danziger Bros. are rolling a new television film series, "Richard the Lionheart," at New Elstree Studios. Skein is first tv series to go into production at the studios since they re-opened last month after a shutdown lasting since November. Produced by Edward J. and Harry Lee Danziger, the series is to be shown in U.K. by Associated-Rediffusion. American release is not yet fixed.

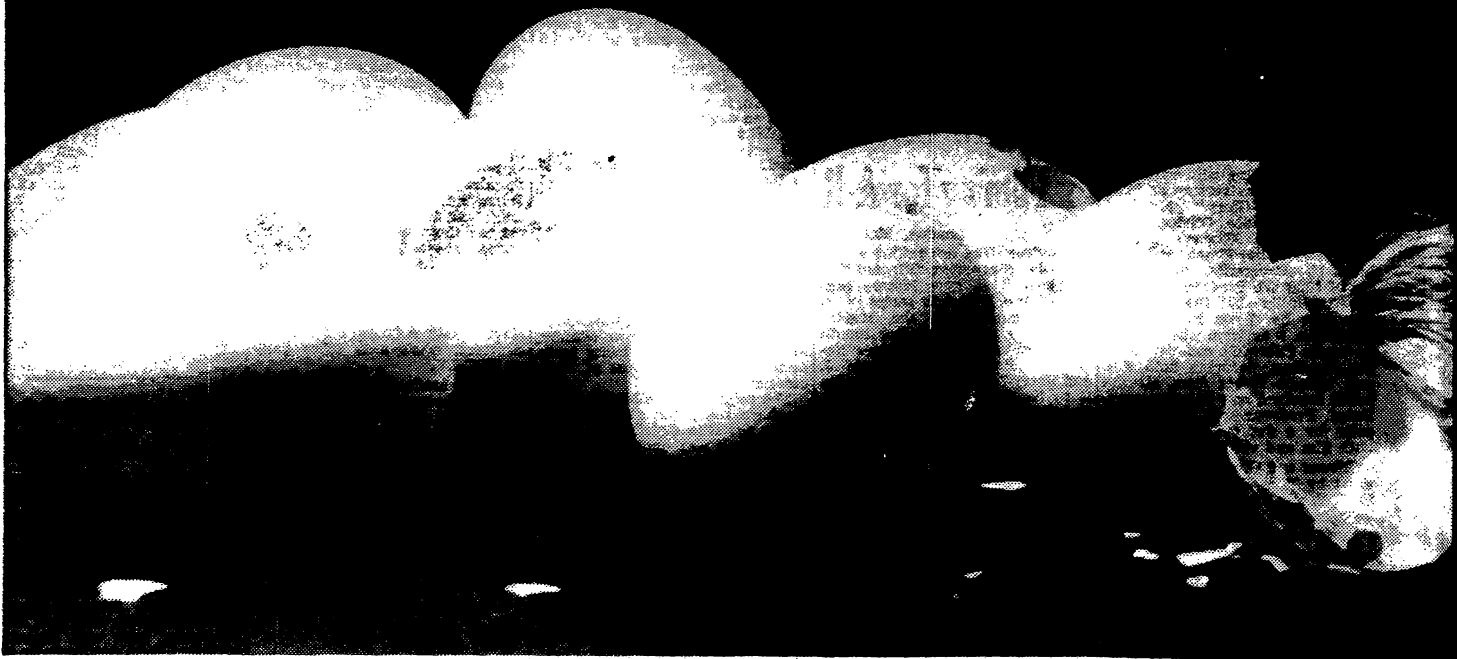
Dermot Walsh tops cast as Richard and three young British actors who have scored recent hits in the theatre, tv and pop disks play his companions—Robin Hunter, as Sir Gilbert, Alan Hayward as Sir Geoffrey and Ian Gregory as Blondel.

Skein of 39 adventures will have background of the history of England from the time of Richard's coronation to his victories in the Crusades. Associate producer for the series is Brian Taylor, with Ray Stannard as art director and Jimmy Harvey as lighting cameraman. First episode, "School for a King," is directed by Ernest Norris and also stars Peter Illing, Dawn Beret and David Davies.

Leonard Ups Manners

Sam Manners, associate producer of the CBS-TV hour adventure series, "Route 66," has been named executive of production of all tele shows produced by Herbert B. Leonard.

Besides "Route 66," Leonard is currently producing the ABC-TV hour, "Naked City." Both shows are released through Screen Gems. Manners was producer of "Naked City" when the show was introed in the half-hour format.



there is nothing harder to stop than a trend



Like today's younger, bigger family trend to ABC

Youth must not only be served. It must be *deserved*. By the kind of alert, alive programming a network does.

In terms of cause and effect, it works out like so:

Cause . . . ABC's leadership in sports (ABC's Wide World of Sports, Bing Crosby Golf Tournament, Fight of the Week, NCAA Football, American League Football, Orange Bowl Game, College Basketball).

Cause . . . ABC's leadership in action adventure entertainment (*The Untouchables*, *77 Sunset Strip*, *SurfSide 6*, *Maverick*, *Naked City*).

Cause . . . ABC is facing the issues of the day with a vigorous new kind of news reporting (ABC-TV News Final), a vital approach to the public interest (Winston Churchill Series, *Close-Up!*, *Expedition*, *Directions '61*,

Issues & Answers).

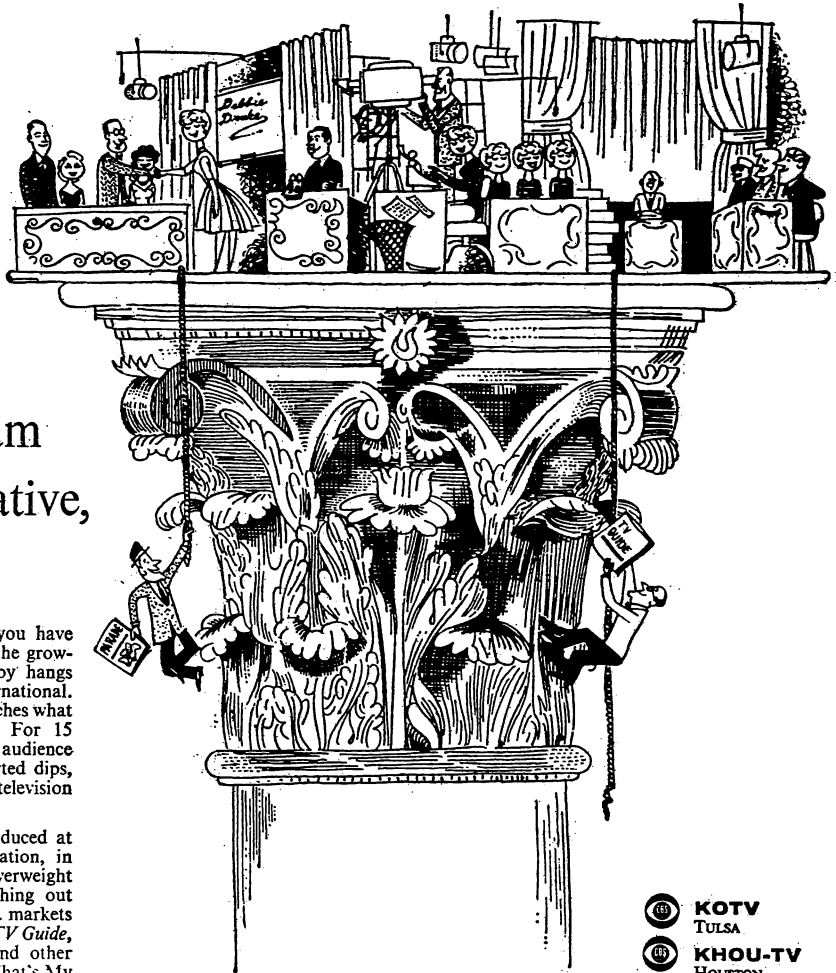
Effect . . . a decisive lead in *younger* families. For example: in households where the head is under 40, ABC is first with 24.7%, Net Y second with 20.9%, Net Z third with 18.3%.*

Effect . . . a decisive lead in *larger* families. For example: in families of five or more, ABC leads with 27.8%, Net Y second with 21.5%, Net Z, third with 19.0%.*

Telling numbers, these. They deal with the best people to deal with—the big, super-marketing crowd. They're America's best spenders. Which is why ABC is now attracting America's smartest trenders.

ABC Television Network

*Source: National Nielsen TV Index, 4 weeks ending Feb. 5, 1961. Average Audience, Mon. through Sat. 7:30-11 PM, Sun. 6:30-11 PM.



Local TV Program Exercises Prerogative, Gets Syndicated

"It's so much easier to exercise when you have company," wrote one active member of the growing Debbie Drake audience—and thereby hangs the tale of a local success that became international. Debbie, a physical fitness expert who preaches what she practices, provides good company. For 15 minutes a day her intensely participating audience does knee bends, scissor kicks and assorted dips, twists and turns at home—with Debbie's television supervision.

The first Debbie Drake show was produced at WISH-TV, Corinthian's Indianapolis station, in January, 1960. It was an overnight, overweight success. Syndicated, Debbie is now dishing out calorie counsel and beauty tips in 56 U. S. markets—and overseas. She has been featured in *TV Guide*, *Parade*, the *New York Sunday News*, and other publications. "To Tell the Truth" and "What's My Line" enjoyed visits. *Esquire* is quoting her advice in a book on exercise and diet. Her syndicated newspaper column starts this fall.

Living, breathing, beautiful proof of the merits of exercise and whole-some diet, Debbie is also proof of Corinthian's belief in the merits of local programming, the encouragement and provision of facilities for local talent, in all our markets. In Debbie's case, we didn't start out to build a syndicated show: we just wanted a well-rounded local program. Things got nicely out of hand.

- ④ KOTV
TULSA
- ④ KHOU-TV
HOUSTON
- ④ KXTV
SACRAMENTO
- ④ WANE-TV
FORT WAYNE
- ④ WISH-TV
INDIANAPOLIS
- ④ WANE-AM
FORT WAYNE
- ④ WISH-AM
INDIANAPOLIS

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THE CORINTHIAN STATIONS

TV ON MAIN STREET—DEAD-END

Updating the Nielsens

CBS-TV walked into its affiliates conference last week armed with some impressive Nielsen data covering both the new report for the last two weeks in April and the season as a whole, October-thru-April. Both showed CBS firmly in the lead.

The overall figures on the season give CBS-TV a nighttime (6-11) average of 20.2, ahead of ABC by 10% and of NBC by 13%. ABC averages an 18.3 and NBC a 17.9. All three webs are up over a year ago, CBS by 1%, ABC by 8% and NBC by 4%.

On the April 11 report, CBS' lead is more distinct, reflecting its late-season surge. Web averages 20.4, 13% over ABC's 18.1 and 17% over NBC's 17.4. This one finds CBS up 16% over its position a year ago at this time, ABC up 12% and NBC up 3%.

April figures give CBS five of the Top 10 and 12 of the Top 20. ABC has three out of 10 and four out of 20, while NBC gets two out of 10 and four out of 20. CBS takes 27 half-hour wins, ABC 16 and NBC 10, and CBS leads on five nights, all but Wednesday (NBC) and Thursday (ABC). Top 20 follows:

| | |
|-----------------------------|------|
| Gunsmoke (CBS) | 38.5 |
| Wagon Train (NBC) | 35.1 |
| Andy Griffith (CBS) | 30.4 |
| Real McCoys (ABC) | 29.8 |
| Have Gun, Will Travel (CBS) | 29.7 |
| Candid Camera (CBS) | 29.1 |
| Price Is Right (NBC) | 28.5 |
| My Three Sons (ABC) | 27.5 |
| Jack Benny (CBS) | 27.4 |
| Flinstones (ABC) | 27.2 |
| Dennis the Menace (CBS) | 26.6 |
| Bob Hope (NBC) | 26.4 |
| Garry Moore (CBS) | 26.2 |
| Rawhide (CBS) | 25.9 |
| Danny Thomas (CBS) | 25.6 |
| Checkmate (CBS) (9-9:30) | 25.5 |
| Untouchables (ABC) | 25.2 |
| GE Theatre (CBS) | 24.7 |
| Red Skelton (CBS) | 24.6 |
| Bonanza (NBC) | 24.2 |

Senate Hearing Set on Kennedy's Reorganization Order for FCC

Washington, May 9.

Senate Commerce Committee will get the ball rolling May 23 on Congressional consideration of President Kennedy's reorganization plan for Federal Communications Commission.

Committee will conduct hearings of an "advisory" nature prior to taking a stand on the Kennedy plan, which features steps to speed up decision-making.

The Committee's recommendations will be given to Senate Government Operations Committee, which recently asked Commerce Chairman Warren Magnuson (D-Wash.) for his group's views on the reorganization scheme. The Government Operations Committee of House and Senate have actual jurisdiction over Presidential reorganization plans, but traditionally ask for the recommendations of the committees having legislative jurisdiction over the agency affected.

FCC, of course, will be on hand to testify at the Commerce hearings, but no witness list was available. The committee asked all interested in giving their views to get in touch prior to the hearings.

House Commerce Committee has not scheduled hearings so far. House and Senate Government Operations Committees haven't announced hearings either.

The plan goes into effect automatically unless voted down by a majority of either House or Senate.

(Continued on page 70)

Corn Products Into Half of Skelton

Corn Products Refining Co., via Lennen & Newell, has purchased half sponsorship of the Red Skelton show on CBS-TV. It takes over the skip-week from Johnson's Wax, which has been carrying full sponsorship since January, when Pet Milk dropped it. Johnson's keeps the other half.

Buy gives Lennen & Newell a hefty stake in some of CBS' top shows, including Ed Sullivan and Hennessey (Lorillard), as well as such NBC entries as the David O. Selznick specials, the Dick Powell anthology and "Price Is Right" and "Concentration," for such clients as American Gas and Reynolds Metals.

SLIM PROSPECTS FOR JOB CAREER

By LES BROWN

Chicago, May 9.

For those who had hoped to make a career of broadcasting, the hinterlands now loom as a dead-end street. Not as in past years, when the networks treated their o&o outposts as farm clubs for upcoming executive and creative personnel, the prospects for career advancement today seem limited to within the local shop—providing the employee doesn't find his job cut out from under him in a wave of cutbacks.

The uncertainties, and the shrinking of opportunities in broadcasting, is causing increasing numbers of seasoned and talented toilers to escape into advertising, an industry which offers advancement opportunities and, oddly enough, greater creative fulfillment. As one tv alumnus who made the switch put it, "directing a 60-second commercial sure beats cueing them into a film program at the station."

There's apparently also a greater sense of security in the ad field where, when cutbacks occur at one agency, there's at least a good chance of hooking up with another. Not so in radio and tv any longer, locally. In the latter fields today there's such a thing as being too experienced for the job market. The stations, without a great deal of live programming to worry about, have been showing a penchant for greener (and less expensive) personnel.

Broadcasting, out here, has allowed itself to become a minor league for the advertising industry. The same stations that once graduated exec timber like Merle Jones and Jack Von Volkenburg to New York; or producers like Ben Park and Charles Andrews; or talents like Dave Garroway, Hugh Downs and Durward Kirby—to list only a few—those same stations are now incubating for the industry that patronizes them. In the past two or three years, on the other hand, the networks have tapped them for an almost negligible number of advancements. It's having a demoralizing effect on the fellows still around, who feel they're on a career treadmill.

The local NBC shop has been severely raided over the years, with Arnold Johnson, Scott Keck, Hal Smith and John Whalley all converted to veeps at Needham, Louis & Brorby; Homer Heck likewise at Foote, Cone & Belding, and Duane Bogie and Bob Daubenspeck also at FC&B but sans stripes. Bob Brown, a former announcer, is now at Leo Burnett; and Paul Robeson, once a director, is at Perrin-Paus.

The CBS shop contributed Les Weinrott to Reach, McClintock; Scott Young to Burnett; Ed Yalowitz to J. Walter Thompson; Herb Grayson to Klau-Van Pietersom-Dunlap; and Don Norton, Niles Swanson and Bob Lewis to D'Arcy. WBKB a few years ago lost producer-director Grover Allen to Wade Advertising, Jim Hareston to Lennen & Newell, and John Alexander to BBD&O, Hollywood. This is only a sampler. The list goes on, with indie WGN-TV also making its contribution.

By contrast, the webs in recent times have rescued only a few from local station limbo, and chiefly in radio rather than tv. A little over three years ago, CBS Radio put the grab on George Arkesidis to become veepee in charge of network sales in Gotham. Later Bill Hohmann transferred to a network level sales promo job, and Len Schlosser went from WBMM pubaffairs to CBS' "Dimension" unit.

ABC-TV upgraded a pair of WBKB publicists, Eli Henry and George Rodman, to bigger assignments on the Coast; and NBC News some time ago gave John Chancellor a major league break. But that has pretty much been the extent of it, and with the webs continually eliminating jobs in New York the future looks even bleaker than before.

(Continued on page 55)

FCC In a Hurry to Ban Option Time, Doesn't Even Wait for Appeals Court

TV as Home-Wrecker

Chicago, May 9.

Television, which has plenty of problems of its own, last week had to take the rap as a home-wrecker. The month-old marriage of John and Sarah Karstens was dissolved on mental cruelty grounds, because they couldn't live peacefully with their tv set.

He forbade her to tune in anything but the highbrow shows; she insisted on her right to occasionally watch Bugs Bunny and Mister Magoo.

\$1,700,000 Deal For WNTA Radio Now in Works

National Telefilm Associates and a group of potential buyers fronted by Edwin Thornburg are still dickering about purchase of WNTA Radio, Newark, N.J. Thornburg's group is reportedly talking about a purchasing price of \$1,700,000.

This would amount to a separate deal from the sale of WNTA-TV. Last week, it appeared that an educational group willing to pay around \$5,750,000 for Channel 13 in the N.Y. market, practically had a purchase all sewed up, but presently negotiations seem to have slowed down to a snail's pace. Educational group still expresses a high degree of optimism that a deal can be made but can report no substantial progress in the dickers in the past few days.

Meantime, the National Educational TV-Radio Centre, part of the educational group, has solicited money from the other six tv stations in N.Y. Money from these commercial interests is meant to help WNTA once it has been purchased. There are precedents elsewhere in the country where educators in tv have solicited funds from a market's commercial outlets. Reportedly, all six other stations have promised to help out financially.

'Face the Nation's' Iffy Status; Thurs. 10 to 11 Gets a CBS-TV Revamp

CBS-TV's Thursday 10-11 period, which has rested exclusively in the production hands of Fred Friendly and his alternating "CBS Reports" and "Face the Nation" debates, will undergo some changes next season, including an end to Friendly's exclusive control of the hour.

"Face the Nation" will be dropped as the alternate-week feature. Total of six "The Great Challenge" forums will be inserted, as will two to four "Years of Crisis" correspondents roundtables, plus an unspecified number of public affairs documentaries to be produced by the pubaffairs department of CBS News. Friendly, of course, continues as exec producer of an expanded number of "CBS Reports."

Future of "Nation" is still iffy, though there's a chance it will be returned to the web's pubaffairs sector as a weekend half-hour, its original status before last year. News panel had started out that way, then switched to Mondays at 10:30 at the start of last season and finally alternated as an hour with "CBS Reports" under Friendly's aegis.

Changeover was reported last week to affils by CBS News prexy Dick Salant, who frankly admitted the "Nation" debate format simply didn't work. Reporting on other changes, Salant said both "Accent" and "Washington Conversation," web's new pubaffairs shows, would return next season.

Washington, May 9. With what one dissenting Commissioner termed undue haste, Federal Communications Commission has formally served notice of rulemaking looking toward doing away with option time.

The action was taken without waiting for U.S. Court of Appeals to send last year's option time order back to the Commission for reconsideration.

FCC said it wants written comments and oral arguments in the new proceeding directed to the question of whether option time is against the public interest—not whether it's a violation of the anti-trust laws. However, this doesn't rule out FCC's basing its ultimate action on the legality of the practice.

The FCC notice also asked for comments on the shape of the rule to be issued barring option time should the Commission decide to bury the practice, as anticipated.

The Commission last month vacated its September 1960 order lopping one-half hour from the permissible option time for each broadcast day segment. At the same time, it asked U.S. Court of Appeals here to remand the case brought by the Times-Mirror Co. appealing the FCC option time order. The new voting alignment brought about by appointment of FCC Chairman Newton N. Minow makes it a virtual certainty that the Commission will adopt an order dooming time optioning.

FCC made plain it wants no wasted motion in resolving the issue. With this in mind, it said there would be no reply comments filed in the proceeding as is usual in rulemaking. Also, when the dates for filing comments and oral arguments are set later, they will be stuck to—and not postponed for a month or two as often happens. The notice explained:

This departure from routine rulemaking procedure is warranted in view of the opportunity afforded in argument to comment upon matters submitted in the comments and the indicated need to reach a conclusion with the least possible delay.

Commissioner John Cross issued the lone dissent to the rulemaking notice, which he described as a "strange document." He noted that it was issued as a notice of what procedure will be taken if the Court remands the case and if, in remanding it, no conditions are attached which the Commission must meet.

"I fail to comprehend the need for such haste in issuing this unprecedented, premature, so-called 'further notice.' It may well be deemed undue interference with the orderly processes of the Court."

Colgate Buying Local Pubaffairs

Philadelphia, May 9. Colgate-Palmolive has started underwriting tv public affairs programming, at least on a local level, with the purchase of "Frontiers of Knowledge" on five Triangle chain stations. "Frontiers" is a program prepared by the U. of Pennsylvania, originating on the Triangle-owned WFIL-TV here.

Besides sponsoring the stanza on WFIL, Colgate is airing it on the Triangle stations in Birmingham, Altoona-Johnstown, Lebanon-Lancaster and Fresno. Skin in is of the half-hour variety and, basically, explores scientific innovation.

Kaycee AFTRA Elects

Kansas City, May 9.

Members of the Kansas City local of the American Federation of Television and Radio Artists, AFL-CIO, recently elected David Andrews, KMBC, as president.

All the Way Home, Indeed

The best news to hit television since a girl-shy butcher named Marty discovered man does not live by sweetbreads alone, is that 1) Fred Coe is back, and 2) NBC's got 'im.

Mr. Coe will be serving as executive producer on one of next season's most important projects—the full-hour dramatizations of eight David O. Selznick screen properties. The whole thing couldn't have happened to a nicer network.

Fred has been away from TV for a while to pick up a few pointers (as well as a Pulitzer Prize, Drama Critics' Award and assorted trophies) in other entertainment spheres. His decision to return home for the one-a-month dramatic specials is a most welcome one.

Not that he has any intention of deserting either the stage or motion pictures (he's currently making the film version of his hit Broadway production, "The Miracle Worker"). But it was as a producer of live TV drama at NBC that Fred really made his mark, and the offer to oversee the live TV productions of the Selznick-owned films seemed to strike a nerve.

The agenda of eight pictures, we should point

out, includes five produced by Selznick himself: "Intermezzo," "Rebecca," "Spellbound," "Portrait of Jenny" and "The Paradine Case." Of the other three, "The Farmer's Daughter" and "The Spiral Staircase" were produced by Dore Schary, and "Notorious" by Alfred Hitchcock.

As everyone living within five neon-light years of Shubert Alley must know by now, it was the Coe-Arthur Cantor stage production of "All the Way Home" that last week won the Pulitzer Prize for the year's outstanding drama. The play had already made off with the New York Drama Critics' Award.

IF WE MAY be permitted to bask in the glow of that triumph for only a moment, we'd like to note that three of the principals involved in putting on that splendid play cut their dramaturgical teeth (they're the ones next to the bicuspid) in NBC television.

Tad Mosel, who adapted the play from James Agee's fine novel, "A Death in the Family," is one of a score of authors (also in the group: Paddy Chayefsky, Horton Foote, Robert Alan Aurthur and J. P. Miller) who scored their earliest TV

successes under producer Coe's guidance at this network.

And Arthur Penn, who directed Mosel's award-winning script, served under Coe as early as 1953 in the NBC summer series, "1st Person." Fred himself came to the network 16 years ago as a production assistant and went on to compile what still stands as the medium's greatest record of achievement in the field of TV drama.

No one is more familiar with that record than NBC's Programs and Talent chief, David Levy, which may explain why Levy has been all smiles (even on Monday mornings) since Coe signed for the fall series.

Mr. Selznick recently said this about the forthcoming shows: "Fred Coe has long demonstrated himself to be a producer of outstanding talent, taste and showmanship. I believe that all those connected with the original versions of these subjects, including Mr. Hitchcock and Mr. Schary, could not have the new live productions in better hands."

AS FOR COE, he admits being intrigued by the possibilities of the venture, for his romance with TV has never really abated. It's a love that hasn't prevented him from taking an occasional, well-publicized poke at some of TV's weaknesses (oh, we have one or two), but he does resent the tiresome picturization of TV as the all-encompassing culprit that crushes creative talent.

"It's too easy to make TV the whipping boy," is his own feeling. "The fact is that creativity does not get automatic approval in any field—whether the area is the theatre, publishing, motion pictures, music or anything else. The off-beat writer, editor or producer has always had rough sledding, but

he's as well represented in television as in any other sphere."

As a man who's had a few disappointments along the way (and who but the play-it-safe hack hasn't?), Fred knows whereof he editorializes.

Sure, his stage productions of "Two for the See Saw" and "The Miracle Worker" came up roses, but there was also a lovely mood-play called "The Trip to Bountiful" which didn't.

IT'S ALSO HANDY to recall that the aforementioned "All the Way Home" had its closing notice posted the very night after its opening. Only persistence and faith kept it going; and even now, says Fred, its chance for commercial success is by no means guaranteed.

Again, the one movie Coe made ("Left-Handed Gun," with Paul Newman) was good enough to win a Grand Prix at Brussels last year, but movie-house owners here were spared the bother of putting on extra help to handle the crowds at the box-office.

"Somehow," says Fred now, in a kidding-on-the-square way, "I have the feeling that if we'd made it in French; distributed it abroad first, and then brought it back here with English titles for showing at the art houses, it might have done fine."

Be that as it may, Fred should have no serious problems with the dramatizations he'll be putting on for us come October. One thing is certain. We at the network will be backing him with everything we've ever learned about staging drama for a living-room audience. And why not? After all, he's the fellow who taught us so much of it in the first place.





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DERBY FEVER

With Cawood Ledford, Jim Walton
Producer: Chuck Hall
60 Mins., Thurs. (4), 9 p.m.
BROWN & WILLIAMSON
WHAS-TV, Louisville

WHAS-TV Sports Department grabbed the opportunity to air a timely special, "Derby Fever," aimed at giving Kentuckiana viewers their closest look yet at historic Churchill Downs and the 87th running of the Kentucky Derby. Annual in the "WHAS Reports" series, this was a behind-the-scenes preview on videotape, with cameras spotted in the barn area of the big racing plant.

Cawood Ledford, WHAS sports director, lost no time interviewing jockeys, trainers, and other personnel directly concerned with the horses who were sent to participate in the "Run for the Roses." First out was Globemaster, and an interview with trainer Tom Kelly. Ledford had some ready questions, "How the owner acquire the colt," his prospects in the Derby, and the like.

Then followed closeup shots of Crozier, Bass Clef, Sherluck, handled by trainer Harold Young, and to be ridden by Eddie Arcaro. Then came Four and Twenty, Vance Longden, trainer, and whose daddy Johnny Longden will be in the saddle in the big race. Other horses brought up close to the camera, where Ledford interviewed the trainers, were Flutbury, and winner Carry Back, with his garrulous trainer and owner Jack Price recounting the background, beginning from the time the horse was foaled; his winning of the Florida Derby; and topped off by an interview with Johnny Sellers, rider of Carryback.

Playback via videotape of stake races, also the Florida Derby, Keeneland at Lexington, and those races won by horses shown, such as The Oaks Prep, April 29; Derby Trial, May 2; Churchill Downs Handicap, May 4, followed up each interview, made for mighty interesting viewing. Another "behind the scenes" shot, and one denied to the general public until it came along, was the drawing for post position. This is held in one of the rooms at Churchill Downs. Names of the entries are drawn from a leather receptacle, and the tenseness and excitement of that important procedure was suspenseful and gripping.

Jim Walton's commercials for the sponsor's product were judiciously spaced, and delivered on location, in the backfield area of the track. Outdoorsy effect seemed to carry an impact not usually caught in studio tapings. Two CBS 30-minute shows were cancelled to make way for "Derby Fever," a plus for the station in the public interest category. *Wied.*

ON OUR OWN

With Dave Moore
Producer: Carl Ruble
Director: Clarence Anderson
Writer: Jim Dooley
30 Mins., Thurs. (4), 9:30 p.m.
TWIN CITY FEDERAL SAVINGS & LOAN

WCCO-TV, Minneapolis (tape)
Most people over 65 aren't ready for the discard heap. They're on the go and, as this WCCO-TV documentary indicated, they're on their own. Show was a probing study of problems of the aged, focusing on the senior citizen program set up by residents of Sibley county, 60 miles southwest of Minneapolis. With 10% of the U.S. population today over 65, subject of the aged is of widespread interest; program was especially timely with May being National Senior Citizens month.

While much of the telecast was devoted to oldersters' leisure time activities and "after 60" hobby shows, attention was also given to health needs and housing problems of senior citizens. All of this was treated seriously and searchingly, but there were a few broad smiles for viewers in performance of a brass band made up of elderly horn tooters and an interview with a lady octogenarian, soon to be released from a hospital and looking forward to playing bingo at home and "watching rassing" on tv.

WCCO newscaster Dave Moore did his usual smooth job of narrating the show. Documentary was a bit draggy in spots with several of the interviews running overtime. But camera work was first-rate, particularly when it concentrated on closeup expressions of the old timers. *Rees.*

BIOGRAPHY OF A ROOKIE

With Mike Wallace, Willie Davis, Kenny Myers, others
Exec. Producer: David Wolper
Producer-Director: Mel Stuart
Writer: Melvin Wald
60 Mins., Mon., May 4, 10 p.m.
SCHAEFER
WNEW-TV, N. Y. (film)

The tireless perfecting of the skills of Los Angeles Dodgers rookie center fielder Willie Davis during his two-year route to the major leagues was depicted in this David Wolper production on Metropolitan Broadcasting's New York outlet WNEW-TV.

Show was an excellent document in every respect, but its most compelling factor was in the candidly acquisitive and perceptive camera work of James Wong Howe, top Hollywood photog who had an assistant director and director of photography credit on the project.

Catching intimate details of the exhaustive prepping for the majors, Howe's lens traced Davis from triple-threat athletic prowess at Roosevelt High in L. A., through his trial and success at Dodger spring training this year at Vero Beach. With the rookie from discovery was Dodger scout Kenny Myers, testing a multitude of training theories that eventually paid off in the starting lineup assignment this year. Along the way, Howe's camera was able to portray the deeply warm friendship that developed between the boy and the man.

Restrained narrative was carried by Mike Wallace with first-person commentary by the principals, and a few dramatic setups involving Dodger teammates and management, all of which were handled nicely within the mood of the show.

There was an added, most likely unconscious, dramatic factor provided by the Dodger spring training sequences. The big business, IBM precision of shaping a club these days was graphically pointed up via the workings of the management, with even a "statistician" on hand to record every mistake during intra-squad games. Has the slickness sapped some of the color out of the game? A viewer wondered what Satchel Paige would have come to under similar circumstances.

Proceedings were nicely underlined with a pleasant jazz score by Elmer Bernstein. WNEW-TV will repeat "Rookie" Sunday (14) at 9 p.m. *BH.*

KIDDING AROUND

With Jack Barry, host; guests
Producer: Barry
Director: Don Horan
30 Mins., Sat., 7 p.m.
OSROW PRODUCTS INC.
WNTA-TV, Newark (tape)

(Gamut Advertising)
Jack Barry, emcee and part owner of NBC-TV's defunct quizzer, "Twenty-One," returned to video Saturday (6) as producer-host of a half-hour interview and variety show with children. Tagged "Kidding Around," it was taped in NTA's studios and preemmed via WNTA-TV, Newark.

After an announcer's borrowed intro, "... and now, here's Jack!" Barry said matter of factly that he was glad to be back. During his two and a half years off the air he was in the artificial flower business and "took an airplane trip" with his two boys.

"Kidding Around," which Jack Barry Productions will syndicate, is strongly reminiscent of the vet emcee's yesteryear "Juvenile Jury." A panel of precocious kids again is on hand and Barry again draws 'em out with questions calculated to produce "cute" answers. Sample queries: "If you could choose where you could go in the world where would you go? Would you change places with Caroline Kennedy?"

Moppets' reactions to two modernist paintings also generated some amusement. Format additionally showcases some youthful talent. For the preem two girls and two boys did a so-so Irish hornpipe while an eight-year-old girl composer played and sang her own tunes.

Throughout it all Barry piled the questions and shepherded his charges with a polish that attested to his years before the cameras. His own slick hosting, however, was scarcely matched by the poor quality of NTA's recording. Sound frequently wavered and the picture often was faulty.

Picking up the tab on this WNTA-TV outing is Osrow Products Inc. on behalf of its "dial-a-matic" car and window washer. Evidently it's felt that this is the type show which will reach potential users of its gadget. On the basis of the initialer, however, "Kidding Around" seems more suitable for a toymaker or breakfast cereal. *GH.*

TV's Bangup Job on Shepard & Shot; Radio Just Like the Good Old Days

THE JOKE AND THE VALLEY
(Hallmark Hall of Fame)
With Dean Stockwell, Thomas Mitchell, Keenan Wynn, Russell Collins, Logan Ramsey, Mildred Tracer, Frank Tweddell, June Prud'homme, Walter Neal, Leora Thatcher
Producer-Director: George Schaefer

Writer: Jerry McNeely
90 Mins., Friday (5), 8:30 p.m.
HALLMARK CARDS
NBC-TV, from N. Y. (color)

(Foots Cone & Belding)
"The Joke and the Valley," one of the prize-winning scripts in a Hallmark-sponsored contest, had an arresting story peg, but fell considerably short of its ambitions. The macabre yarn of a practical joke that backfires into a murder was contrived as a probe into the meaning and practice of justice but logically, it was full of holes and dramatically, it was full of talk. However, a topnotch cast in an excellent production gave some impact to the stanza.

The story concerned the attempt by Dean Stockwell, as a young way-faring stranger, to correct the informal legal machinery in an isolated western community. When he first wanders into the town, he stumbles over a dead man only to find the natives unconcerned over the murder of the local hoodlum. In complicity with the town's leading citizen, Thomas Mitchell, Stockwell confesses to killing Mitchell and then finds himself in a real jam when the sheriff, played by Keenan Wynn, announces that Mitchell is in fact dead.

A quick trial leads to a hanging verdict and Wynn sadistically torments Stockwell right up to the point where the noose is tightened around his neck. Wynn then discloses to the youngster that he was the butt of a counter-practical joke. Mitchell is not really dead at all. Overwhelmed by the cruelty of the joke, Stockwell stabs and kills the sheriff in earnest and ultimately gets hanged through the very logic of a justice which he urged on the townspeople. An unintended irony of the play is (Continued on page 63)

He'll probably turn it down, but wanna bet USN Comdr. Alan B. Shepard Jr. gets offered a movie contract? If anyone in America didn't know who he was before last Friday (5), which seems unlikely in light of two years of press coverage, they sure know who the clean-faced New Englander is today. That's in great measure due to the intensity of the coverage the astronaut received from tv, with an exciting assist from radio. Indeed, the amount of time devoted to the feat of shooting a human being 115 miles into space and to the human being himself may have only been exceeded by the time and attention given the most recent President on tv and radio.

Because Shepard was launched in his Mercury 7 capsule at 10:34 on May 5, many workmen had to listen to him on radio, and the queue-ups around the old fashioned squawk box in the office or plant and the sounds therein were reminiscent of the dead days when half the neighborhood was present to hear the U.S. explode an atom bomb at the Nevada testing grounds or for the reports of the D-Day landings. Shepard, his feat, and that of the National Space Agency were big news—and they were handled accordingly by broadcasters.

With NBC behind the pool cameras at Cape Canaveral—and each of the networks (plus several indie outlets) having its own correspondents on the spot, the manshoot had plenty of electronic coverage. The followups, marred only by the loss of film taken when Shepard was fished out of the brine, were seemingly exhaustive: All three tv networks ran specials that Friday night, first ABC-TV at 7:30, then NBC-TV at 8 (a Gulf-sponsored special) and CBS-TV at 10:30 (as one of the "Eyewitness to History" series).

Using the same basic shots of the countdown, the liftoff, the early stages of flight and, later, his pick up by an aircraft carrier and his return to some literal earth at Grand Bahama Island, all the networks managed, interestingly, to convey a different approach to the news in their Friday night specials. With ABC, it was a personal angle—not that the other two ignored it, but ABC played it big, what with shots of Alan B., his wife, his mother, and father, his townfolk and so on. By editing differently—and, essentially, by exercising a more cosmic approach to the news at hand, NBC got a more forward-thinking study, less of the man than the feat itself. CBS, possibly because it gave itself more time to edit the film footage of the morning's event, got the most organized half-hour of the three tv nets, something, since it was closest to being a complete and literal survey of the Shepard flight that might help future historians. These differences existed only in shades, but exist they did.

Still on the same three programs, it should be noted that Frank McGee, as moderator for NBC-TV, was the superior "player" of the night. He's got the polish and the knowhow. CBS' Walter Cronkite was also fine; and, save for his inability to properly enunciate some of the things he had to enunciate, Bill Shadel served neatly for ABC. He got thoroughly competent assist from a new star in ABC News—science editor Jules Bergman.

Mutual, on Friday also, recapped nicely the United States achievement in space on its program "World Today," which, incidentally, often does exceptional work with regard to up-to-the-minute news stories.

But for all the many feats of radio and tv, the feat and, as important, the character and personality of space man Shepard remained in the foreground. He seems to possess all the characteristics of the finest of individuals—charm, courage, intelligence, wit and modesty, and these he demonstrated twice on Monday (8) with the help of the broadcast media. The first time was during his arrival in Washington, joined by his pretty wife, when he made a slight but direct speech of appreciation at the airport.

All in all, it was a great few days for broadcasting; they had good cameramen, good reporters and a great story. *Art.*

The Best Of The Blurbs

At the luncheon gala for the 1961 American TV Commercials Festival Thursday (4) in the Grand Ballroom of the Roosevelt, N. Y., a quipster remarked that maybe they should be serving tv dinners.

But Madison Ave.'s answer to Cannes (whose Film Festival was coincidental that day) was a big enough event for the hotel's \$7.50 a plate tab, and the 600 industryites attending put the food away between, not during, viewing takes of winning and runner-up blurbs in numerous product, production and special categories. Reeves Sound Studios fed the film and videotape via closed circuit to several set monitors scattered among the luncheon tables.

The plentiful reel of winners and also-rans (selected from more than 1,300 entries by a judging panel of 80 ad men) reflected thorough technical competence while scoring fair creatively.

But in a competition as commercial as commercials, there are mitigating factors in the defense of the selection of the artless, especially with the boundaries of product categories which pit soaps against soaps and beers against beers. It would be easy to come up with a string of exciting gasoline blurbs. It's virtually impossible to dredge up a single tasteful minute in the aspirin mele.

Otherwise, there was significant use of the European theatrical technique of abstract visuals backed by brilliant musical scoring. There was a lot of humor. There was a depressing quantity of voice-over molasses from femme narrators on household product pitches to women. There was some location shooting that had genuine excitement.

To cite a few of the cited, Delco-Remy, via Campbell-Ewald agency with Arco producing, had the standard blurb in the European style,

a two-minute clip using visual impressions backed by plush scoring.

Corvair, via the same agency with American Films, St. Louis, producing, had the best in the automotive category, capturing the compact car in a swerving, leaping test grind on a desert location.

Jax Beer (Doherty, Clifford, Steers & Shenfield and Pelican Films) had the best in beers & wines category and the humor highlight (a special citation for entertainment) with Mike Nichols and Elaine May voicing an animated kangaroo routine.

Duncan Hines division of Procter & Gamble (Gardner agency and Wilding) took the cake mix laurels with an effective early American setting for its Early American Cake Mix (the less effective, however, via the molasses voice-over).

Esso Oil Heat (MacLaren, Toronto, and Elektra, New York) took the consumer service award with a striking animated narrative based on an impressionistic (in the drawing) cat going to bed.

Ban deodorant's bold and imaginative approach (for the category) took the cosmetics & toiletries first (Ogilvy, Benson & Mather, via WCD Productions). Blurb used a Leonard Bernstein score, "West Side Story," behind clips of New York's busses.

Texaco's w. k. "girl on the tricycle" copped the gasoline and lubricants award (Cunningham & Walsh and Craven), but Shamrock Oil & Gas of Amarillo, Texas (McCormick agency, same city, and American Films, St. Louis) was runner-up with "One Drop-Jazz." The regional gas companies have been big on the creative scene ever since Speedway of Detroit gave ace

animator John Hubley some room to work a few years back.

P.G.'s Prell (Benton & Bowles via Transfilm-Caravel) won the hair preparations with a blurb titled "Fur," and it should have won a special citation for sexiest. It did win a special citation for cinematography.

Chun King's elevator sequence (BBDO, Minneapolis, and Stan Freberg Ltd.) topped the packaged foods, but runner-up, "Farmer and Wife," (Doyle, Dane, Bernbach via TV Graphics), was a soft-sell, documentary approach that had the clear distinction of forthright, sans syrup, approach to the housewife audience.

Puss N' Boots cat food division of Quaker Oats (Spitzer, Mills & Bates, Montreal, and Elektra, New York) was runner-up in pet foods, but had the best punchline among the humor-animated selections with the man who was actually a cat in disguise on his way to a masquerade. It was cited as best in the Canadian market.

Standout among technique awards was Lucky Strike (BBDO and Pinfot Productions) for animation design with the cigarette face that smokes itself up.


Special citations went to Barbara Britton as the year's best blurb spokeswoman, and Danny Thomas as best spokesman.

Fest director Wallace Ross, who would like to line up an industry group for future events, will get a good run out of the selections. TV Code Board is showing them this week at the NAB convention in Washington. West Coast winners will be shown in Los Angeles May 23. Advertising Federation of America will screen them May 30 at its Washington conference. June dates are being scheduled for Dallas, Chicago, and other U. S. and Canadian cities are being lined up for later this year.



Television's biggest average audience day and night
More of television's most popular programs than the
Biggest average audiences in any category
More of the Top Ten new programs
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When the television screen lights up the faces of the nation's viewers at the start of each new season the big question facing the network broadcaster is: how will they respond? This is the moment of truth, for the measure of their response is the measure of how effectively the broadcaster has discharged his responsibility to the varied needs and interests of his vast audience. By this measure, one network stands out at season's end. It has provided viewers with the kind of entertainment they like best. And it has done so by presenting programs of the highest quality in the most evenly balanced schedule in all broadcasting.

Its superb comedy and variety have filled the nation's homes with laughter and delight. Its dramas, mysteries, and westerns have captivated millions week in and week out. Its presentations of great music through the New York Philharmonic symphony orchestra have enriched the lives of young and old. Its distinguished public affairs programs have won both the acclaim of critics and the industry's major awards. Through such programs as *The Twentieth Century*, *Eyewitness to History*, *Face the Nation*, *The Great Challenge*, and *CBS Reports*, it has illuminated the forces and personalities that shape our times and foreshadow our future.

CBS TELEVISION NETWORK ©

Audience data: Nationwide Nielsen reports, Oct 1960 - 1 April 1961, AA basis; evening, 6-11 pm; daytime, Monday-Friday, 7 am-6 pm; Advertising expenditures: Leading National Advertisers, 1960.

responsibility


By constantly striving

the finest program

except on radio

1960-61

Starting June 12th at 11:15 pm WBC presents **PM EAST-PM WEST**



PM EAST
originating in
New York City stars
MIKE WALLACE
with Joyce Davidson




PM WEST
originating in
San Francisco
features
Terrence O'Flaherty

PM EAST is 60 minutes of New York City-originated live-tape TV; concentrating on the enduring excitement of PEOPLE (in and out of the studio!); probing everything that is entertaining and absorbing in the nation's biggest city. PM EAST is limited to 4 Commercial Showcases (60-10-60 seconds each).

PM WEST is an additional 30 minutes of live-tape TV, originating in San Francisco; tapping the great entertainment resources of the West from jazz spots to coffee houses; capturing the essence and vitality of a people who enjoy a unique way of life. PM WEST

is limited to 2 Commercial Showcases (60-10-60 seconds each).

PM EAST & WEST are the newest sights in the night. Carried for a full 90 minutes, five nights a week by the WBC-TV stations and others. For full information and special preview screening, contact your TvAR representative.

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Foreign Television Reviews

MAY DAY PARADES FROM THE SOVIET UNION

With Richard Dimbleby
155 Mins., Mon., 7:25 a.m.
BBC-TV, from London

Most important aspect of this marathon outside broadcast was that it happened at all. A fortnight previous, the Gagarin reception in Moscow had been relayed direct by BBC-TV. This was the second result of the liaison struck by Peter Dimmock, head of BBC-TV Outside Broadcasts, with the U.S.S.R., and the pictures came via Finland and the Eurovision link. Twenty-one cameras were deployed to survey the event, and Richard Dimbleby, BBC's star interviewer for the big occasions, was planned over to comment, unseen, from a Red Square vantage-point. He was helped out by Russian Boris Belitsky, who chimed in with background stuff.

The pictures came through strong and clear, except for a two-minute technical hitch early on in the proceedings. In fact, the visual clarity was up to the standard now taken for granted in any European hook-up. Whilst waiting for the parade, the scene in Leningrad and Kiev was covered, and film of Lenin, the war, and other apposite events were fed in.

The parade was impressive, kicking off with a display of military might that drenched Red Square in dust. Immaculately drilled, Red soldiers goose-stepped past, followed by tanks, outsize guns, and rockets. This was the highspot of the show, and the rest was necessarily a lengthy anticlimax, although the sporting clubs made striking patterns and there were such strange moments as children issuing from a space-ship and rushing up to the Soviet bigwigs with flowers.

Shots of said bigwigs came through well and often. Khrushchev was flanked by spaceman Gagarin, and other members of the Red Government, Vera Furtseva, Mikoyan, and Malinovsky, were clearly seen, doing their duty by waving. There was an effusive greeting for an Oriental gentleman, eventually identified as the Chinese Ambassador. As the program wore on, interest flagged. The desultory ambling of the Moscow citizens, bearing lilacs, wasn't exactly exciting, but Dimbleby's superb commentary filled in skillfully.

In addition to the technical triumph, it was a decided click for Dimbleby. He carefully distinguished between description and propaganda, and maintained an aptly-phrased objectivity throughout. Occasionally, he didn't seem sufficiently filled in with data and some of his facts needed amplification. But, given the difficulties of the job and the nicely-balanced approach required, no one could have surpassed him.

One minor lesson of this historic relay was that it was possible to cover a Soviet fest without having it turned into a propaganda exercise. At least, the surface was there for all to see, and viewers could draw their own conclusions.

Otta.

IF THE CROWN FITS . . .

With Robert Morley, Robert Hardy, Richard Caddick, Tracy Reed, David Cole, Tony Symptom, Peter Bull, Erik Chitty, Richard Walter, Tommy Godfrey, A. J. Brown
Writer: Robert Morley
Director: Alan Tarrant
30 Mins., Sat., 9:30 p.m.
Associated TeleVision, from London

This half-hour skein seemed to have a couple of objectives. First, to harness the bulky comic talent of Robert Morley, and then to raise yocks at the expense of Ruritanian goings-on. This initiator didn't exactly hold out much confidence for the future. The script was the work of Morley, with no less than four associates, and it was thus no surprise that he grabbed the best dialog.

Idea revolves around King Rupert of Grabnia (Morley), trying to keep up royal appearances on a small exchequer. A public relations man called Fred (Robert Hardy) came out to investigate the extent of republican mutterings amongst the populace, mistook the king for a commoner and asked him to help out in the poll. This

led to a mildly funny contretemps, and then to an attempt to help Rupert's finances by getting him to lend his name to commercial products for a fee. Upshot was a ball, at which all the invited royalties stayed away and the Princess's friends donned masks to pretend they were the bigwigs. This led to such predictable gags as a real Duke being confronted with the fake one and bristling accordingly, but little more.

In fact, on this showing, the series lacks a sharp point, with wouldbe farce taking the place of wit. Morley himself provided most of the meagre entertainment, but the segment sagged miserably when he wasn't around. Hardy overplayed the histrionics in his bit, and Peter Bull and Erik Chitty merely registered themselves as comic court officials, with presumably more to do later on. Tracy Reed was a charmless Princess, and other support was adequate. Alan Tarrant directed, but couldn't achieve the soufflé touch. Otta.

THE DORA BRYAN SHOW

With Pete Murray, Bryan Coleman, Audrey Noble, Kathleen Boustall, Ernest Hare, Noel Coleman, Rosamund Greenwood, Catherine Lancaster
Writers: James Kelly, Peter Miller
Director: Philip Jones
30 Mins., Sun., 3:50 p.m.
ABC-TV, from Manchester

Dora Bryan, whose dizzy speciality has for long been a highspot of legit revue, stars in this domestic-comedy skein which bears a strong resemblance to every other domestic-comedy skein. She's the scatterbrained wife of a professional man who tries to puzzle out her caprices with a long-suffering look.

In this opener, she thought it timely that she should have a maid, so she imitated the symptoms of anaemia, blackening her eyes, whitening her gums, and showing every sign of not being able to move faster than a snail. This roused some reasonable fun, and was followed by a farcical dinner-party. Dora promised the next-door neighbor that the Italian maid would fix her up a meal for important guests. In the meantime, the maid left, and Dora's husband had invited a couple back for dinner. This resulted in Dora hurrying from house to house with spaghetti and meat-balls, trying to satisfy all comers. This made a fast and hilarious climax to a routine situation.

Miss Bryan worked hard and well. As yet, she lacks the warmth to give the character the human touch; she was frequently and improbably grotesque. But her individual vocal mannerisms helped out, and she should ensue as a steady following for the series as it gets under way. Pete Murray partnered competently, but had enough share of the script to establish anything. Other regulars in the skein, Audrey Noble and Bryan Coleman, were pleasing, and the direction of Philip Jones had zip and pace.

The show's script had more invention in the plotting than in the dialog, but, given the stereotyped format, this initiator pleased without raising the roof. Otta.

THE MAN WHO MADE FIRES

(The Men From Room 13)
With Brian Wilde, Lewis Wilson, Steve Piyas, Hana Pravda, Natalie Kent, Anthony Sagar, Pauline Knight, Kenneth Mackintosh, Pauline Petrie, Peter Collingwood, Endre Muller
Producer: Terence Dudley
Writer: Michael Gilbert
30 Mins., Sat., 7:15 p.m.
BBC-TV, from London

Room 13, according to this skein of two-part thrillers, is the nerve centre of Scotland Yard's undercover network. Says the superintendent in charge of the outfit: "I've got men and women all over London keeping their eyes open. They're regular policemen, but they've never been in uniform. If they have to give evidence—well, that's the end of their usefulness and they come back into the Force. But the best of them have been lying low for years."

As a kick-off, "The Man Who Made Fires" was a bit of a slow-burn. The plot, about a flare-up of

fires that looked more like arson than accident, did not spark easily. Interest brightened, however, when the fire-raiser was revealed as a chunky, little, middle-aged German refugee chemist, living quietly over his back-street shop with his adored small daughter and a worried wife who knew her husband was up to some shady shenanigan, but was not sure what.

There was a stitch of Hitchcock in the weaving of this seemingly prosaic couple's background of dullness with customers chatting over the counter about their ailments and the chemist planning his next fire between sales of corn-plasters and cough-cure.

The two-part technique enabled scripter Michael Gilbert, a lawyer who does most of his thriller-writing while commuting by train between his Kent home and his London office, to give his characters a fuller build-up than is possible in the usual half-hour tv thriller.

As the chemist and his wife, Steve Piyas and Hana Pravda had subtle opportunities for real acting instead of the rubber-stamp characterization which is all this type of tv meller usually allows, and they took them.

There was not much in the way of a standout performance from anybody else, but Endre Muller was suitably chilling as a late-night visitor who tried to persuade the reluctant Piyas to start just one more fire for oldtime's sake and the delight of a grateful client willing to pay well for the privilege of collecting the insurance money.

Sometimes (perhaps deliberately) confusing, Terence Dudley's production carefully built up an atmosphere of mounting menace and the climax of part one—with the chemist killing an intruder in his laboratory—left the required compulsive urge to tune-in next week. Nash.

LOOK

With Peter Scott
Producer: Eileen Molony
30 Mins., Fri., 8:50 p.m.
BBC-TV, from London

This filmed skein, which takes nature as its beat, returned to the schedules with a first-rate visual feast. Emcee, Peter Scott, has chosen highspot extracts from the bird films of Walter Higham, a patient and successful photographer in this field. Material included intimate glimpses of a cuckoo in a pipit's nest, a look-see at a golden eagle settled in the Scottish highlands, and a call on Norfolk bitterns.

But Higham had also filmed in Europe, and the program really took fire with a sequence of storks in Hungary and came to a breathtaking climax with some memorable film of flamingoes in the South-East corner of France.

Peter Scott touched in the little added information that was required, and described the colors that couldn't be seen. He was occasionally inclined towards the corny cliché, but the subject scarcely needed it. In fact, the program must have intrigued those to whom nature is usually a dirty word. Eileen Molony produced fluently. Otta.

ASK ANNE

With Anne Shelton, Max Jaffa, Johnny Dankworth, the Avons, the Foursome, Patrick Feeny
Producer: Bryan Sears
45 Mins., Sun., 9:15 p.m.
BBC-TV, from London

Among the longest-running broadcasting show have been the disk-request programs. They involve the customers, and their choice of tune is usually safe. Although the commercial web has had a throw at canvassing viewers' musical choices, "Ask Anne" is the first sortie by BBC-TV in this direction. Once a certain awkwardness of presentation is smoothed away, it promises well via this showing.

Idea is that a film unit and interviewer, Patrick Feeny go around quizzing men-in-the-street about their jobs and asking for a tune as a pay-off. The film is projected in the studio, and hostess Anne Shelton carries out the request, with help from guests. Feeny corralled an airport girl, a Scottish soldier, a lifeboatman, amongst others, and chatted to them amiably about their jobs. This didn't elicit much, but it es-

tablished a personality. Anne Shelton hosted comfortably, although her linking spiel was clogged with platitudes. She rendered "Never on Sunday," which didn't suit her, and "Try a Little Tenderness," which did. Jazzman Johnny Dankworth wielded his alto in "Africa Waltz," which had little to do with jazz, and Max Jaffa's sweet violin squeezed the molasses out of "Intermezzo." Ordinary close-harmony came from the Avons and the Foursome, and the orchestral backing from Harry Rabinowitz's outfit was okay.

The session made a cozy impression. Throwing the film on to a studio backdrop was a good idea, and a whiter background might give better definition. The pace was languid, and it might give the show a lift to include the odd "name" in the interviews, for soldiers and airport girls, however worthy, don't exactly stimulate. Bryan Sears produced unobtrusively, and the parlor personality of Miss Shelton seemed fine for this sort of thing. Otta.

MODERN JAZZ AT THE BLUE NOTE

With J. J. Johnson, Kenny Clarke, Lou Bennett, Jimmy Gourley, Eddie Varian's Jazz Preachers (5)

Producer: J. C. Avery
Director: Raymond Mouly
30 Mins., Sat. 11:15 p.m.
Radiodiffusion - Television Française from Paris

The one channel, state-subsidized, video setup here has only recently begun opening up to jazz. This segment was aired from the Blue Note nitery run by Yank Ben Benjamin, which snares visiting Jazzsters and features local purveyors of the hot licks. In terlude was mainly effective with J. J. Johnson's feeling jazz interludes. The French group of Eddie Varian was mainly derivative and only passable.

Johnson got good backing from Lou Bennett's jazz organ, Jimmy Gourley's guitar and Kenny Clarke on drums. Raymond Mouly was an okay emcee and some of the camerawork effectively underlined the jazz moods. Mosk.

Foreign TV Followup

The Variety Show

Chief viewer-bait of this sample of "The Variety Show" from Granada TV (3) was the appearance of Dennis Day, acolyte of Jack Benny in his U. S. tv show. On his own, Day was a pretty lightweight performer. He opened up with a spiritual, "Sinner Man," delivered with gusto but requiring pipes with more punch. Then he dipped into the gag-book and didn't find many novelties. His manner was disarming, but the material sagged.

He climaxed the act with take-offs of tv commercials from such places as Cuba and Tokyo. These involved much changing of hats, which tended to remove the attention from the dialog. It was certainly a mistake to guy Castro, not only because the mimicry displayed a plentiful lack of wit, but also because the witchdoctor view of the Cuban boss isn't as widespread in these parts as in the States. In fact, Day made only moderate impact, and the yocks were more sympathetic than felt.

Another American import, this one on a return visit, was Ruth Olay, a suave nightingale who lingered effectively over "My Man" and then belted surprisingly into an up-tempo. She made up for lack of bite in the voice by pleasing phrasing and slick presentation. Les Aston, from France, headed the show in the right direction with some ingenious acrobatics. Highspot was one standing on the other's bare head by jumping there from the pit of his back. They tried it twice, and achieved it once. The pickpocket act of Vic Perry, aided by a couple of volunteers from the studio audience and a fast line of patter, clicked solidly; his dextrous removal of suspen-

ders, wallets, spectacles, and ties made a fine visual. Three local thrushes, the Hon-eyes, just about passed with a so-so singing act. Likely lookers, their vocal blend was agreeable, but the finger-snapping and stepping that went with it were oldhat.

Crazy comedy from the Novelites ushered the show out. If they'd taken more trouble to anglicize their act—Edgar Bergen means even less than Drew Pearson over here—they'd have scored more freely. As it was, their inconsequential line raised a fair quota of laughs, and, if one gaff thudded, there was always another following close behind.

Emcee Billy Raymond hosted amiably, helped by the homely Scots accent. Peter Knight's band provided able backing, and the show was fluently directed by Mark Stuart, who might have shown a little more of the spirit of adventure. Otta.

Panorama

On the evening of their relay of Moscow's May Day Parade, BBC-TV's outstanding commentary program, "Panorama," presented a pre-filmed and uncensored report from the Red capital. It was launched by anchorman Richard Dimbleby introducing an abbreviated version of the morning's parade, and was followed by film taken by the unit earlier.

It made a stimulating roundup of life in the capital. Dimbleby took cameras on a sightseeing tour of the Kremlin, with its display of Czarist treasures, mementos of Ivan the Terrible, Peter the Great, and other notables. Robin Day quizzed a clutch of students at Moscow University, and was somewhat too ferocious to get results. For example, it was only to be expected that probes about the banning of "Dr. Zhivago" wouldn't get him very far, for presumably even students know how far they can go. He discovered, unexpectedly, that the Communist Daily Worker was considered the most reliable British newsheet, but, unexpectedly, that such British authors as Iris Murdoch were widely studied. There was a moment of sympathy for a youngster ploughing through Walter Scott for his thesis.

Ludovic Kennedy took up the questioning with a British girl being trained for the ballet at the Bolshoi. She claimed that Russian male dancers were more manly—"British ones are like women"—but intended to return to London for her professional career.

Kennedy also summed up Russian architecture as "depressing," and there was a surprising interlude of a British girl delivering rock 'n' roll to a rapt Red crowd. Within its compass, this was a fair picture of the more obvious aspects of Russian life, drawing attention to the high cost of living, but leaving the low cost of dying unexplored. Next time, the "Panorama" team might be advised to ignore the tourist attractions, and delve more amongst the people. If there is a next time. Otta.

WBAL Lawyers

Continued from page 27

that panel show fell short of contempt but asked that Association consider disciplinary action.

He also asked that committee of judges and lawyers be named to consider whether adoption of legislation on rule of court is necessary. "It seems beyond question that such a broadcast is against the public interest and should not be repeated or imitated," the Judge wrote.

Show in question was shown a few hours after Judge Thomsen denied motion for new trial for Rees and only 12 hours he was scheduled to sentence the accused. Sentencing was then postponed after attorney for Rees asked that it be deferred until he had time to see script of show. Judge Thomsen later overruled new motion for retrial saying that he was not influenced in sentencing by the program and Rees was given life.

FBI also entered the picture to question jurors who appeared on the program but they took no more action than this.



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ABC RADIO 4 BUILDING IS OUR BUSINESS

BUILDING PROGRAMS: In October, 1960, ABC Radio made a major program change — introduced "Flair" in the afternoon — gave "The Breakfast Club" a modern sound and put more freshness and vitality into its News programs.

BUILDING LOCAL RATINGS: Immediate results showed in big and small markets alike with improved ratings — KMBC, Kansas City — share increase from 23.3% to 37.5%; WWIN, Baltimore — 12 times the audience versus last year; KALB, Alexandria — led all rival stations 3 to 1 in all time periods; WNDU, South Bend — "Flair": Share 46.3% — double the preceding program and 120% higher than the next highest station — WMNI, Columbus — increased share from 12.0% to 26.0% with Flair, and increased share from 6.0% to 15.0% in Breakfast Club.

BUILDING NATIONAL RATINGS: As the new programming caught on in market after market, the national Nielsen showed ABC Radio up in all program categories (Nielsen, February 1, vs. January 2). "Breakfast Club" +13%, "Flair" +40%, Weekend News +30%, Weekday News, +53%.

BUILDING SALES: The end result — the one that means most to stations and advertisers — SALES FOR THE FIRST QUARTER — Breakfast Club up 11.2%; Weekday News up 11.0% Five Star Final (6:30-7:15 pm) up 23.3%.

BUILD WITH THE NETWORK THAT IS BUILDING TOWARD THE MAGIC MARKET OF THE 60's—ABC RADIO.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

HOUSTON

STATIONS: KPRC, KHOU, KTRK. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|----------------------------------|------|----------|-------------------------|-------------------------------|------|----------|-----------------|------------------------|------|----------|
| RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Real McCoys (Thurs. 7:30-8:00) | KTRK | 43 | 1. | Look-Up (Thurs. 9:30) | KTRK | 23 | 58 | Life: Backus | KPRC | 13 |
| 2. | My Three Sons (Thurs. 8:00-8:30) | KTRK | 42 | 2. | Mr. Ed (Fri. 7:00) | KPRC | 16 | 28 | Rawhide | KHOU | 30 |
| 3. | Wagon Train (Wed. 6:30-7:30) | KPRC | 41 | 2. | Whirlybirds (Mon.-Fri. 6:00) | KHOU | 16 | 36 | News-Conway | KTRK | 16 |
| 4. | Untouchables (Thurs. 8:30-9:30) | KTRK | 39 | 3. | Blue Angels (Sat. 6:00) | KPRC | 15 | 43 | Wea. Sports; Comment. | KTRK | 13 |
| 5. | Gunsmoke (Sat. 9:00-9:30) | KHOU | 36 | 3. | Manhunt (Tues. 9:30) | KTRK | 15 | 25 | Death Valley Days | KHOU | 13 |
| 5. | Surfside 6 (Mon. 7:30-8:30) | KTRK | 36 | 3. | Sea Hunt (Fri. 10:00) | KPRC | 15 | 33 | Garry Moore | KHOU | 25 |
| 6. | Bonanza (Sat. 6:30-7:30) | KPRC | 35 | 4. | Death Valley Days (Sat. 6:00) | KHOU | 13 | 37 | Wrestling | KTRK | 21 |
| 6. | Hawaiian Eye (Wed. 8:00-9:00) | KTRK | 35 | 5. | Popeye (Sat. 9:30) | KTRK | 11 | 52 | Blue Angels | KPRC | 15 |
| 7. | Flinstones (Fri. 7:30-8:00) | KTRK | 34 | 5. | Dangerous Robin (Sat. 9:30) | KPRC | 10 | 20 | King Leonardo | KPRC | 6 |
| 7. | 77 Sunset Strip (Fri. 8:00-9:00) | KTRK | 34 | 7. | Divorce Court (Sat. 5:00) | KPRC | 9 | 35 | Coronado 9; Show Month | KHOU | 25 |
| | | | | 7. | Miami Undercover (Wed. 9:30) | KPRC | 9 | 17 | All Star Golf | KTRK | 9 |
| | | | | 7. | Roy Rogers (Sat. 10:30) | KHOU | 9 | 39 | Naked City | KTRK | 31 |
| | | | | | | | | | Kirikville | KTRK | 8 |

PORTLAND

STATIONS: KOIN, KGW, KPTV. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| | | | | | | | | |
|-------------------------------------|------|----|--------------------------------------|------|----|--------------------|------|----|
| 1. Lawrence Welk (Sat. 9:00-10:00) | KPTV | 36 | 1. You Asked For It (Sun. 6:00) | KPTV | 35 | 61. News Profile | KGW | 18 |
| 1. Real McCoys (Thurs. 8:30-9:00) | KPTV | 36 | 2. Sea Hunt (Tues. 7:00) | KGW | 29 | 48. Interpol | KOIN | 15 |
| 2. Candid Camera (Sun. 10:00-10:30) | KOIN | 35 | 3. Huckleberry Hound (Thurs. 6:30) | KGW | 27 | Expedition | KPTV | 15 |
| 2. Walt Disney (Sun. 6:30-7:30) | KPTV | 35 | 3. Yogi Bear (Tues. 6:30) | KGW | 27 | 50. New Horizons | KOIN | 16 |
| 3. Flinstones (Fri. 8:30-9:00) | KPTV | 34 | 4. Quick Draw McGraw (Mon. 6:30) | KGW | 25 | 51. Californians | KOIN | 13 |
| 3. My Three Sons (Thurs. 9:00-9:30) | KPTV | 34 | 5. Mr. Ed (Thurs. 7:00) | KPTV | 24 | 51. News | KPTV | 12 |
| 4. Jack Benny (Sun. 9:30-10:00) | KOIN | 33 | 5. Highway Patrol (Wed. 6:30) | KOIN | 22 | 44. Manhunt | KGW | 19 |
| 4. Perry Mason (Sat. 7:30-8:30) | KOIN | 33 | 7. Assignment Underwater (Fri. 6:30) | KOIN | 21 | 49. Ivanhoe | KGW | 12 |
| 4. Rawhide (Fri. 7:30-8:30) | KOIN | 33 | 8. Blue Angels (Fri. 7:00) | KGW | 19 | 43. Tracers | KGW | 17 |
| 4. Wagon Train (Wed. 7:30-8:30) | KGW | 33 | 8. Manhunt (Thurs. 7:00) | KGW | 19 | 42. Award Theatre | KOIN | 13 |
| | | | 8. Tightrope (Wed. 7:00) | KOIN | 19 | 35. Mr. Ed | KPTV | 24 |
| | | | 8. Two Faces West (Mon. 7:00) | KGW | 19 | 36. Success Story | KGW | 25 |
| | | | | | | 40. Silent Service | KPTV | 16 |

DAYTON

STATIONS: WLWD, WHIO. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| | | | | | | | | |
|---|------|----|--|------|----|-----------------------------|------|----|
| 1. Checkmate (Sat. 8:30-9:30) | WHIO | 45 | 1. Sea Hunt (Fri. 7:00) | WLWD | 34 | 77. WHIO Reports | WHIO | 4 |
| 1. Wagon Train (Wed. 7:30-8:30) | WLWD | 45 | 2. Death Valley Days (Mon. 7:00) | WLWD | 28 | Reports: Ohio Story | WHIO | 3 |
| 2. Rifleman (Tues. 8:00-8:30) | WLWD | 43 | 3. Coronado 9 (Tues. 7:30) | WHIO | 24 | 56. U.S. Marshal; Third Man | WHIO | 17 |
| 3. Perry Mason (Sat. 7:30-8:30) | WHIO | 41 | 3. Tombstone Territory (Thurs. 7:00) | WLWD | 24 | 40. Bugs Bunny | WLWD | 29 |
| 3. Candid Camera (Sun. 10:00-10:30) | WHIO | 40 | 4. Interpol (Wed. 7:00) | WLWD | 22 | 48. Assignment Underwater | WHIO | 21 |
| 5. Have Gun, Will Travel (Sat. 9:30-10) | WHIO | 39 | 5. Assignment Underwater (Thurs. 7:00) | WHIO | 21 | 47. Best of Post | WHIO | 19 |
| 5. Gunsmoke (Sat. 10:00-10:30) | WHIO | 39 | 5. Mounted Police (Tues. 7:00) | WHIO | 19 | 42. Tombstone Territory | WLWD | 28 |
| 5. 77 Sunset Strip (Fri. 9:00-10:00) | WLWD | 39 | 6. Best of Post (Wed. 7:00) | WHIO | 19 | 40. Interpol | WLWD | 22 |
| 6. Perry Como (Wed. 9:00-10:00) | WLWD | 38 | 7. Dangerous Robin (Thurs. 10:00) | WHIO | 18 | 33. Life: Groucho | WLWD | 22 |
| 6. Red Skelton (Tues. 9:30-10:00) | WHIO | 38 | 8. Mr. Ed (Mon. 6:00) | WLWD | 16 | 43. Sohio Reports: Sports | WHIO | 13 |

BUFFALO

STATIONS: WGN, WBEN, WKBW. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| | | | | | | | | |
|--------------------------------------|------|----|------------------------------------|------|----|------------------------|------|----|
| 1. Candid Camera (Sun. 10:00-10:30) | WBEN | 47 | 1. Mr. Ed (Mon. 7:00) | WGR | 19 | Headlines: Valley Days | WBEN | 13 |
| 2. Gunsmoke (Sat. 10:00-10:30) | WBEN | 44 | 2. Casey Jones (Sat. 9:30) | WGR | 18 | Edwards: Valley Days | WBEN | 13 |
| 3. Garry Moore (Tues. 10:00-11:00) | WBEN | 42 | 3. Divorce Court (Sun. 6:00) | WGR | 17 | Museum of Science | WBEN | 5 |
| 4. Flinstones (Fri. 8:30-9:00) | WKBW | 39 | 4. Tightrope (Sat. 10:30) | WGR | 16 | Komey Corner | WKBW | 5 |
| 5. Untouchables (Thurs. 9:30-10:30) | WKBW | 38 | 5. Highway Patrol (Mon.-Fri. 6:00) | WGR | 15 | I Love Lucy: Budget | WBEN | 19 |
| 6. What's My Line (Sun. 10:30-11:00) | WBEN | 37 | (Sat. 6:30) | WGR | 15 | Walt Disney | WKBW | 15 |
| 7. Jack Benny (Sun. 9:30-10:00) | WBEN | 36 | 5. Lock-Up (Sun. 10:30) | WGR | 14 | Angels: Show Month | WBEN | 27 |
| 8. Danny Thomas (Mon. 9:00-9:30) | WBEN | 35 | 6. Jim Backus (Tues. 7:00) | WGR | 14 | Early Show | WKBW | 16 |
| 8. Ed Sullivan (Sun. 8:00-9:00) | WBEN | 35 | | | | What's My Line | WBEN | 37 |
| 8. My Three Sons (Thurs. 9:00-9:30) | WKBW | 35 | 6. Mounted Police (Wed. 7:00) | WGR | 14 | Headlines: Burns-Allen | WBEN | 13 |
| | | | 7. Brothers Brannigan (Fri. 7:00) | WGR | 12 | Edwards: Topper | WBEN | 13 |
| | | | 7. Manhunt (Mon. 10:30) | WGR | 12 | Headlines: Father | WBEN | 19 |
| | | | 7. Shotgun Slade (Thurs. 7:00) | WGR | 12 | Edwards: Father | WBEN | 18 |
| | | | | | | June Allyson | WBEN | 26 |
| | | | 7. Popeye (Sat. 8:00) | WBEN | 12 | Early Show | WKBW | 13 |
| | | | (Sun. 9:00) | | | Edwards: Burns-Allen | WBEN | 14 |
| | | | | | | Popeye | WKBW | 10 |
| | | | | | | Church Invitation | WGR | 1 |
| | | | | | | Christopher | WKBW | 1 |
| | | | | | | Chamber Talks | WGR | 1 |
| | | | | | | Church In The Home | WKBW | 1 |
| | | | | | | DBT: Chamber | WGR | 1 |
| | | | | | | Rpt.: B'old | WGR | 1 |
| | | | | | | Faith of Israel | WGR | 1 |

DES MOINES

STATIONS: KRNT, WHO, WOI. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| | | | | | | | | |
|---------------------------------------|------|----|------------------------------------|------|----|----------------------------|------|----|
| 1. Garry Moore (Tues. 9:00-10:00) | KRNT | 51 | 1. Huckleberry Hound (Thurs. 6:00) | WOI | 23 | 34. Weather; News | WHO | 19 |
| 2. What's My Line (Sun. 9:30-10:00) | KRNT | 47 | 2. Quick Draw McGraw (Mon. 6:00) | WOI | 17 | News-On Camera | KRNT | 19 |
| 3. Andy Griffith (Mon. 8:30-9:00) | KRNT | 47 | | | | Huntley-Brinkley | WHO | 19 |
| 3. Candid Camera (Sun. 9:00-9:30) | KRNT | 43 | 3. Roy Rogers (Sat. 10:30) | KRNT | 16 | News-On Camera | KRNT | 13 |
| 4. Red Skelton (Tues. 8:30-9:00) | KRNT | 41 | 4. Grand Jury (Fri. 8:30) | NTA | 15 | Huntley-Brinkley | WHO | 17 |
| 5. Hennessey (Mon. 9:00-9:30) | KRNT | 39 | 5. Mr. Ed (Tues. 6:30) | WOI | 14 | Lone Ranger | WHO | 6 |
| 6. Jack Benny (Sun. 8:30-9:00) | KRNT | 38 | 5. Sgt. Preston (Sat. 11:30) | KRNT | 14 | Tel. Hrs. Mitch. | WHO | 24 |
| 7. Danny Thomas (Mon. 8:00-8:30) | KRNT | 37 | | | | Laramie | WHO | 22 |
| 7. Rawhide (Fri. 6:30-7:30) | KRNT | 37 | 6. Coronado 9 (Mon. 9:30) | WHO | 13 | Soupy Sales | WOI | 2 |
| 8. Dennis The Menace (Sun. 6:30-7:00) | KRNT | 36 | 6. Manhunt (Wed. 9:30) | WHO | 13 | Detectives Diary | WHO | 2 |
| 8. Gunsmoke (Sat. 9:00-9:30) | KRNT | 36 | 6. Popeye (Sat. 8:30) | WHO | 13 | June Allyson | KRNT | 31 |
| 8. Perry Mason (Sat. 6:30-7:30) | KRNT | 36 | 6. Sea Hunt (Fri. 6:00) | WOI | 13 | Steel Hrs.: Circle Theatre | KRNT | 26 |
| 8. Ed Sullivan (Sun. 7:00-8:00) | KRNT | 36 | | | | Felt: Cartoon | KRNT | 7 |
| | | | | | | News-On Camera | KRNT | 22 |
| | | | | | | Huntley-Brinkley | WHO | 20 |



women love to be wooed in the

Moral: A dollar invested in day-time TV reaches more women more often than the same dollar spent at night!

Time was when the advertiser interested in talking to women stood by this hard and fast rule: Daytime for frequency; Nighttime for reach. Things have changed. A recent research study shows Daytime leading Nighttime in reach at every level of frequency. NBC had Nielsen compare a typical night-time buy—an alternate half-hour—and an NBC day-time schedule of approximately the same cost. Result? Over a four-



week period, the evening show reached 18,100,000 different homes. The NBC day-time schedule reached 22,100,000 different homes; 4,000,000 more homes for Daytime! What's more, the average day-time home received almost twice the number of commercial messages, yielding 477 more homes per dollar. Whether it's a matter of four weeks or eight weeks, homes reached once or a dozen times . . . day-time dollars reach more homes.* So, if you've got women on your mind, consider the advantages of **NBC Television Network—first in the Daytime!**

*Nielsen Audience & Cost Data, March-April 1960. Estimated Time and Published Talent Costs.



lor) • 2:00 Jan Murray Show (color) • 2:30 Loretta Young Theatre • 8:00 Young Dr. Malone • 8:30 From These Roots • 4:00 Make Room For Daddy • 4:30 Here's Hollywood



BMI *Salutes* *these* **APRIL AWARD WINNERS**

Over the years BMI has been proud of the honors awarded to the composers affiliated with it and to the music, the performing rights of which it licenses... among the honors awarded to music and men during the month of April, these were outstanding...

1961 PULITZER PRIZE

Walter Piston

Previous Pulitzer Prize winner in 1948

for "**SYMPHONY No. 7**"

**ACADEMY OF MOTION PICTURE
ARTS AND SCIENCES "OSCAR"**

"NEVER ON SUNDAY"

by

Manos Hadjidakis

Best Song of 1960 as performed in the motion picture
"Never On Sunday"

And congratulations also to these BMI affiliated writers who were honored by NARAS (National Academy of Recording Arts and Sciences) for their recording achievements:

Ray Charles Miles Davis Gil Evans

Bob Newhart Marty Robbins

**THE GOLD MEDAL FOR MUSIC
OF THE NATIONAL INSTITUTE
OF ARTS AND LETTERS**

(Presented once every five years)

Roger Sessions

**1961 GRANTS
OF THE NATIONAL INSTITUTE
OF ARTS AND LETTERS**

Halsey Stevens

Lester Trimble

Yehudi Wyner

**NEW YORK MUSIC CRITICS CIRCLE
CHAMBER MUSIC AWARD**

Elliott Carter

BROADCAST MUSIC • INC.

589 FIFTH AVENUE • NEW YORK 17, NEW YORK

SERVING MUSIC SINCE 1940

BMI

*



TV-Radio Production Centres

IN NEW YORK . . .

Metropolitan Broadcasting prexy John Kluge hosts a two-day meeting of all the company's radio and tv station managers in N.Y. Thursday and Friday (11-12) . . . **Richard Burton** and **Edward Mulhare** appear on "American Musical Theatre" Sunday 141 in the second of the two-parter on **Alan Jay Lerner** . . . CBS-TV prexy **Jim Aubrey** serving as a member of the dinner committee of the Eleanor Roosevelt Cancer Foundation "Salute to Gen. Omar N. Bradley" dinner at the Waldorf May 30 . . . **Allen Gray**, host of the Housewives Protective League, appeared at the World Trade Fair at the Coliseum and taped his WCBs show of yesterday (Tues.) there . . . **Martha Greenhouse** and **Bob Dryden** set for the cast of tonight's (Wed.) "Armstrong Circle Theatre" . . . **Fred Robbins** featuring **Charlton Heston**, **Julie Newmar**, **Mike Nichols** & **Elaine May**, **Ina Balin** and **Danny Thomas** on syndicated "Assignment Hollywood" this week . . . **Don Morrow**, host of "Camouflage," back from Tucson . . . **Carol Channing** to the Coast last week for her appearance on the **Dinah Shore** show Sunday (14), then returns to N.Y. to begin rehearsing the touring company of her "Show Girl" . . . WNBC newscaster **Bob Wilson** off on three-week respite . . . **Ed DeGray**, former ABC Radio topper, is acting as a management consultant for Broadcast Editorial Reports and for Telventure a new outfit for making films here and in Denmark through his new consultancy group, DeGray & Associates . . . ABC News producer **Bill Weston** back from six weeks in Chile where he produced one of the upcoming **Bell & Howell** specials . . . In another direction for ABC News is **John Seall**, already in Oslo for the NATO foreign ministers meeting . . . Births in tv: **Ted Nathanson**, director of NBC-TV's "Concentration" day and night satires, father of baby girl, **Carla**; ditto **Gill Scharoun** of WABC-TV sales with third daughter, **Robert Goulet** into Ed Sullivan's 13th annual CBS-TV cast June 18 . . . **Ralph Vinola**, supervisor of ABC-TV print operations, splicing Saturday 151 to **Mario Mao** in Richmond Hill, Queens . . . WABC news director **Ed Silverman** is moving to the network side at ABC, so that the station will be naming a new local boss soon . . . Comedian **Paul Lynde** will make his third guesting appearance on tonight's (Wed.) "Perry Como Show." **Lynde** currently is in Broadway: "Bye Bye Birdie" . . . WOR Radio slated to launch a new series titled, "Dollars and Sense," with format based on the independent's personalities-and-talk format . . . WOR's two new salesmen are **Lionel Furst**, formerly with WNTA, and **Lue Stearns**, formerly head of the Murak franchise in New York.

DeLacy Thorne, with the web since 1941, has been named assistant to the manager of orchestras broadcasting at CBS Radio, succeeding **Donald Eddy**, who becomes an associate director in the network's operations department . . . **Leo Trachtenberg** Productions will videotape for national syndication a celeb party at the Overseas Press Club May 24 to introduce a milder "sociable martini" . . . **Joe Franklin's** "Memory Lane" (WABC-TV) will guest **Ed Mulhare** of "The Devil's Advocate" cast Thursday (11) . . . Public Relations and the Media" will be discussed by a panel of newsmen and women at the second annual luncheon symposium sponsored by Wagner International Photos Thursday (18) at the Biltmore. **Mike Wallace** will moderate with participants including **Bob Considine** of Hearst, **Headline Service**; **Mirror** city editor **Edward Markel**; **Pete Martin** of the Saturday Evening Post; **John Osenenko**, veepee and exec editor of the Bell Syndicate; **Marie Torre**, tv columnist of the Herald Tribune; **Doris Willens**, advertising columnist of the Journal-American; and **Earl Wilson** of the Post syndicate . . . Aviation Space Writers Assn. has awarded **Martin Caidin**, WNEW Radio's aerospace correspondent, the James J. Streib Memorial Trophy as the nation's outstanding author in the aviation field for his "Thunderbirds" . . . **Henriette K. Harrison** is in St. Louis producing shows for the YMCA's National Council Meeting and centennial observance . . . **Stephen Dietz**, **Kenyon** & **Eckhardt** group veepee, will take part in the Washington Conference on Government-Business Relations in Marketing, June 9 and 10 at American University . . . CBS Radio web execs **Ben Lochridge**, **Tom Tove** and **Leon Luxenberg** in Cincinnati today (Wed.) to deliver the web's presentation, "Expansion for the Sixties" . . . WPIX series, "American Anthology," will present Friday (12) scenes from a trio of tv drama award winners, **Rod Serling's** "Requiem for a Heavyweight," **Reginald Rose's** "Thunder on Sycamore St.," and **Paddy Chayefsky's** "The Big Deal." **Lonnie Chapman** and **Selma Halpern** will do the thesinging with **Marie Torre** as guest. Following week, May 19, producer **Jerry Silverstein** guests Pulitzer Prize winner **Tad Mosel**.

IN HOLLYWOOD . . .

Now that his "This Is Your Life" is off schedule at NBC-TV next season, **Ralph Edwards** expects to be back in '62 with a filmed series in which he will be host-narrator. He and **Hal Hudson** have several ideas in the hopper, which MCA will broadcast to the trade. If he doesn't make it next season, it would be the first time in 30 years that he hasn't been seen or heard on a radio or tv network . . . **John Guedal** beaming because the last Nielsen gave **Groucho Marx** a higher rating than the competing "Untouchables." When NBC'll let its option pass on the new **Groucho** show, **Guedal** remarked, "So we'll take it elsewhere" . . . **Air Force Col. Barney Oldfield** wrapped up his own "package" on "This Is Your Life" by booking an Air Force nurse on Mother's Day during Armed Forces Week . . . New radio station below the border went on a straight 24-hour news schedule. Its 50 kw signal comes booming into southern California . . . "It Could Be You" may be it again on the night watch as summer fillin the late slot when "Peter Loves Mary" drops out . . . **Mort Sidley** moved from KLAC to KJLH as sales manager . . . **Low Wellen** checked out of the Thompson agency where he once headed up motion picture ad department . . . **Raphael Elkes** left William Morris to join up in **Berle Adams' MCA** international tv division . . . Old timers are getting into the tv act. **Fifi D'Orsey**, **Ernest Truex** and **Otto Kruger** will be showing up on your tube . . . TV Academy's **Thomas Freebairn-Smith** was warned by his Scoot father not to be suspicious. He said it more picturesquely: "Don't look under the table for fish hooks."

IN CHICAGO . . .

The pickin's are good here for a firstclass newscaster. WBBK is shopping for one for a proposed post-midnight news strip, and WNBQ still hasn't filled its fourth spot . . . **Frank Mangan**, manager of NBC Spot Sales here, transferred to WRCV-TV, Philly, as sales manager. He's replaced by **Dick Bergh**, who comes from the web's eastern division . . . **Bruce Roberts** upped to WBBM-TV sports director . . . **William H. Oberholzer** of Leo Burnett agency copped "timebuyer of the year" award from the local chapter of Station Reps Assn. . . WLS sent out birthday cakes, trimmed with a graph showing its rise from seventh to second place, on its first annl under full ABC ownership . . . WBBM's "Price of Justice" documentary series and "Len O'Connor Comments" on WNBQ-WMAQ both were cited by John Howard Assn. for their understanding of penal problems . . . **Hugh Hill** signed an exclusive contract with WBBM-TV News, meaning he'll no longer do WBBM Radio assignments . . . **Don Cronberg** shifted from WNBQ to WGN-TV sales, with **Fred Bauman** moving over from the NBC-TV force to replace him . . . **Jim & Bud Stewart** have clocked their fourth annl with "Here's Geraldine" on WBBK . . . ABC newscaster **Paul Harvey** getting

(Continued on page 70)

Lever Bros. Ltd. Chief To Canada Advertisers: 'Your Product Is Boring'

Toronto, May 9.
"Your product is dull, boring, unimaginative, uninspiring and languid," Lever Bros. Ltd. president **John C. Lockwood** told Canadian Ass. of Advertisers' 48th annual meeting here last week. Most advertisers, he said, pay too much attention to the program and not enough to the commercial — "the biggest hidden cost in marketing today is probably ineffective advertising."

Newspapers, Lockwood added, tend to forget their primary function is news: "the advertising-editorial ratio of some newspapers today appears to be altering to the point where they resemble advertising catalogs."

After 25 years' acceptance, reaction has set in against advertising, said Rev. C. P. Crawley, dean of graduate studies at Assumption U., Windsor, Ont. He advised seeking "universal symbols" like Churchill's "V for Victory."

With the Station Reps

Reps on radio at NAB's Washington convention:

Undercutting the local rate has lost for radio its most ardent advocates, the ad agency account executives, **Adam Young**, prexy of **Adam Young, Inc.**, charged today 101 in a talk scheduled for the convention's Radio Assembly.

In so doing, he declared, the air medium has kicked out the window between \$25,000,000 and \$50,000,000 in annual business.

"If you've been wondering who were our best salesmen that we've betrayed, I'll tell you right now," **Young** said. "They are the advertising agency account executives who believe in the selling power of radio and for years have urged their clients to use the medium. You may ask, 'How did we destroy them as salesmen for radio?' Merely by double-crossing their time after time after time."

He said the all too common station practice of selling time cheaper to clients reps than to legitimate agency buyers who must pay rate card have undermined agencies in the eyes of the advertiser and caused account executives to shy away from the medium.

He also attacked stations which sell to competing companies on different rate cards—"All beer business, for example, must be sold on the same card, regardless of source of placement."

Young called for a "high, self-imposed standard of ethics" and urged stations to adhere to the NAB code and have an "abiding respect for your own rate card."

Rep **Robert E. Eastman**, head of his own firm, introduced a new spot radio study for conventioners directly relating the nation's economic status with the air medium.

Study outlines the sales potential provided by the 60% anticipated increase in national output and increase of more than 45,000,000 consumers and 12,500,000 new households in the current decade. Study points out advantages of spot in catching the booming market, and "modern classics" of effective use of the medium, including Northwest Orient Airlines, Mueller's Macaroni, Chun King Chow Mein, Cream of Wheat and others.

Briefs: **Katz** signing of **Rines** combo, WLBZ-TV, Bangor, and WCHS-TV, Portland, Me., confirmed. **Reppery** opens a Boston office . . . **John Palmer** is new western new biz development manager of Broadcast Time Sales. He was owner of O'Connell-Palmer rep firm of Los Angeles and San Francisco, which merged with **John E. Pearson Co.** in '58.

WPIX Soccer Sponsor

WPIX, N. Y., for the second year in a row, will carry a series of telecasts on "International Pro Soccer," starting Saturday 20 at 9 p.m. Again **F. & M. Schaefer** Brewing will sponsor the series.

Returning to the mike will be sportscaster **Win Elliot**. Telecasts will originate from the Polo Grounds on various Saturdays and Sundays, starting at 9 p.m.

Freberg's Crusade Vs. Rosser Reeves: 'Like Ingmar Bergman & Al Zugsmith' —On Other Madison Ave. Fronts

By BILL GREELEY

Comedian **Stan Freberg** of Los Angeles has been in New York to plug a new record, a new book, pick up a citation at the TV Commercial Festival, negotiate some deals for his **Freberg Ltd.**, blurbery and, as one of the flacks behind the round of tele appearances and press interviews put it, "conduct a holy, one-man crusade against the hardshell in commercials" and **Rosser Reeves's** book, "Reality in Advertising" in particular.

In pitting himself against the **Ted Bates** board chairman (whose shop has the strong economic argument of \$100,000,000-plus in billings), **Freberg** doesn't quite see it as a **David** and **Goliath** bit.

Rather, he says, "Myself compared to **Reeves** is like **Ingmar Bergman** compared to **Albert Zugsmith**." **Freberg** mulls that intelligence for a moment, then adds, "Hercules Unchained—that's what **Rosser Reeves** is," figuring possibly that his inference will come clear to a **VARIETY** interviewer if **Steve Reeves**, the muscle man of pix, is dubbed by **Rosser Reeves**, the muscle man of Madison Ave.

Needless to say, **Freberg** is for busting every rule in **Reeves's** "Reality" tome and has demonstrated it via campaigns for **Chun King** foods, the U.S. Army, **Kaiser**, **General Mills's** **Cherios**, **Ford**, **Coca Cola**, **Ralston Purina** and others.

He admits that, although their approaches are absolute opposites, both work at the sales level. But, he says, "My way creates a lasting, and warm, product image."

He supports his zany approach with a few sales success yarns. There was a six and a half minute **Beechnut Coffee** commercial on **Los Angeles** radio (only one station would take it) that didn't mention the product for the first four minutes. It got the brand into all the big super markets, and before long the highest share of a market that had been split a dozen ways.

Sales of **Chun King** foods have increased from 25 to more than 40% in markets where the far-out tv spot campaign is underway. Client wanted to sponsor **Freberg's** parody disk on American history in its entirety on a radio web, but neither **CBS** nor **NBC** would allow it (turning down \$10,000 billings in the axing).

In the works at **Freberg Ltd.** are **ID's** for **TV Guide** make and **S-K** foods of **Baltimore**, **S-K** stands for **Schluderberger-Kurdie**, and he figures to have a good time with that handle.

Freberg interview was interrupted by a man-wife tourist team who wanted an autograph for their daughter back home. He obliged, then saying:

"I'll bet no one from **Flint, Michigan**, ever asked **Rosser Reeves** for his autograph."

Up and down: **John Hoagland** has been named director of broadcasting for **Ogilvy, Benson & Mather**. He's been veepee and associate director of the broadcast department since 1959.

George Frey, vet broadcast exec, steps down as veepee in charge of network relations at **Sullivan, Stauffer, Colwell & Bayles**. He'll continue as a consultant. **Frey** joined the shop in 1956 after 32 years with **NBC**.

Richard D. Wily, creative director of **SSC&B**, has been elected a senior veepee.

W. C. (Low) Wellen, leaves the Coast office of **J. Walter Thompson** May 31. He's been account exec, and at one time headed the motion picture department when the agency had the **Universal Pictures** account. He'll take a summer business trip to Europe before announcing future plans.

LeRoy A. Emmerich, broadcast production manager, gets veepee stripes at **Geyer, Morey, Madden & Ballard**.

New Biz: General Insurance to

Lennen & Newell. Billing is about

\$1,500,000 for 1961, according to

the agency.

San Francisco Agencies

San Francisco, May 9.
Lennen & Newell's western division last week absorbed **D'Evelyn-Guggenheim**, a 40-year-old **Friscio** agency with some \$400,000 in

annual billings. **Richard F. Guggenheim**, who headed the smaller agency, will become an **L&N** vice president, operating under **Marshall J. Weigle**, **L&N** senior vice president in charge of western operations.

Principal accounts the smaller agency brings to **L&N** are **California Pacific Utilities Co.**, **Kikkoman International** and a number of investment banking and brokerage firms.

Norman F. D'Evelyn, who founded the smaller agency in 1921 will continue to operate under his own name as an ad consultant.

London Agencies

London, May 9.

British housewives are learning to bake the cakes **Betty Crocker** makes. **General Mills**, which launched **Betty Crocker** into British cake-tins last September, is now adding seven layer-cake and frosting mixes to its U.K. range. **Batten**, **Easton**, **Durstone** & **Oshon** is the advertising agent for campaign which will include an average of five tv spots a week in London during June, July and August . . .

Thirteen 15-second films, featuring a cartoon character, **Sadie Koe**, have been produced by **Screen Partners** for television campaign for **Koo** and **Gold Beef Canned Fruit**. Films are part of \$195,000 sales campaign being handled by **McKay** and **van Zill** advertising agency . . . **Dorland Advertising Ltd.**, hooking up 15-second spots on all commercial tv stations for **McVitie** and **Price's** rich tea biscuits . . . Advertising is moving into **Wardour Street**, nerve-centre of London's movie business. **Freelance** artist **Leonard Bedford** is quitting his **Fleet Street** advertising studio for new headquarters among **Wardour Street's** film offices. Also involved in development of new studio—which offers a complete advertising and art service—are **Gerald Gulliver**, a director of **NDA Public Relations Ltd.**, and **Pat East** and **Al Hunt**, both directors of **East Hunt Associates Ltd.**, which handles stage, film and tv publicity as well as industrial accounts.

CBS-TV Morning Lineup

Compensation Formula Pegged at Fixed Figure

CBS has bowed to one of the major gripes of its affiliates over the station compensation formula of its new morning sales plan. As it was inception, affils were to be paid on a fluctuating basis, depending on the size of the lineup in each participation sold. Now, stations will receive fixed payments for each time period.

Old formula called for payment in the ratio of each station's rate card, and the station could never get an idea of what it would receive from one sale to the next because of changing clearances. In the new formula, clearances for each half-hour are pegged at a fixed figure, so that each time a minute is sold in those periods, each station knows exactly its share.

The new clearance figures are pegged at 65% for 10-10:30; 81% for 10:30-11, 95% for 11-11:30 and 86% for 11:30 to noon. **CBS** will absorb any losses incurred should the lineup become larger as new stations pick up the morning sked, but it hopes that if enough new stations clear-and the programming itself draws larger audiences, it may be able to hike its prices. Meanwhile, the new formula simplifies things for the stations as well as **CBS's** own compensation accounting.

Griffin to NET

National Educational Television & Radio Center has named **Arthur M. Griffin** veepee for business affairs and executive assistant to the president.

Griffin is currently director of public and industrial relations for the **New York Trap Rock Corp.**, **West Nyack**. He joins the Center June 1.



the ONE true picture of Africa is a series of THIRTEEN

*explosive, on-the-spot films,
in a first-of-its-kind pic-
torial report on Africa—
each half-hour focused on
an individual country!*

*Africa is a continent not a country—
composed of nations as unlike as
those of Europe. Now for the first
time—a film series focused on
each individual area or new nation.
These films are done in depth and
with understanding and dignity.
They are as current and as explo-
sive as tomorrow's headlines. No
panoramic view of Africa has ever
revealed the varied attitudes and
problems of emerging nationalisms
so clearly and vividly. 13 to be done
this year. Call your Official repre-
sentative now for an appointment
and screening of "AFRICA NOW."*

"africa now" Produced by William Alexander
Narrated by Alexander Scourby



*Films completed
or scheduled:*

1. NIGERIA
2. REPUBLIC OF THE CONGO
3. CONGO REPUBLIC (French)
4. ETHIOPIA
5. GUINEA
6. SIERRA LEONE
7. LIBERIA
8. ANGOLA
9. TANGANYIKA
10. KENYA
11. MOROCCO
12. MAURITANIA
13. SUDAN

**One of the most important.
film series of our time...
FIRST RUN SYNDICATION!**



OFFICIAL FILMS, INC.
724 FIFTH AVENUE, NEW YORK 19, N. Y. • PL 7-0100

ASHLEY-STEINER INC.

Proudly Congratulates Its Clients for

EMMY AWARD NOMINATIONS-1961

Outstanding Program Achievement — Drama

THE TWILIGHT ZONE

Cayuga Productions, Inc.

Outstanding Program Achievement — Humor

CANDID CAMERA

Bob Banner Associates, Inc. — Allen Funt Productions, Inc.

Outstanding Single Performance by an Actor

ED WYNN

THE MAN IN THE FUNNY SUIT

Outstanding Writing Achievement in Drama

REGINALD ROSE

SACCO - VANZETTI CASE

ROD SERLING

THE TWILIGHT ZONE

Outstanding Directorial Achievement in Drama

SIDNEY LUMET

SACCO - VANZETTI CASE

RALPH NELSON

THE MAN IN THE FUNNY SUIT

and

BOB BANNER ASSOCIATES, INC.

For Its Production of

THE GARRY MOORE SHOW

Nominated as the Outstanding Variety Program

Wayne & Shuster On CBC-TV Too

Toronto, May 9. The Wayne and Shuster CBS-TV comedy series, tagged "Holiday Lodge" and summer-replacing Jack Benny will be carried on the cross-country tv web of the Canadian Broadcasting Corp., starting Tuesday nights on June 20.

Other programs on the CBC-TV summer schedule includes variety shows, "Jake and the Kid" drama series, a further six half-hour drama titled "Summer Circuit," plus repeats of best plays presented on "First Person" and "The Unforeseen" series. With emphasis on Canadiana, there will also be a series of specials and a series of public affairs programs.

New shows will also include a panel quiz, which features four men and four women in a verbal battle of wits, this schedule to be seen Wednesday nights, starting July 5; and a weekly 15-minute series of songs by Ed McCurdy, folk balladeer. Returning for the summer months are last season's "While We're Young," starring Tommy Ambrose; "Parade," with set format but presenting musical entertainment; "Case for the Court,"

DAWSON'S KEY INFO ROLE AT CBS RADIO

CBS Radio, in a move to parallel the integrated advertising-publicity-promotion setup at CBS-TV, has named W. Thomas Dawson v.p. in charge of information services for the web. It's the same spot occupied at the tv network.

Dawson, no relation to CBS-TV sales v.p. Tom Dawson, has been director of advertising and promotion at CBS Radio for the past year and a half. In addition to continuing in charge of those fields, he also takes over supervision of radio press info, with Sid Gartfield reporting to him instead of to proxy Arthur Hayes as in the past.

Before his CBS Radio slot, Dawson was ad-promotion director of CBS-TV Spot Sales.

FCC Ethics

Continued from page 23
other unethical conduct by Government execs.
Kennedy's order declared that "it is incumbent upon those who occupy positions of the highest responsibility and authority to set an impeccable example."

Officials affected are forbidden to "engage in any outside employment or other outside activity not compatible with the full and proper discharge of the responsibilities of their office or position."

Furthermore, "it shall be deemed incompatible with such discharge of responsibilities for any such official to accept any fee, compensation, gift, payment of expenses, or any other thing of monetary value in circumstances in which acceptance may result in, or create the appearance of, resulting in."

"Use of public office for private gain; an undertaking to give preferential treatment to any person; impeding government efficiency or economy; any loss of complete independence or impartiality; the making of a Government decision outside official channels; or any adverse effect on the confidence of the public in the integrity of the Government."

Main St. TV

Continued from page 35
fore for the hinterland fellow with a yen to get ahead.

Quite a number of those who made the switch to advertising harbor some bitterness towards the tv industry, which they feel has been unfaithful. As one articulated it, "A business that is well organized will advance people on merit and will do all it can to foster fresh ideas. Broadcasting isn't set up that way. If a guy gets a break it's usually a matter of happenstance, rather than the result of a company planning a logical path of advancement."

The irony of it all is that radio and tv finds itself going to these very people to make a case for itself.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

St. Louis • STATIONS: KTVI, KMOX, KSD, KPLR • SURVEY DATES: NOV. 10-23, 1960.

| KMOX | Average Rating: 6 | Average Share: 22 |
|---------------------|---|-------------------|
| MONDAYS 10:30-12:00 | | |
| Program: LATE SHOW | | |
| Nov. 14 | "RHYTHM ON THE RANGE" | |
| | Bing Crosby, Bob Burns, Martha Raye, Francis Farmer | |
| | 1936, Paramount, MCA-TV, 1st Run | |
| Nov. 21 | "SUBMARINE D-1" | |
| | Pat O'Brien, Wayne Morris, George Brent | |
| | 1937, Warner Brothers, UAA, Repeat | |

| KMOX | Average Rating: 9 | Average Share: 32 |
|----------------------|--|-------------------|
| TUESDAYS 10:30-12:00 | | |
| Program: LATE SHOW | | |
| Nov. 15 | "CROSS OF LORRAINE" | |
| | Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke | |
| | 1944, MGM, MGM-TV, Repeat | |
| Nov. 22 | "THE MAD DOCTOR" | |
| | Ellen Drew, Basil Rathbone, John Howard | |
| | 1941, Paramount, MCA-TV, 1st Run | |

| KTVI | Average Rating: 11 | Average Share: 34 |
|----------------------------|--|-------------------|
| WEDNESDAYS 10:30-12:00 | | |
| Program: CHANNEL 2 THEATRE | | |
| Nov. 16 | "VIOLENT STRANGER" | |
| | Zachary Scott, Faith Domergue | |
| | 1958, Anglo-Amalgamated Productions, Schubert, 1st Run | |
| Nov. 23 | "AT WAR WITH THE ARMY" | |
| | Dean Martin & Jerry Lewis | |
| | 1951, Paramount, M&A Alexander, Repeat | |

| KMOX | Average Rating: 10 | Average Share: 29 |
|-----------------------|--|-------------------|
| THURSDAYS 10:30-11:45 | | |
| Program: LATE SHOW | | |
| Nov. 10 | "MEN IN WHITE" | |
| | Clarke Gable, Otto Kruger, Myrna Loy | |
| | 1934, MGM, MGM-TV, 1st Run | |
| Nov. 17 | "THE OKLAHOMA KID" | |
| | James Cagney, Humphrey Bogart, Rosemary Lane | |
| | Warner Bros., UAA, Repeat. | |

| KMOX | Average Rating: 13 | Average Share: 38 |
|---------------------|---|-------------------|
| FRIDAYS 10:30-12:00 | | |
| Program: LATE SHOW | | |
| Nov. 11 | "SALUTE TO THE MARINES" | |
| | Wallace Beery, Fay Bainter, William Lundigan | |
| | 1943, MGM, MGM-TV, 1st Run | |
| Nov. 18 | "SEA OF GRASS" | |
| | Spencer Tracy, Katharine Hepburn, Robert Walker, Melvyn Douglas | |
| | 1947, MGM, MGM-TV, 1st Run | |

| KMOX | Average Rating: 15 | Average Share: 52 |
|----------------------------|--|-------------------|
| SATURDAYS 10:15-11:30 | | |
| Program: FIRST RUN THEATRE | | |
| Nov. 12 | "TALE OF TWO CITIES" | |
| | Ronald Colman, Basil Rathbone, Edna May Oliver | |
| | 1935, MGM, MGM-TV, 1st Run | |
| Nov. 19 | "CAUGHT IN THE DRAFT" | |
| | Bob Hope, Dorothy Lamour, Eddie Bracken | |
| | 1941, Paramount, MCA-TV, 1st Run | |

| KMOX | Average Rating: 7 | Average Share: 37 |
|---------------------|--|-------------------|
| SUNDAYS 10:30-12:30 | | |
| Program: LATE SHOW | | |
| Nov. 13 | "SUSAN & GOD" | |
| | Joan Crawford, Ruth Hussey, Fredric March, Rita Hayworth | |
| | 1940, MGM, MGM-TV, 1st Run | |
| Nov. 20 | "MY DREAM IS YOURS" | |
| | Doris Day, Jack Carson, Lee Bowman, Eve Arden | |
| | 1949, Warner Bros., UAA, 1st Run | |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Channel 2 Theatre | KTVI |
| 10:30-12:00 | 4 |
| Jack Paar | KSD |
| 10:30-12:00 | 15 |
| Film, Bedtime Story | KPLR |
| 10:30-11:30 | 3 |
| Mo. Hillites, Story | KPLR |
| 11:30-12:00 | 1 |

| COMPETITION | STATION & AVG. RATING |
|-------------------|-----------------------|
| Channel 2 Theatre | KTVI |
| 10:30-12:00 | 4 |
| Jack Paar | KSD |
| 10:30-12:00 | 11 |
| Feature Film | KPLR |
| 10:30-11:30 | 5 |
| Film, Headlines | KPLR |
| 11:30-11:45 | 4 |
| Bedtime Stories | KPLR |
| 11:45-12:00 | 3 |

| COMPETITION | STATION & AVG. RATING |
|-----------------|-----------------------|
| Late Show | KMOX |
| 10:30-12:00 | 5 |
| Jack Paar | KSD |
| 10:30-12:00 | 13 |
| Feature Film | KPLR |
| 10:30-11:30 | 3 |
| Film, Headlines | KPLR |
| 11:30-11:45 | 3 |
| Bedtime Stories | KPLR |
| 11:45-12:00 | 2 |

| COMPETITION | STATION & AVG. RATING |
|-------------------|-----------------------|
| Channel 2 Theatre | KTVI |
| 10:30-11:45 | 5 |
| Jack Paar | KSD |
| 10:30-11:45 | 16 |
| Feature Film | KPLR |
| 10:30-11:30 | 3 |
| Film, Headlines | KPLR |
| 11:30-11:45 | 3 |

| COMPETITION | STATION & AVG. RATING |
|-------------------|-----------------------|
| Channel 2 Theatre | KTVI |
| 10:30-12:00 | 4 |
| Jack Paar | KSD |
| 10:30-12:00 | 11 |
| Feature Film | KPLR |
| 10:30-11:30 | 7 |
| Film, Headlines | KPLR |
| 11:30-11:45 | 6 |
| Bedtime Stories | KPLR |
| 11:45-12:00 | 4 |

| COMPETITION | STATION & AVG. RATING |
|--------------------|-----------------------|
| Highway Patrol | KTVI |
| 10:15-10:30 | 8 |
| Californians | KTVI |
| 10:30-11:00 | 5 |
| Champ Bowling | KTVI |
| 11:00-11:30 | 3 |
| Shotgun Slade | KSD |
| 10:15-10:30 | 9 |
| Gold Award Theatre | KSD |
| 10:30-11:30 | 7 |
| Feature Film | KPLR |
| 10:15-11:30 | 2 |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Hollywood Showcase | KTVI |
| 10:30-12:00 | 6 |
| This is Your Life | KSD |
| 10:30-11:00 | 8 |
| Divorce Court, News | KSD |
| 11:00-12:00 | 7 |
| Divorce Court, News | KSD |
| 12:00-12:15 | 2 |
| Quest for Adventure | KSD |
| 12:15-12:30 | 1 |
| Open End | KPLR |
| 10:30-12:30 | 1 |

Brit. Alarmed By TV Viewing Drop

London, May 9. Looks like the television "habit" is beginning to fade slightly in Britain. TV top brass is disconcerted by the news that the average amount of viewing—BBC and commercial—has dropped by 24 minutes a day in the past 15 months. So far the decline hasn't been checked.

In the first quarter of this year the amount of time spent in viewing fell from 4.9 hours in January to 4.6 hours in March, as against five hours at the same time last year. The figures have been provided by Television Audience Measurement, which has its meters fixed to many hundreds of tv sets.

The figures give added force to the argument of those who are urging a quicker color service. It's thought that this will give a flip to the apparent ebbing interest.

'NBC Story'

Continued from page 24
of "Thriller" and "87th Precinct", Dick Powell and Tom McDermott ("Dick Powell Show" and the hour-long "Robert Taylor Detective"; Lou Edelman ("Joey Bishop Show") and such in-front-of-the-camera personalities as Bishop and Dick Chamberlain, co-star of the upcoming "Dr. Kildare" series.

What primarily sold the affiliates (and the disses were fewer than any heard in recent years, and particularly noteworthy coming after a season of disappointments), were the combined "variations on a Kintner theme" which spelled out the multi-faceted approaches to '61-'62 toward upgrading the mass-class "image" of NBC—as evidenced by the news-public affairs horizons with the pre-guaranteed 35-40% audience share on news; the tint dimensions, with the added "count me in" blessing from GE, Zenith, etc. and an upgrading to 1,600 hours of color in '61-'62; the big move in daytime; the sales status of the network (with all or part of every prime nighttime show but one already sold, and the Kintner prophecy that in '61 NBC will become the "world's largest ad medium").

It added up to a pretty sorry note which affils bought virtually lock, stock & barrel.

Susskind

Continued from page 31
had been exec producer of the "P of W" vehicle.

As soon as his pix deal with Columbia Pictures expires, Susskind will tie himself with Paramount Pictures. Susskind and his company, TA, has a four-picture deal with Columbia, with "Raisin in the Sun" completed and "Requiem for a Heavyweight" upcoming.

Producer is of the opinion that his "Moon and Sixpence" first Olivier starrer and Emmy winner, could have had a theatrical run, too, if available on film.

On his upcoming film projects, Susskind says he expected to be in the market in January or February of '62 with pilots. Reason for the early arrival is Susskind's feeling that the mortality rate will be high next season.

Susskind says he and his organization also plan to be active in Paramount's Telemeter operation and help Paramount in the acquisition of additional stations. Paramount had financed Susskind's bid for WNTA-TV, Newark-N. Y., now going to the educational tv group. Film company currently owns KTLA, Los Angeles.

As to TA's backlog of tape properties, Susskind says he's discussing possible syndication of these with Paramount. Sales set-up and the use of Paramount exchanges are among the issues being thrashed out. Susskind has three years of production of "Armstrong Circle Theatre," four years' production of "DuPont Show of the Month," episodes of "The Witness," "Way Out," series of Art Carney specials and specs bankrolled by Rexall and General Mills, all on vidtape.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the chart valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | |
|-----------------------|--|------|-------------------------|---|------|----------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. |
| 1. | My Three Sons (Thurs. 9:00-9:30).... | WEWS | 45 | 1. Huckleberry Hound (Mon. 7:00)..... | | |
| 1. | Untouchables (Thurs. 9:30-10:30).... | WEWS | 45 | 2. Yogi Bear (Thurs. 7:00)..... | | |
| 2. | Surfside 6 (Mon. 8:30-9:30)..... | WEWS | 44 | 3. U.S. Marshal (Fri. 10:30)..... | | |
| 3. | Adv. In Paradise (Mon. 9:30-10:30).... | WEWS | 42 | 4. Mr. Ed (Sun. 6:30)..... | | |
| 3. | Flintstones (Fri. 8:30-9:00)..... | WEWS | 42 | 5. Death Valley Days (Wed. 7:00)..... | | |
| 3. | Naked City (Wed. 10:00-11:00)..... | WEWS | 42 | 5. Quick Draw McGraw (Fri. 7:00)..... | | |
| 4. | Real McCoys (Thurs. 8:30-9:00)..... | WEWS | 40 | 6. Seven League Boots (Mon. 7:00)..... | | |
| 5. | 77 Sunset Strip (Fri. 9:00-10:00)..... | WEWS | 39 | 7. Three Stooges (Mon. 7:00)..... | | |
| 6. | Hawaiian Eye (Wed. 9:00-10:00)..... | WEWS | 38 | 8. Tombstone Territory (Mon. 7:00)..... | | |
| 7. | Lawman (Sun. 8:30-9:00)..... | WEWS | 34 | 9. Dangerous (Mon. 7:00)..... | | |

VARIETY, Issue May 3, 1961

BOSTON

HERE'S THE STORY

Rating charts like the one above tell only long shot—because the quiet story of service seldom makes

Television Station WEWS, which caused so much comment of Cleveland's Top Ten Shows, has another Top Ten of its

- 1. LOCAL LIVE PROGRAMMING.** Nearly 30 hours each week — exclusive of news and sports. More than any TV station in the United States, we think.
- 2. LIVE MUSIC.** WEWS affords employment to more local, live professional musicians — and has done so for years and years — than all the radio and TV stations in northeastern Ohio combined.
- 3. PUBLIC ISSUES ON TV.** From its birth almost 14 years ago, WEWS has broadcast literally thousands of separate programs discussing controversial public issues. Naturally it expects to continue to do so.
- 4. TEN YEARS OF COLLEGE COURSES.** WEWS is the station which originated the idea of actual college credit course programs on television. It did so with Western Reserve University cooperation beginning some ten years ago. More than 2000 — almost 2500 — such programs have been telecast by WEWS. They will continue.
- 5. MORE THAN 1000 PUBLIC SCHOOL TELECASTS.** Devotion to our system of public school education is an old, old story to WEWS. For more than ten years WEWS has been virtually an arm of the Cleveland Board of Education. We've lost count of the public school programs we have presented but the figure is over 1000.

THESE ARE THE TOP TEN TH WITHOUT THEM, YOU DON'T HAVE THE REAL TELEVISION S

THE SCRIPPS HOWARD

FIRST TELEVISION STATION TO RECEIVE THE GEORGE

THE RATING BOOKS DON'T TELL

part of the story. They miss the real Cleveland story by a headlines. We've taken this ad to tell it now.

at the NAB convention with its sweep of every single one own. It includes:

- 6. ROMAN CATHOLIC SCHOOLS TOO.** Heaven only knows how many years WEWS has been aware of the needs of the Cleveland Diocese, where 1 child out of 4 attends a Roman Catholic Parochial School. For more than ten years our program, "INSIDE THE CATHOLIC SCHOOLS," has been broadcast regularly by WEWS during the school year.
- 7. A RECORD OF FAIRNESS.** We have no record of any complaint during all these years from any major faith group concerning our failure adequately to devote time to Protestants, Lutherans, Roman Catholics or Jews. Amazing? And after almost 14 years of consistent operation in this field.
- 8. MEN WHO KNOW VIEWING-AREA NEEDS.** No wonder the WEWS staff knows and feels the needs of the area this station serves. Almost two thirds of its staff-members were born in this area. Their average actual residence (except for military service) is 27 years.
- 9. PROGRAM PEOPLE BORN AND RAISED HERE.** Of 35 program staff people, including newscasters, almost half were born, raised, went to school in the area we try to serve.
- 10. EXECUTIVES WITH EXPERIENCE.** The top 15 executives and department heads of WEWS have been employed steadily by WEWS for the perhaps incredible average of more than 13 years each. By now they should know the needs and desires of their area. We think they do.

E NOSE-COUNTERS MISSED.
WEWS STORY—The Story of Program Balance.
TATION WEWS

STATION IN CLEVELAND

FOSTER PEABODY AWARD FOR LOCAL PUBLIC SERVICE.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week's ten different markets are covered.

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buyers to local stations and/or advertisers to syndicators will find the charts valuable.

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(Continued from page 47)

GRAND RAPIDS - KALAMAZOO

STATIONS: WKZO, WOOD. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|----------------------------------|------|-------------------------|---------------------------------|------|-----------------|-----------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Flintstones (Mon. 7:00-7:30) | WKZO | 1. | Huckleberry Hound (Wed. 7:00) | WOOD | 39 | Cheyenne | WKZO |
| 2. | Andy Griffith (Mon. 9:30-10:00) | WKZO | 2. | Sea Hunt (Wed. 8:30) | WKZO | 31 | Price Is Right | WOOD |
| 3. | Pete & Gladys (Mon. 8:00-8:30) | WKZO | 3. | Lock-Up (Tues. 8:00) | WOOD | 29 | Interpol | WKZO |
| 4. | Checkmate (Sat. 8:30-9:30) | WKZO | 4. | Bugs Bunny (Wed. 6:00) | WKZO | 26 | Early Show | WOOD |
| 5. | Danny Thomas (Mon. 9:00-9:30) | WKZO | 5. | Coronado 9 (Thurs. 8:00) | WKZO | 23 | Weather, Sports | WOOD |
| 6. | Candid Camera (Sun. 10:00-10:30) | WKZO | 6. | Death Valley Days (Thurs. 7:30) | WKZO | 23 | Donna Reed | WOOD |
| 7. | Guns Smoke (Sat. 10:00-10:30) | WKZO | 7. | Mr. Ed (Fri. 7:00) | WOOD | 22 | Guestward Ho! | WOOD |
| 8. | Wagon Train (Wed. 7:30-8:30) | WOOD | 8. | Roy Rogers (Sat. 11:30) | WKZO | 19 | Nelson Family | WKZO |
| 9. | Hennessey (Mon. 10:00-10:30) | WKZO | 9. | Interpol (Tues. 8:00) | WKZO | 19 | Lone Ranger | WOOD |
| 10. | Perry Mason (Sat. 7:30-8:30) | WKZO | | | | 17 | Lock-Up | WOOD |
| | | | | | | 35 | Nanette Fabray | WOOD |

OMAHA

STATIONS: KMTV, WOW, KETV. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|----------------------------------|------|-------------------------|---|------|-----------------|-----------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Real McCoys (Thurs. 7:30-8:00) | KETV | 1. | Miami Undercover (Sun. 9:30) | KETV | 22 | What's My Line | WOW |
| 2. | Flintstones (Fri. 7:30-8:00) | KETV | 2. | Sea Hunt (Thurs. 9:30) | KETV | 22 | Life; Coronado 9 | KMTV |
| 3. | Garry Moore (Tues. 9:00-10:00) | WOW | 3. | Blue Angels (Sat. 10:15) | WOW | 21 | Movie Masterpiece | KETV |
| 4. | Guns Smoke (Sat. 9:00-9:30) | WOW | 4. | Highway Patrol (Mon., Thurs. Fri. 6:00) | KETV | 17 | Movie; News | KETV |
| 5. | My Three Sons (Thurs. 8:00-8:30) | KETV | 5. | Roy Rogers (Sat. 10:30) | WOW | 17 | Weather; News; Sports | KMTV |
| 6. | Candid Camera (Sun. 9:00-9:30) | WOW | 6. | Grand Jury (Tues. 9:30) | KETV | 15 | Huntley-Brinkley | KMTV |
| 7. | Lawrence Welk (Sat. 8:00-9:00) | KETV | 7. | Death Valley Days (Wed. 9:00) | KMTV | 12 | Lone Ranger | KMTV |
| 8. | Naked City (Wed. 9:00-10:00) | KETV | 8. | Tombstone Territory (Wed. 9:30) | KMTV | 10 | Garry Moore | WOW |
| 9. | 77 Sunset Strip (Fri. 8:00-9:00) | KETV | 9. | Divorce Court (Sun. 10:30) | WOW | 9 | Naked City | KETV |
| 10. | Wagon Train (Wed. 6:30-7:30) | KMTV | 10. | Pioneers (Sat. 9:30) | KMTV | 8 | Naked City | KETV |
| | | | | | | 13 | Movie Masterpiece | KETV |
| | | | | | | 13 | Bonus Bowling | KMTV |
| | | | | | | 13 | Third Man; Show Month | WOW |

SYRACUSE

STATIONS: WSYR, WSYE (Satellite to WSYR), WHEN. *SURVEY DATES: FEB. 16-MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|--------------------------------------|------|-------------------------|------------------------------|------|-----------------|---------------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Ed Sullivan (Sun. 8:00-9:00) | WHEN | 1. | Sea Hunt (Wed. 7:00) | WSYR | 36 | Nelson Family | WHEN |
| 2. | Wagon Train (Wed. 7:30-8:30) | WSYR | 2. | Lock-Up (Thurs. 7:00) | WSYR | 31 | Brothers Brannigan | WHEN |
| 3. | Ernie Ford (Thurs. 9:30-10:00) | WSYR | 3. | Third Man (Fri. 7:00) | WSYR | 29 | Best of Post | WHEN |
| 4. | Candid Camera (Sun. 10:00-10:30) | WHEN | 4. | Mr. Ed (Sun. 2:30) | WSYR | 28 | Sports Spectac. | WHEN |
| 5. | Donna Reed (Thurs. 8:00-8:30) | WSYR | 5. | Two Faces West (Mon. 10:00) | WSYR | 26 | Rebel | WHEN |
| 6. | Have Gun, Will Travel (Sat. 9:30-10) | WHEN | 6. | Coronado 9 (Mon. 10:00) | WSYR | 23 | Hennessey | WHEN |
| 7. | Perry Como (Wed. 9:00-10:00) | WSYR | 7. | Mike Hammer (Wed. 10:00) | WSYR | 23 | Steel Hr.; Circle Theatre | WHEN |
| 8. | Bachelor Father (Thurs. 9:00-9:30) | WSYR | 8. | This Man Dawson (Tues. 7:00) | WSYR | 23 | Father Knows Best | WHEN |
| 9. | Riflemen (Thurs. 7:30-8:00) | WSYR | 9. | Bugs Bunny (Thurs. 6:00) | WSYR | 20 | Cartoon Clubhouse | WHEN |
| 10. | Croucho Marx (Thurs. 10:00-10:30) | WSYR | 10. | Popeye (Wed. 6:00) | WSYR | 20 | Clubhouse; Weather | WHEN |
| 11. | Jack Benny (Sun. 9:30-10:00) | WHEN | 11. | Sea Hunt (Wed. 7:00) | WSYR | 20 | Flicker Fun | WHEN |
| 12. | Thriller (Tues. 9:00-10:00) | WSYR | 12. | Lock-Up (Wed. 9:30) | WSYR | 20 | Cartoon Clubhouse | WHEN |
| 13. | To Tell The Truth (Mon. 7:30-8:00) | WHEN | 13. | Sea Hunt (Wed. 7:00) | WSYR | 20 | Clubhouse; Weather | WHEN |

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. *SURVEY DATES: JAN. 6-FEB. 2, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|----------------------------------|------|-------------------------|--------------------------------|------|-----------------|------------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Candid Camera (Sun. 9:00-9:30) | WCCO | 1. | Death Valley Days (Sat. 9:30) | WCCO | 26 | Fight; Bowling | WTCN |
| 2. | Garry Moore (Tues. 9:00-10:00) | WCCO | 2. | Manhunt (Thurs. 9:30) | KSTP | 22 | Fight; Spare; Bowling | WTCN |
| 3. | Untouchables (Thurs. 8:30-9:30) | WTCN | 3. | Roy Rogers (Sat. 10:30 a.m.) | WCCO | 22 | Face Nation; CBS Repts | WCCO |
| 4. | Guns Smoke (Sat. 9:00-9:30) | WCCO | 4. | Huckleberry Hound (Tues. 6:30) | WCCO | 20 | Lone Ranger | KSTP |
| 5. | Lawrence Welk (Sat. 8:00-9:00) | WTCN | 5. | Grand Jury (Tues. 7:00) | WCCO | 13 | Laramie | KSTP |
| 6. | Red Skelton (Tues. 8:30-9:00) | WCCO | 6. | Sea Hunt (Tues. 9:30) | WTCN | 13 | Riflemen | WTCN |
| 7. | What's My Line (Sun. 9:30-10:00) | WCCO | 7. | Mike Hammer (Wed. 10:00) | KSTP | 12 | Garry Moore | WCCO |
| 8. | Danny Thomas (Mon. 8:00-8:30) | WCCO | 8. | Canonball (Fri. 7:00) | KMSP | 10 | Critics Award | WCCO |
| 9. | Real McCoys (Thurs. 7:30-8:00) | WTCN | 9. | Mr. Ed (Fri. 6:30) | WTCN | 10 | Rawhide; Classics | WCCO |
| 10. | Ed Sullivan (Sun. 7:00-8:00) | WCCO | 10. | Lock-Up (Wed. 9:30) | KSTP | 9 | Rawhide; Classics | WCCO |
| 11. | Garry Moore (Tues. 9:00-10:00) | WTCN | 11. | Sea Hunt (Wed. 7:00) | WTCN | 10 | Naked City; Hong Kong | WTCN |

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: JAN. 6-FEB. 2, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|-------------------------------------|------|-------------------------|----------------------------------|------|-----------------|---------------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Guns Smoke (Sat. 9:00-9:30) | WWL | 1. | Blue Angels (Sat. 9:30) | WWL | 32 | Fight; Bowling | WVUE |
| 2. | Wagon Train (Wed. 6:30-7:30) | WDSU | 2. | Brothers Brannigan (Thurs. 9:30) | WDSU | 32 | Jackpot Bowling | WDSU |
| 3. | Garry Moore (Tues. 9:00-10:00) | WWL | 3. | Trackdown (Sat. 6:00) | WDSU | 25 | Take A Look | WVUE |
| 4. | Have Gun, Will Travel (Sat. 8:30-9) | WWL | 4. | Mike Hammer (Mon. 10:00) | WWL | 22 | News | WWL |
| 5. | What's My Line (Sun. 9:30-10:00) | WWL | 5. | Coronado 9 (Mon. 8:30) | WWL | 22 | Manhunt | WDSU |
| 6. | Bonanza (Sat. 6:30-7:30) | WDSU | 6. | Lock-Up (Fri. 6:30) | WWL | 19 | Adv. In Paradise | WVUE |
| 7. | Ed Sullivan (Sun. 7:00-8:00) | WWL | 7. | Sea Hunt (Wed. 9:30) | WDSU | 19 | 77 Sunset Strip | WVUE |
| 8. | Bachelor Father (Thurs. 8:00-8:30) | WDSU | 8. | Three Stooges (Sun. 9:30) | WDSU | 16 | Circle Theatre; Steel Hr. | WWL |
| 9. | Candid Camera (Sun. 9:00-9:30) | WWL | 9. | Dangerous Robin (Mon. 8:00) | WDSU | 15 | Territory Show | WWL |
| 10. | Danny Thomas (Mon. 8:00-8:30) | WWL | 10. | Ramar of The Jungle (Sat. 8:30) | WDSU | 15 | Tony Auto Show | WWL |
| 11. | Perry Como (Wed. 8:00-9:00) | WDSU | 11. | Roy Rogers (Sat. 10:30) | WWL | 15 | Danny Thomas | WWL |
| | | | | | | 15 | Two Gun Playhouse | WWL |
| | | | | | | 58 | Lone Ranger | WDSU |

OMAHA

STATIONS: KMTV, WOW, KETV. *SURVEY DATES: JAN. 6-FEB. 2, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|----------------------------------|------|-------------------------|-------------------------------------|------|-----------------|-----------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Untouchables (Thurs. 8:30-9:30) | KETV | 1. | Third Man (Sat. 9:30) | WOW | 30 | Fight; Bowling | KETV |
| 2. | Guns Smoke (Sat. 9:00-9:30) | WOW | 2. | Sea Hunt (Thurs. 9:30) | KETV | 29 | Fight; Spare; Bowling | KETV |
| 3. | Candid Camera (Sun. 9:00-9:30) | WOW | 3. | Coronado 9 (Thurs. 9:30) | KMTV | 21 | Coronado 9 | KMTV |
| 4. | Lawrence Welk (Sat. 8:00-9:00) | KETV | 4. | Blue Angels (Sat. 10:15) | WOW | 18 | Sea Hunt | KETV |
| 5. | My Three Sons (Thurs. 8:00-8:30) | KETV | 5. | Highway Patrol (Mon. & Thurs. 6:00) | KETV | 17 | Movie Masterpiece | KETV |
| 6. | Real McCoys (Thurs. 7:30-8:00) | KETV | 6. | Miami Undercover (Sun. 9:30) | KETV | 17 | Weather; Sports | KMTV |
| 7. | Wagon Train (Wed. 6:30-7:30) | KMTV | 7. | Roy Rogers (Sat. 10:30) | WOW | 15 | Huntley-Brinkley | KMTV |
| 8. | Garry Moore (Tues. 9:00-10:00) | WOW | 8. | Divorce Court (Sun. 10:30) | WOW | 13 | What's My Line | WOW |
| 9. | Andy Griffith (Mon. 8:30-9:00) | WOW | 9. | Grand Jury (Tues. 9:30) | KETV | 13 | Lone Ranger | KMTV |
| 10. | Flintstones (Fri. 7:30-8:00) | KETV | 10. | Death Valley Days (Wed. 9:30) | KMTV | 11 | Movie Masterpiece | KETV |
| 11. | Maverick (Sun. 6:30-7:30) | KETV | 11. | Popeye (Sat. 11:00) | KMTV | 11 | Garry Moore | WOW |
| 12. | What's My Line (Sun. 9:30-10:00) | WOW | 12. | Sea Hunt (Wed. 9:30) | KMTV | 11 | Naked City; Hong Kong | KETV |
| 13. | Red Skelton (Tues. 8:30-9:00) | WOW | 13. | Highway Patrol (Mon. & Thurs. 6:00) | KETV | 11 | Sky King | WOW |

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Kennedy's 'Freedom' Speech

Continued from page 54

hopes he'll remember his words as long as he holds office.

The speech was the biggest hit of the convention, and the President thoughtfully brought along Astronaut Alan B. Shepard Jr. and his wife as a surprise "in person" bonus for the delighted delegates. Shepard wore the glistening golden medal hanging from a blue ribbon which the President had just pinned on him at special White House ceremonies.

There were some delegates who felt the Kennedy speech represented a backtrack from his appeal last week to another media—to the American Newspapers Publishers Assn. convention in N. Y.—to impose self-censorship on news which would be harmful to the U. S. during the present worldwide crisis. Many of the publishers, according to their subsequent editorials, are highly critical of the Kennedy plan.

Actually, there was no reason to interpret his NAB speech as a reversal of position on self-censorship. Instead, it was an affirmation that his decision to permit on-the-spot news coverage of Astronaut Shepard's ride out of this world was in America's best interest as "a free society."

There is an obvious difference between permitting coverage of a news event like the Shepard launching (the coverage itself dramatically tells the world of the freedoms allowed news media in America) and the self-censorship appeal by Kennedy to the newspaper publishers in N. Y. There were values to be gained in world opinion by permitting the spot coverage of Shepard, even if the missile shot failed. Russia didn't allow any such thing.

What Kennedy was talking about in N. Y. were stories dug up by enterprising reporters which, by their publication, would be harmful to the national interest abroad. He asked publishers to ask themselves if news stories tipping off

American secrets would be bad for their country if published.

Kennedy at one point said "There was no way out" of allowing Canaveral-based coverage of the Shepard flight.

"Because we are a free society," he said, "we take chances out in the open for success or failure. It is the kind of risk which members of a free society must take. Some members of our society think we shouldn't take such chances. But there is no way out of it . . . with free broadcasting, our failures as well as our successes are broadcast around the world. We therefore can take double pride in our successes."

The President told broadcasters that there is "no means of communication as significant as that in which you are involved. You give people the chance to see and listen; you have a great role in the defense of freedom throughout the globe."

Kennedy spoke several different times of the "secrecy" which is inherent in a "totalitarian system."

"I do not believe," Kennedy cried, "that the tide of history is on the side of despotism. We bring to the battle our own advantages of a free side. On our side is the single fact that men want to be free and that nations desire to be independent."

He continued: "one of the great resources of a democracy is the very fact that we are an 'open society' (that is, one with freedom of information about government). Thus, if we are once again to preserve our freedom, it will be because of our freedom, not in spite of it."

Kennedy also put in a strong plug for expansion of tv in educational areas, not only in the U. S. but in the worldwide struggle against illiteracy. The use of tv and radio to teach people in other nations to read and write is being promoted by NAB Prexy LeRoy Collins, who has apparently sold the President on the idea. Collins has talked to Kennedy about it at length. It is a suggestion which

the peace corps may take up, particularly to try out dramatically in a small nation such as San Salvador, overwhelmingly illiterate now but convenient, because of its small size, to reach the entire population with only limited tv facilities.

"The History of this nation," the President declared, "is a tribute to the ability of its informed citizenry to make the right choice."

And Kennedy made it clear that he thinks the radio-tv industry has been a major contributor to the citizenry being informed.

NAB Exhibits

Continued from page 24

with a new video tape model, a unit which automatically corrects picture distortions, a color tv accessory unit, a new Ferrite video head assembly and a selective editing unit. As of May 1, there were 454 Ampex video tape recorders among U. S. stations, networks and production companies, 104 Ampex units among closed-circuit systems in the U. S. and 296 units overseas.

The Federal Communications Commission okay of multiplex stereo for FM put the spotlight on transmitting equipment in that category. A recent poll of FM broadcasters indicated that a healthy portion of FM stations plan to employ multiplex stereo transmission, slated by the FCC to start June 1. Ampex, RCA, and other manufacturers displayed FM multiplex stereo units.

Color tape equipment by RCA, Ampex and others was very much in evidence, as was lighting, camera equipment, programming services, and broadcasting aides and devices of all types.

General Electric had an expanded display center in the Main Exhibition Hall. List of new GE products included two camera systems for live telecasting, a film camera channel, tv transmitters and amplifiers, continuous motion picture projectors for film telecasting, monitors and transistorized audio. A remotely controlled vidicon camera channel for "off-hours" telecasting of "live" studio presentations such as news programs and commercials also was introduced.

Judge Miller's Salute to Collins, Warns Him of 'Fair-Weather Friends'

AWRT

Continued from page 27

ate Majority Leader Mike Mansfield (D-Mont.) said that despite the "high risks," he believed in "free communications" and was ready to "rely on the good sense and patriotism" of the Fourth Estate. Others on hand for the session in the Senate Caucus Room included Labor Secretary Arthur Goldberg, Sen. Maurine Neuberger (D-Ore.) and Rep. Francis Bolton (R-Ohio). Tapes of the interviews were furnished the AWRTers for home station newscasts.

A notable news beat was scored when the ladies nabbed Rep. James Fulton (D-Pa.), second ranking member of the House Space Committee, for a Friday night (5) speech delivered soon after his return from Cape Canaveral and the successful suborbital astronaut flight. Fulton was guest speaker at a dinner given by the Washington Hotel Assn. for the AWRT. The Congressman called on the broadcasters to help sell the space program to the public so it will support more money for extraterrestrial endeavors.

Montez Tjaden, promotion manager of KWTB, Oklahoma City, succeeded Mrs. Tufty as AWRT president. President-elect, in line for the top post next year, is Martha Crane, women's program director for WLS, Chicago.

Ottawa—Oscar Peterson set for gab chores on Canadian Broadcasting Corp's tv jazz show May 10. Peterson's trio will also be used, with Fred Davis sharing emcee duties with the 88er. Also packed for the stint are Eve Smith, Don Thompson Eleven, Peter Applebyard foursome, Ron Collier Ten-Tet, Lee Morgan.

Washington, May 9.

Judge Justin Miller the former NAB president who received the 1961 Distinguished Service Award at this year's broadcasters convention, responded with one of the most provocative, outspoken talks of the 39th annual meet. He complimented the broadcasters for choosing a man of such principle and stature as Gov. LeRoy Collins, but lost no time in warning Collins of the industry's "fair-weather friends."

"They'll be with you in times of popular acclaim, but they'll fail all over themselves getting away in times of crisis," Miller cautioned. "You'll draw enemies who will try to trap you into error or inconsistency; seekers of favors; crackpots, critics and even assassins."

"When a man becomes president of any organization, he acquires—almost as a magnet draws iron to itself—a conglomeration of characters. Fortunately, he draws strong substantial men who can advise him and assist him in the programs which they outline for him. But he draws, also, over-eager friends who embarrass him by their solicitous interference."

Miller took a swipe at the critics of broadcasting who, "born in the present century, some of them having barely arrived at post-adolescent maturity during the last decade—could hardly be expected to see the picture in its true perspective."

"Instead, they respond eagerly to the pressure groups. Some of them, with even less that creditable motives, build their structure of criticism for special purposes. This, of course, is perfectly obvious in the case of the omniscient young men who write columns about tv to please their editors and publishers, who—quite understandably—smart under the competition of broadcasting's faster and more palatable presentation of the news; of its ever-increasing effectiveness in displaying the wares of the world to the consuming public."

FROM THE STUDIOS OF M-G-M-A NEW TV ERA

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IN THE
ACTRESS*



* THE ACTRESS — SPENCER TRACY, JEAN SIMMONS, TONY PERKINS, TERESA WRIGHT / AN M-G-M PICTURE

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Calif. AM-TV Newsmen May Win Protection for Sources a la Dailies

Hollywood, May 9.

California radio and television commentators will be free to withhold their source of information from investigating bodies if an amended bill that passed the Senate Judiciary Committee by an 8 to 1 vote is approved by the Sacramento legislature. Bill has been sent on to the Senate floor with recommendations that it be passed.

Assembly Bill 65 would amend Section 1881 of the California Code of Civil Procedure, relating to privileged communications. This is the section that also protects a husband from the testimony of his wife, safeguards lawyer and client rights and the secrets of the confessional.

Bill was written through the persistence of John Thompson, manager of the Pacific Division of NBC news and prexy of the Southern California Radio and Television News Club, and the cooperation of Assemblyman John Carroll of Sacramento, the state assembly passed an amended version of Section 1881, known as Assembly Bill 65, that read: "Nor can a radio or television news reporter or other person connected with or employed by a radio or television station be so adjudged in contempt for refusing to disclose the source of any information procured for and used in a radio or television news program." As set down this would include protection for both newscasters and commentators.

The Senate Judiciary Committee took the legislature and amended AB 65 with a section rewritten to read "... procured as a report of current events, as opposed to comments, on radio or television." As rewritten this protected only the rights of newscasters but not commentators. But after testimony by Thompson, Clete Roberts, KTLA news commentator; Sam Zelman, manager of the Western Division of CBS news; William Winter, San Francisco, ABC news commentator; William Cothran, San Francisco KRON-TV, news director and Don Mozley, KCBS, San Fran-

cisco newscasters, Senate committee revised AB 65 to read "... procured for news commentary purposes on radio and television." As now revised the rights of news commentators would be guaranteed.

Two years ago the same bill was passed by the legislative bodies but was vetoed by Governor Edmund G. Brown. Before leaving Sacramento to the six newsmen visited the governor and got his word that when the approved amendment reached his desk it would be signed.

AB 65 would give radio and television newscasters equal rights along with newspaper reporters in California. Since 1932 a bill has protected the latter. Only about twelve states have written laws protecting newspaper information sources.

7 Arts: Volume II

Timed for the National Assn. of Broadcasters convention, Seven Arts Associated has disclosed the titles of its second group of Warner Bros. post-'48's. At the same time, Seven Arts ticked off its first deal for the pix, called "Volume 11. Films of the '50's," with WCAU-TV, CBS o&o in Philadelphia.

Titles include: "His Majesty O'Keefe," "Jim Thorpe, All American," both starring Burt Lancaster; "Young At Heart," Doris Day, Frank Sinatra; "Operation Pacific," John Wayne; "Bright Leaf," Gary Cooper; "Captain Horatio Hornblower," Gregory Peck; "Force of Arms," William Holden; "West Point Story," James Cagney; "Silver Chalice," Paul Newman; "Along the Great Divide," Kirk Douglas; "Goodbye, My Fancy," Joan Crawford; "Hasty Heart," Ronald Reagan; "I Confess," Montgomery Clift.

Forty-one pix are in the Volume 11 package.

FM B'casters Elect

Washington, May 9.

Fred Rabell, KITT, San Diego, was elected president of the National Assn. of FM Broadcasters at their annual meeting here just ahead of the NAB convention.

Other officers elected by the FM delegates included: T. Mitchell Hastings Jr., v.p. of the Concert Network; Lynn Christian, KMGM, Houston, Secretary; and William Tomberlin, KMLA, Los Angeles, Treasurer.

'College of the Air' For CBS-TV as NBC Revamps 'Continental Classroom'

NBC's longrunning "Continental Classroom" will switch over to CBS-TV in the fall under the new title of "The College of the Air." But under the CBS-TV setup, the program will be fed to affiliates daily for rebroadcast at their convenience, rather than under the NBC pattern of a simultaneous live feed.

Switch was made by the Learning Resources Institute, which had provided the "Continental Classroom" shows for NBC, following a disagreement over the method of exposure. NBC wanted to continue the live telecast principle, while the LRI preferred the rebroadcast technique.

At CBS, daily show will be fed to affiliates cross-the-board at 1:05 to 1:30 p.m. on the closed-circuit. They can tape or kinescope it for rebroadcast at any time or may, if they wish, carry it live at that time. College credit courses will begin with one modern biology. Instructors for the course aren't set yet, but consultant will be Dr. Hiden T. Cox, exec director of the American Institute of Biological Sciences.

NBC will retain the "Continental Classroom" title and expects to continue the series under different auspices. NBC will offer a course in mathematics and one in government next fall in its 6-7 a.m. time. Major problem now is finding financing for the two courses, which the web estimates cost \$1,000,000 in program and line costs.

Y & R Study on FM

Continued from page 24

"front line media." Y&R already views it as "yet another weapon in marketing," with a high regard for its "inherent flexibility, and freedom from network restraints."

"We at Y&R are very pleased with your progress, the ad exec told the FM delegates.

Details of the 1959 Y&R survey were outlined by Dr. Frank Mayans Jr., v.p. and associate director of research for the agency. The only extensive survey of FM set owners ever taken, it was based on interviews with 1364 female homemakers scattered across the country.

Some of the salient findings: 41% of homes having FM receivers (including AM-FM combination sets) reported weekly incomes of over \$140, in contrast to only 25% in the \$140-plus bracket of homes having AM receivers alone.

—67% of FM homes are in metropolitan centers, with 35% in cities of over 1,000,000 persons.

—One out of four FM sets is owned by a college-trained homemaker, whereas only one out of eight AM owners went to college.

—14% of FM owners were classed as professional or semi-professional folk, in contrast to only 8% of AM owners.

—74% of FM set owners are also homeowners.

—of all those interviewed, 93% owned a radio of some kind, with 28% having either FM sets or AM-FM receivers.

—biggest percentage of FM set owners was found in the North Central states.

—of FM owners, two out of five said they listened to an FM broadcast in the week preceding the interview.

Zenith and General Electric, whose stereo system was chosen by FCC in authorizing the new broadcasting method, gave the first industry demonstrations of their techniques and equipment at the FM meet.

Everett L. Dillard, Chairman of NAB's FM Radio Committee, predicted FM "is immediately due for

further solid and substantial growth."

But his speech, opening the FM session Monday (7), raised a new problem—an impending shortage of frequencies in the FM band. "The question which each broadcaster should ask himself is not when to go into FM; but is it already too late," he said. In 16 of the 25 major cities, FM stations outnumber AM, and 18 of the biggest markets are "essentially closed" to new FM assignments, Dillard averred.

In talks stressing the efficacy of organization of community FM broadcasters, Chris Stolla, of KCMO-FM, Kansas City, Mo., described how the six commercial FM stations in his area banded together and pulled themselves collectively out of a "bad situation" where there hadn't been near enough ad coin to go around. A similar success story was told by Dave Morris, KQUE-FM, Houston, who expressed confidence that despite abortive flurries of prosperity in the past, "the FM boom this time is not going to peter." He added, however, that it might be some time before FM will get an appreciable slice of national blurb business.

Same sanguine note was sounded by Shirl K. Evans Jr., WFBM-FM, Indianapolis, to him, "FM's success story is assured many times over. It meets not only a need, but needs. Needs on the part of a big segment of listeners, listening needs that can be furnished by no other service."

A technical discussion dealt with "the complexities of multiplexing," the method by which stereo broadcasts will be made as well as the system used for the background music and other secondary services sold by FM outlets. Harold L. Kassie, Chief of the Aural Existing Facilities Branch of FCC, pronounced the stereo breakthrough a "great forward step." Of the GE-Zenith system given the nod by FCC, he said: "We feel it is excellent system which will perform very well."

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Television Reviews

Continued from page 39

that the youngster was victimized by a false belief that the forms of justice are more important than its consequences, a point of view which was obviously that of the playwright. Clearly Stockwell was insanely hysterical when he murdered the sheriff and the script did not succeed in swallowing this point in the dialectical arguments leading to Stockwell's acceptance of his own fate.

Although saddled with unlikely quotations from Socrates, or Aristotle, Stockwell played the youngster with intensity, being particularly effective in the initial hanging sequence. Mitchell played with his customary persuasiveness and Wynn contributed a sharply etched portrait of a rough-hewn administrator of the law. Mildred Tracer was effective as Stockwell's romantic interest and the rest of the cast also played skillfully as part of the production's general attentiveness to realistic detail.

A background score by Tony Mottola underlined the story neatly while a special "Song of the Valley," by Jerry Bock and playwright Jerry McNeely, was sung by Ken Carson behind the credits and between the acts in the manner of the "High Noon" saga.

Herm.

TV Followup Comment

American Musical Theatre

On the verge of a new collaborative effort with Richard Rodgers, librettist-lyricist Alan Jay Lerner did a nifty Part 1 recap of the early days with his first Broadway partner Frederick Loewe on WCBS-TV's (N. Y.) "American Musical Theatre" Sunday (7). Lerner took his collaboration with Loewe from "What's Up" in 1943 to "Paint Your Wagon" in '51. Next Sunday he goes onward and upward through "My Fair Lady" and "Camelot."

Lerner is an articulate and personable tv guest and fielded the

queries from emcee Jim Morseke and the highschool kids in the audience astutely. Even his remembrances of his own school days at Choate and Harvard when JFK was somewhere around, had a sincere and pleasing autobiographical tone.

His points on how a song is created, the "love" that is required in working on any given property and the emotional attitudes that are necessary before inserting a song into a show were angles that could send the tyros in the aud to their typewriters. It's doubtful that his warning that you have to be somewhat mad to attempt a career in the theatre deterred anyone.

In addition to the entertaining palaver, show dished out several pleasing items from the Lerner-Loewe catalog under discussion. Earl Wrightson's big voice did exceptionally well with "I Love You This Morning" from "The Day Before Spring," "Almost Like Being In Love" from "Brigadoon" and "I Still See Elisa" from "Paint Your Wagon." Susan Johnson was extremely pleasing with "My Last Love" from "What's Up" and "The Heather on the Hill" from "Brigadoon." Irwin Kostal did a fine job of batoning the CBS Orchestra.

Edward Mulhare and Richard Burton will guest with Lerner on next Sunday's show for the "Lady" and "Camelot" reprises. Gros.

Dave Garroway's 'Today' Show

John Daly, veteran master of the quiz and news areas, has widened his video horizon in his substitute host stint for Dave Garroway's NBC-TV early morning strip, and has proved as suave an anchorman as ever in his new bailiwick.

Daly was under the extra strain of doing the 7 to 9 a.m. "pre-dawn escadrille" (as he called it) live last week on the days the U.S. space-man was being prepped to burst through the atmosphere barrier, but managed nicely (on show caught Friday) to splice together

the running Cape Canaveral remotes and varied bits and scraps familiar to the spread.

With the launching delays, the on-the-scene space coverage failed to materialize, but producer Fred Freed viddaped an extra half-hour, from 9 to 9:30, just in case, which could have been inserted for western affiliates' pickup.

Daly opened with a lead-up commentary on the launching that utilized film clips and expertizing by "Today's" regular news director, Paul Cunningham.

Otherwise, Daly handled the casual exchanges between Jack Lescoulie (features, sports and weather) and the show's girl of the week, Pat Scott.

Show's entertainment highlight, saved for the end, was provided by Jim and Jane Henson's "Muppets," a stable of hip animal puppets that appear regularly on the NBC Washington o&o.

The Hensons, who can be credited with tv's most imaginative creation since the Kuklapolitans, have not only developed particularly original and witty characterizations in the Muppets, but also use the medium's special effects to solid impact. Bill.

The Catholic Hour

On Sunday (7) over NBC-TV, "The Catholic Hour" successfully launched a four-part series on the "Theatre, Past and Present" by presenting excerpts from two plays, each indicating the relationship of man to God. The Rev. John Walsh, director of drama at Marquette U., was quiet and convincing as host, but the exploration of his theme was made exciting by the performances of Sam Wanamaker, as Oedipus, and Lester Rawlins as Tiresias in a scene from "Oedipus Rex."

To further illustrate the theme (officially tagged "Theatre & God") of the first program, "Catholic Hour" chose as its second work a scene from "The Sign of Jonah," a play written by Lutheran Pastor Guenter Rutenborn about the guilt of Nazi Germany. Mildred Dunnock, Bramwell Fletcher and Herbert Voland played key parts well. In other key roles were Gerry Jedd and Richard Durham. Art.

Germany's 2d Channel to Operate As Network; Setmakers in Trouble

Frankfurt, May 9.

Germany's second television channel, which has been on an on-again off-again state for the last year, is finally coming into being on January 1, 1962.

The various lands of West Germany, who now combine to split the time of the first channel, have just announced through their various minister-presidents that they will start the second channel likewise as a combined network next January. Name of the new group will be only Zweites Deutsches Fernsehen.

Since the lands were given the right last fall to start their own separate channels, there has been a constant squabble as to how they would operate, with previously announced decisions to run the second channels independently of each other, so that programs in the Munich area, for instance, would be completely different from those playing in Frankfurt.

While the stations had planned to be in operation under this scheme by June 1, one station, Hessischer Rundfunk, the Frankfurt outlet, actually got on the air May 1 for a couple of hours a day. Its premiere presentation was a widely-heralded production of the operetta "Rosenkavalier" from the May Festival in nearby Weisbaden.

Hessischer Rundfunk experts estimated that about 300,000 of the 5,000,000 German television set owners had plunked out the necessary \$40 for converting their screens to carry the second program.

The two networks currently beaming out of Frankfurt are trying to differentiate between their programs to make them less competitive with each other, since both are produced by essentially the same outfit. While one station carries a boxing match, for instance, the other woos teen-agers with the soft songs of popular recording artist Conny Froboess.

and while the controversial documentary about the Nazi era "The Third Reich" is on the first outlet, the second is carrying the comedy "Tovarisch."

The Hessischer Rundfunk plans to continue its second channel until it merges with the other stations next January. Meantime, the program executives will occupy about six months in plotting just how the new combined network will operate and which station is responsible for which chunk of time.

Meanwhile, the latest statistics show that the land has a total of 5,051,000 television sets now with the highest number, about 1,900,000, in the West German area and one million sets in the North German area. Bavaria has about 570,000; Frankfurt's Hessischer Rundfunk boasts 410,000; Southwest Television has 370,000; South German television 325,000; West Berlin 265,000; Saarland TV comes up with 80,000; and Radio Bremen 80,000.

And it's an open secret that in the television set industry, there is considerable trouble. Folks who are annoyed at the constant change of plans for the second channel have been waiting to buy, so that the warehouses are cluttered with an estimated 350,000 sets of the 59-centimeter model. And it's expected that the price will be dropped to lure the customers into buying these unsold 1960 models, which will have to be converted to carry the second program. The sets will probably be from \$37 to \$50 cheaper than the same size 1961 sets.

Milwaukee—On May 22 at Central YMCA, Milwaukee County Radio and TV Council, will dispense awards to Milwaukee television and radio broadcasting stations. Top speaker at the Council's annual meeting will be David C. Stewart, director of Washington, (D. C.) office of National Educational Televisions & Radio Center.

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Brit. TV Has More Than Its Share Of Troubles Over Documentaries

London, May 9. Dramatized documentary can provide top television shows, but there may be big headaches in this type of program, as some of Britain's tv producers have been finding out.

The BBC has just postponed "Night Call," a series of 13 programs on the work of the emergency medical call service which provides deputies for doctors who are temporarily unavailable. Reason for the postponement, a decision, taken after consultation with the British Medical Association, that the program "would give a too restricted picture of doctors' deputizing arrangements."

First of the skein was due to go out on May 2, but the BBC hastily replaced it with a new series of "Spy Catcher" espionage stories. No protests from spies or counter-agents are expected. Postponement is bad luck for the BBC for the medical flavor of "Night Call" might have made it a serious rival to commercial television's very popular "Emergency Ward 10" show which is also screened on Tuesday.

Another popular commercial tv skein, "Probation Officer," has run into sharp criticism in the House of Lords, no less. In a debate on the Criminal Justice Bill, Lord Longford criticized as "a serious lapse" a recent film in the series in which a warden at a detention centre was shown breaking a defiant youth by reminding him that his father hanged himself.

This produced a clash with the Earl of Bessborough, a director of Associated Television, producers of "Probation Officer." He asked if Lord Longford was aware that there had been a change in the warden at this particular centre.

"Are you aware that the former warden of this centre saw the script, two representatives of the Prison Commissioners attended the rehearsal, and two resident probation officers also approved the script?"

"I do not accept that about approval," replied Lord Longford

who earlier had described "Probation Officer" as "a well-intentioned and valuable series." He did not see the film, but after hearing about it asked to see it played over which had been arranged.

Afterwards he visited the detention centre. Many of the staff regarded the film as a gross travesty. He remembered the former warden as an extremely high-minded man for whom he had a high regard, and neither he nor the present warden would deal with a young man in that way.

He asked whether the Prison Commission felt some protest was due, but was told that the film, as first produced, was very much worse. The Commission persuaded the tv authorities to remove some of the worst features, and felt that as they were not responsible they could not do more.

Meanwhile Associated Television is mulling over a new documentary series which will have a young Church of England parson as hero. This, it is hoped, will create as much goodwill for the Church as "Emergency-Ward 10" has created for hospitals.

But a possible snag—which has to be guarded against—might be a feeling among other denominations that the Church of England had been singled out for special treatment.

VIPers

Continued from page 26

who never missed any of the annual get-togethers, was en route to Japan for a Kiwanis International powwow; Col. Harry C. Wilder was honeymooning in his native Scottsdale, Ariz.; Martin Campbell is too ill in his native Dallas to make it this year; and Mark Woods who, incidentally, is back in broadcasting in between his Sarasota realty and other interests, just couldn't make it.

The attendees were Kalamazoo's John E. Fetzer, who took bows on

how well his Detroit Tigers were doing ("In first place, at least this week"); Clair R. McCollough, who always handles all the arrangements in a manner which relieves the rest of the VIPers of all problems; Morris S. Novik, Joe Ream, J. Leonard Reinsch, Sol Taishoff, and Bob Swezey, who made this year's plaque award to VIPer Abel Green. "Schultz" Swezey mixed his Latin metaphors and an attempt at VARietyese in such a slick manner that he's the only executive in broadcasting who now speaks in fractured Braille. A good time was had by all—there is some doubt about nary a dry eye left in the sea of nostalgia, but no question about nary a dry throat.

Salant Sounds Out Affils On Expanding Newscasts To A Half-Hour Nightly

CBS News prexy Dick Salant has sounded out the network's tv affiliates on the feasibility of a half-hour nightly newscast cross-the-board on a seven-days-a-week basis. Stating that the present 15-minute format hardly scratches the surface, he asked last week's CBS-TV affiliates conclave to consider a half-hour show, to mull it and to get back to him on their reaction.

Salant indicated such a show would not take to the air for six months to a year after affiliate approval was indicated. He said the format would be worked on carefully, dry-run and otherwise tested, and at least one pilot made. But, he declared, the half-hour format "is going to come someday," and he wants "us to decide now to lead the way."

The current 15-minute news format, in terms of actual spoken words, would merely fill the first two columns of the Wall St. Journal. In light of fast-breaking world events and increasing public awareness and acceptance of news programming, the 15-minute show is superficial, he said, and the time is ripening for "the great leap forward" to the half-hour strip. He emphasized the step would not be taken if it involved cutting time allocated to local newscasts on the affiliate level.

CBS' 'Balanced Programs' Victory

Continued from page 26

stay in greater abundance, whether commercial or not.

Some 415 station execs, rapping 200 of the network's 205 affiliates, attended the two-day meeting at the Waldorf-Astoria, an alltime high.

The only major current of restiveness was cued by the network's proposed new station compensation contract. But even in this instance, the beefs were muted as CBS insisted that the pact would be talked out in individual sessions and negotiations and was not an official part of the affil meeting.

Beefs came primarily from affiliates in one and two-station markets, who charged the new compensation formula would in effect penalize them for carrying shows from other networks. CBS attitude, on the other hand, was that the formula merely rewards a station for carrying more CBS programming.

Heart of the formula is the change from a constant 30% compensation for all hours carried to a two-scale payment, 10% on the first several hours carried, jumping to 60% for the balance. "Free time" is eliminated.

Here's the way it would work: A station carrying 35 hours a week presently gives the web five free hours, then is compensated for the remaining 30 at the constant rate of 30% of rate card. Under the new plan, same station would receive 10% of rate card for the first 24 hours he carries and 60% for the remaining 11. CBS figures he'd come out with the same number of dollars under either plan.

Purpose of the plan, of course, is to make affiliates program more hours of CBS feeds, since after a certain number of 10% hours, their compensation hits 60% for every hour thereafter. The more they program, the more they're paid at the 60% rate. Idea is to discourage stations from rejecting CBS shows after fulfilling their minimum commitments in order to program more lucrative local or national spot carriers or other network programming.

The 60% rate negates the desire

to substitute local programming for network, since the higher rate tends to equalize the difference between compensation and the station's local or spot rates. That, says CBS, is its purpose. But in the two-station markets, many affils claim they're penalized—they feel they must carry shows from other webs, but they're getting less money from CBS overall because they can't program enough of the 60% hours.

CBS claims the new formula is a "must" if "we are to keep the network business healthy." To back it up, station relations & engineering veep Bill Lodge cited an increase over the past 12 months in non-cleared network orders of 58%. In the first quarter of 1961, he added, orders from advertisers not cleared by stations rose by 61% over the same period a year ago.

In terms of dollars, he said, those 12-month non-clearances amounted to a loss of network business equalling \$15,000,000, quite a chunk of business to lose. And that's to say nothing of the effect on ratings and sales effectiveness. It's these non-clearances that the network is trying to reduce via the new formula.

Lodge insisted, however, that the new contract would have to be talked out in individual sessions, rather than as a matter for approval by the entire affiliate body.

The affiliate body also posed a united front with the adoption of a resolution pledging their dedication to the option time principle.

Resolution termed the principle of option time "basic and necessary" to the successful operation of a network, and declared its permits a television network and its stations "to best serve the interests of the public."

Affils also cited Paley in a gesture of support for his drive for "high standards of quality in television programming."

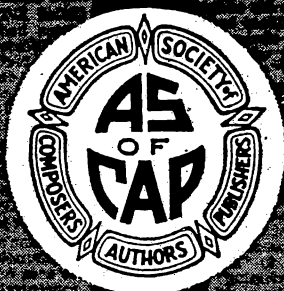
Also cited by the affils was CBS-TV prexy Jim Aubrey and his associates for arranging "this most informative and constructive '61 affiliate conclave."

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Paley

Continued from page 26

of the worthwhile from the shoddy," he continued, "is an evolutionary rather than a revolutionary process. It is admittedly inefficient, in that it cannot be speeded up. But once it is accomplished, it has a validity, a force and performance that no government edict or citizens committee or monopolistic industry can ever bring about."

Paley made his address, his first before an affiliate body in several years, as an obvious pitch to the affils to stick with the CBS "program balance" concept despite the gains made earlier in the season by ABC's action shows, though he never actually made reference to any other network.

He also entered a strong voice of support for network control over programming, pointing out that in 1946, our audiences went up and down as a result of someone else's decisions, what with advertiser control of programming. It was after CBS decided to "assume a direct role in programming" that it eventually reached a position of leadership, he said.

Paley sounded a final warning: "We are free to make the fundamental decisions that give networks and stations their character, their standing in the community, their capacity to grow or merit rather than by government directive, and their long-term financial strength and stability. These things are far too valuable to be bartered away for some temporary gains, however glittering. And these are the things—character, standing, freedom to move, fundamental financial soundness—these are the things that over the long haul will be the true measure of our success."

Aubrey

Continued from page 26

In the past decade from a \$300,000,000 business to nearly \$2,000,000,000 stating that "no other business has had it so good in so short a time" and adding that "year in and year out the CBS-TV network and its affiliates have taken a bigger bite out of this business than any other network."

But because of this, "perhaps some of us have become mesmerized by this unrush of expansion. We have fallen into the habit of believing that such expansion is inevitable and that it must advance at the same rate year in and year out. We have come to look on each year's ceiling as next year's threshold," he said. But with set circulation near saturation, this is one avenue of expansion that's just about over.

Aubrey also traced the decline of the single-station market, pointing out that nearly half the affils at the meeting currently face competition from at least two other stations. This not only means a "rougher and tougher fight" for local viewers and billings, but for network audiences and network advertising dollars as well.

Aubrey estimated CBS-TV spent \$25,000,000 last year on information programs which filled more than 15% of its total schedule. While CBS got sponsors for "most" of such presentations, they "by no means covered our enormous out-of-pocket investment," he said. And despite growing advertising and viewing interest "it is still extremely difficult to sell such programs."

On top of these three major factors, Aubrey cited two other problems—"the revitalized competition we are getting from competing media—from radio, from magazines and from newspapers," and the recession over the past half-year.

News Feed

Continued from page 26

camera or off of the network newscaster.

Affils can take all network newscasts, and to bring the total up to five hours a week, the web is instituting a new 10-minute sustaining news strip at 5 p.m. across-the-board. Stations will receive advance notice of the contents of the 5 p.m. strip via a new teletype system between CBS and its stations.

Besides the straight newscasts, affils will get the right to reuse the web's PGA Golf Tourney in July, its pro football schedule in the fall, plus other sports and public-affairs shows.

All-News 24-Hour AMer Hitting Coast From Mexico Base

A 24-hour, all-news AM outlet went on the air this week, blasting all of Southern California via a 50,000-watt, clear channel transmitter located in Baja California, state in Mexico that extends below the southern border of the U.S. Pacific coast.

Called X-TRA news, the station operates under the ownership of Radio Difusora, but is repped by Gordon McLendon's Texas Triangle. Cy Ostrup has been named vicepres and general manager of TT, and is handling X-TRA sales out of Los Angeles headquarters.

X-TRA has a staff of 20 newsmen, maintained in teams of four around the clock, and is being fed via five wire services of UPI and Associated Press (sports, international, newspaper and radio feeds).

Operation's managing editor is Russ Burnett. X-TRA plans to cover area news and not necessarily concentrate on Los Angeles or any single city.

Taft's CBS Exit

Continued from page 25

the Columbia Broadcasting System."

The editorial appeared April 27. It and another Enquirer editorial of April 29 were answered by Charles Collingswood, CBS commentator, who was the subject of both pieces. A reply by Collingswood appeared side by side with the Rogers letter May 6 in the Enquirer.

Both editorials dealt with remarks of Collingswood about the way the press handled the story of the Central Intelligence Agency's involvement in training of anti-Castro Cubans.

WKRC-TV switched from CBS to ABC April 30.

Hulbert Taft Jr., president of the Taft chain of radio and tv stations, stated March 2, in announcing the CBS break after 12 years, that "we naturally regret the termination of our very cordial relationship with CBS Television, which has been a vital force in the development of the nation's television service."

"Our decision to change to the ABC network was predicated upon the overwhelming popular appeal of the ABC programs during recent years."

A SHOWPLACE ON THE JERSEY SHORE

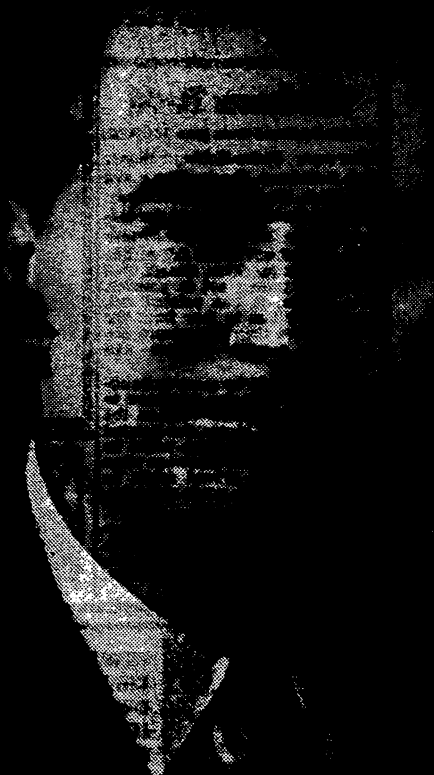
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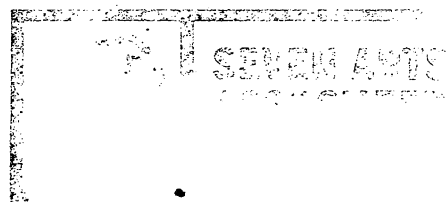
Why WTOP-TV bought Warner's "Films of the 50's"

Says George Hartford:

"We bought Warner's 'Films of the 50's' because we wanted to strengthen our library of other film features with some fresh, new and exciting movies for our Early Show and Late Show. To accomplish this, we selected the Seven Arts package because the percentage of

excellent... any other package post-war films that we

Warner's Films of the 50's Money makers of the 60's



Web Vidpix: Infant Mortality

Continued from page 27

tectives," this time expanded from a half hour to hour format and going for the bargain rates in an NBC Friday slot. June Allyson show ran two seasons but has now been dropped.

Shop's one-season shots have been the Tom Ewell outing, "Stagecoach West," "Law and Mr. Jones," "Peter Loves Mary," "Westerner," "Michael Shayne," "Dante," "Richard Diamond," "Johnny Ringo" and "Plainsman."

Four Star, which built its rep with the western, still has the potent "Rifleman," and a Dick Powell hour on tap. And it should be noted that only one western, "Laramie," which premiered from any of the nine producers in the past two years, is still around. That means about 10 have gone thataway.

Ziv, while strong in syndication, has had even less success than Four Star. Out of seven web entries over the two seasons, none has been renewed. List includes: "Acapulco," "Aquanuts," (now titled "Moby Run"), "Klondike," "Man and the Challenge," "Man Into Space," and the Dennis O'Keefe series.

Desilu's two-season's entries have been limited to three, with "Untouchables," the big one. "Guestward Ho" and "Harrigan & Son" were the losers.

MGM has had a similar score. "National Velvet," however, iffy at the end of both seasons, is slated for return. "Islanders" and "Asphalt Jungle," the studio's attempts at the hour format, have been axed.

The other major feature film studio in the survey, 20th Century, has hit with two out of four. "Dobie Gillis" and "Adventures in Paradise" will be back. "Hong Kong" is cancelled, and "Five Fin-

gers" is a title that's barely remembered.

Score for quiz kings Goodson-Todman. "Rebel" returns in its new hour format in combo with "Yank," which was a half-hour G-T pilot hopeful. "One Happy Family" and "Philip Marlowe" have had it.

NBC Spinoffs

Continued from page 27

man Marterto Productions firm is also involved in terms of a pilot that can be used on the upcoming Joey Bishop situation comedy Wednesday nights. Marterto is an expert at the spinoff concept, having sold General Foods on the "Andy Griffith Show," which had been shown on "The Danny Thomas Show."

Though not new, no network has 'til now made such an all-consuming project of spinoff pilots.

Levy plan affords NBC the opportunity for new product at a time when it seems that the amount of desirable new stuff is lean. Indeed, the leanness has led NBC to be chary about what it's going to put in on Mondays if "The Americans" is cancelled. Meantime, this can be done by NBC as virtually no extra cost, save in the few instances—where Levy feels it necessary—to pour some additional monies into one of the potentially hotter spinoff pilots.

According to NBC sources, another potential plus to the plan is that packagers, who have tough enough time getting a profit out of a short run on a telefilm series, have the opportunity to replace themselves if one of their spinoff pilots proves worthy in the web's eyes.

Live shows like Dinah Shore and Perry Como are not included in the plan and none of the quiz or

audience participation formats would fit in either. Yet there is one live show that might, and that's the new Bob Newhart stanza. NBC figures that Newhart's fluid format is just as capable of developing an attractive offshoot as did Garry Moore in the case of "Candid Camera."

Not all of the spinoff shows will get on the air, NBC says. Some—probably the strongest of the lot—will be shelved and shown around the agencies on exactly the same basis as a desirable telefilm pilot that comes in without a "connection."

ABC Now Iffy On 'Rebel-Yank'; Mulls Churchill-'Silents'

Two weeks ago, ABC-TV "definitely" decided to program its Wednesday 7:30-8:30 p.m. slot next season with a telefilm series combining two former half-hours, "Rebel" and "Yank," but now the web is having second thoughts. This week—and matters could change once more, on a moment's notice—the favorite plan is to throw reruns of the Churchill documentary series in at 7:30, backing them up at 8 with "Silents Please."

An hour with Steve Allen has not been entirely forsaken either, and, to make matters more complicated, the web has a partial hook into still another 60-minute entry, which apparently won't be taken, though, unless sponsor comes attached.

Web, it's said, would certainly have gone ahead with converting "Rebel" and "Yank" into a solid hour if sales hadn't slowed down in the past few days. Slowdown besets all the webs, not just the one. A sellout would have given ABC enough ready coin to expend on development of the "Rebel," "Yank" series, but a new telefilm skin invariably costs more than use of two relatively inexpensive packages like Churchill reruns and "Silents."

Inside Stuff—Radio-TV

ABC Radio, taking sharp exception to a line in VARIETY last issue describing the web as perhaps "the least committed" to a permanent future, emphatically declared this week that it is in business to stay. "I would say, and I'm sure my management would agree," said ABC Radio veeep Robert Pauley, "that ABC Radio in the past year has actively demonstrated more commitment through the expenditures of more dollars, the implementation of more new plans and the introduction of more improvements than any other radio network. If we are the least committed, then the other three networks are achieving fantastic heights, and if this is so, it has been a well-guarded secret."

James McInnes Henderson, veteran government attorney, has been named General Counsel of Federal Trade Commission. In his new post, Henderson is charged primarily with fighting the Commission's legal battles in court.

Henderson has been with the General Counsel's office since 1958. Previously, he held various legal posts in State Dept., Economic Stabilization Agency and Justice Dept., among others. On loan from FTC, he served as chief counsel of the House Government Activities Subcommittee.

In last week's issue of VARIETY, the Screen Gems ad carried impressive ARB ratings for "Manhunt." Unfortunately, the title "Manhunt" was omitted, an error charged against printers' gremlins.

CBS News Moscow correspondent Marvin Kalb's "Dragon in the Kremlin," book on the uneasy Soviet-Chinese alliance, was published last week by E. P. Dutton. It's Kalb's second tome on the Soviet Union; his first, "Eastern Exposure," appeared in 1958, after he had joined CBS but reflecting earlier experiences as an attache in the U. S. Embassy in Moscow.

'Instant TV'

Continued from page 25

shows, sound and look more important and more interesting than a "Dobie Gillis," a "Perry Mason" or a "Rifleman."

It was a year that saw "instant tv" brought into sharp focus and fulfillment; when the actuality technique—sponsored or unsponsored—achieved production finesse. It may have been done under D. C. emanating pressures, or even out of a sense of shame, but the fact remains that the broadcasters have found the way, and found it well.

If the ratings, in most instances, have been found wanting, it has not been a deterring factor, either to the stations or to the networks, toward upgrading their "image" programming. In a sense, too, it's an answer to Collins' dictum that it's the function of the broadcaster to do an uplift job on the public rather than settling (as reflected by the ratings) on what the public wants.

Apparently it's just a case of the broadcaster not wanting to be told about his responsibility by someone (Collins) who's just learning what the business is all about. Or it could just be that many broadcasters refuse to face the realities of broadcasting life today. Whatever the reason, they're up against the tough, unrelenting team of Collins & Minow, and there's not much they can do about it but to fall in line.

NAB Censor Threat

Continued from page 31

Harper, Metro-Goldwyn-Mayer; Bob Seidelman, Screen Gems; and Bob Rich, Seven Arts Associated.

NAB's feeling is that if the majors get in line and allow screenings, the minors would fall in line too. The supposition, though, still has to be proven out in practice. The majors, it was pointed out, have much less to fear from the NAB's move than the minors distributing foreign product and Codeless pix.

NAB was said by some to be reacting to Washington pressures to clean up sex and violence on the home screens. It was also pointed out that a sex pix which might be in bad taste for the afternoon when the kiddies are around might be very acceptable in a late night feature slot.

There were indications that further meetings will be held shortly. After speaking to a number of parties involved, this is for certain: the vote is still out.

Goodwill Stripes 3

Detroit, May 9.

At its annual stockholders' meeting, WJR changed its corporate name, elected a new director, appointed three new vice-presidents, and voted a quarterly dividend of 10c a share.

The corporate name was changed from WJR, The Goodwill Station, Inc. to "The Goodwill Stations, Inc." William D. Birke, president and director of the Huntington Publishing Company, which recently sold WSAX, Huntington-Charleston, W. Va., to The Goodwill Stations, was elected a director.

James H. Quello was appointed vicepresident and general manager of the WJR Division, Detroit; A. Donovan Faust got a similar title at the WJRT Division, Flint, and C. Thomas Garten got vicepresident stripes at WSAX Division, Huntington-Charleston, W. Va.

Re-elected were six directors and these officers: John F. Patt, chairman of the board; Worth Kramer, president; F. Sibley Moore, vicepresident and secretary, and Richard M. Thomas, treasurer.



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1958

1959

1960

From The Production Centres

Continued from page 51

an honorary Doctor of Laws degree from Montana School of Mines, his fifth such honor. . . Tom Davis, manager of WAAF, tapped as a member of the Civil War Centennial Commission. . . Sam B. Schneider, based here for Crosley Broadcasting Corp., named chairman of Chi Federated Advertising Club's upcoming radio-tv seminar.

IN LONDON . . .

BBC Television's new two-part film, "Call on Kuprin" has same plot as "Kuprin" which opens at New York's Broadhurst Theatre May 25. Both are based on a Maurice Edelman novel on topical theme concerning a Russian space-man Eric Portman, John Gregson, Natasha Parry and Julia Arnall are in the cast of BBC version, to be screened in June. . . Peter Finch narrating "The Heartbeat of France" documentary for Associated-Rediffusion Television June 14. . . BBC Television trying something new with "Science on Saturday," skein of 32 half-hour scientific programs for Saturday morning screening, starting May 27. . . Joseph L. Mankiewicz gets a "Film Profile" on BBC Television Sunday (14). . . Husband and wife team Jan Carew and Sylvia Winter have written "The Big Prize," prison-break story with an all-colored cast, for Associated Televisions "Drama 61" skein May 28. . . Sir Tyrone Guthrie talks about God and the Theatre in BBC Television's "Meeting Point" Sunday (14). . . Puzzle-playwright Harold ("The Caretaker") Pinter is author of "The Collection" which Associated-Rediffusion screens tomorrow (11). Says Pinter: "This is a play about a man who is worried about a man, and there is a girl in it whose husband is worried about the man the man is worried about." Warning to viewers from director Joan Kemp-Welch: "It is your worry to find out what it is all about. The play is typical Harold Pinter."

IN BOSTON . . .

WBZ Radio "News Day," strip now sponsored by R. J. Reynolds for Salem. . . Bob Nelson, WBZ "Program PM" host, vacationing in Fort Lauderdale. . . Betty Adams, WBZ and WBZ-TV personality, out with a "Love Letter to Boston," presented to Mayor Collins, and first read on "Program PM." . . WBZ g.m. Paul O'Friel received BMI award for station's documentary, "1692: Year of Terror," written by Ed Fouhy, news supervisor, and Dick Levitan, newsmen, in Washington. . . George Brown is WNAC's correspondent at Eichmann trial with his reports included in 9 a.m., 1 p.m., 6 p.m. and 11 p.m. editions of Yankee news. . . Jack Maloy, WNAC and WNAC-TV program director, back after JFK confab in Washington on pub-affairs. . . WNAC-TV screened "Project: Man In Space" Monday (8) for air time Tuesday (9, 9 to 10 p.m., sequel to "The Race for Space," narrated by Mike Wallace. First Hub Rod Sox WHDH-TV telecast from new American League franchise in Minneapolis-St. Paul area carried Sunday (7). . . Boston's WBZ-TV, with six citations, nabbed more of the coveted Ohio State Awards for 1960 programs than any other single station or net in the U.S. Only telecasters to match honors was Canadian Broadcasting Corp., which also received six. . . WBZ-TV only N.E. station to receive special commendation in 18th annual News Pictures of Year national competition for Korea films taken by producer Phil Galligan. . . Ted Kennedy, brother of JFK, guesting on WBZ-TV's "News at Nine" program with Betty Adams and Jack Chase. . . Rex Trailer's WBZ-TV "Boomtown" kiddie show, done from Pleasure Island, \$4,000,000 fun park in Wakefield, Sunday (7). . . Ninety-voice West Point Choir taping special WBZ-TV program. . . WBZ Radio-USO Talent Search culminated with The Blends winning group. . . Ed Pearl, WBZ press chief, sent cigaret lighters with roulette wheels out for promish efforts on "Why Gamble?" program.

IN TORONTO . . .

Ted Allen flying over from London to star in world preem of his playwright "Secret of the World," a two-hour radio prez on CBC's Trans-Canada network. . . Bill Drylie, news director of CHUM, looking for a man to become first Ottawa staffer to cover the House of Commons for a single Canadian private radio station. . . Grapevine that "Rhapsody" would be summer replacement for "Songs of My

People" over the CBC web, has got the official inkay, with Jan Ruben in as host-singer and Ivan Romanoff's orch and chorus still being heard on this ethnic series designed by Harry Boyle, producer. . . Elwood Glover, CJCB's deejay-speller, off to the Continent to tape interviews at the Cannes Film Festival and returns May 14. Meanwhile, D. B. Ho'ly taking over the noon show, with Gordon Jones spinning the evening show. . . Oscar Peterson, pianist, and Lee Morgan, trumpet player, to co-star on "Canadian Jazz Show," 60-minute spectacle (10), will have Fred Davis, former trumpeter, as host. Latter is moderator of the CBC-TV panel-quiz, "Front Page Challenge." . . Phil Stone, vociper of CHUM, back with a tan after attending the Variety International convention in Miami. . . Opera buffs can take their choice of Verdi's "Falstaff" to be seen in a CBC 135-minute version on May 15. Based on Shakespeare's "Merry Wives of Windsor," stars Louis Chiffon, Montreal-born baritone, now with Covent Garden Opera, London; with Iona Kombrink, Donald Bell, Claramae Turner, Andrew Downie. . . John Weinzwieg's composition, "Divertimento for Bassoon," to be world-premiered by the CBC Symphony (12), with Geoffrey Waddell, batoning and Nickolas Kilburn, first bassoonist with the orch, to be soloist.

IN SAN FRANCISCO . . .

Big mystery about Enrico Banducci and Westinghouse's late-night "P.M. West," which WBC execs are readying for June 5 debut. Late last week Banducci, who was billed as "talent co-ordinator," pulled out of show, wiring all concerned that he was "disappointed by the actual production, which seems to me in contradiction to the spirit in which the show was undertaken." Next day the hungry proprietor was back in the show, according to Al Baccari, KPX pressagent who's also serving as show's associate producer. Banducci was saying nothing but the speculation in Frisco is that he wanted a bigger say in the show. That Baccari and other WBC execs promised him this and that his "resignation" was simply leverage on WBC. At any rate, eight half-hour tapes were completed by end of last week. . . KNBC's new manager of sales merchandising is Richard J. Schade, new salesman is Fritz Mance. . . KTVU renewed "Play of the Week" for 1961-62. . . Salesman Robert M. Higgins was named assistant sales manager at KPX. . . KGO-TV fired a couple of cameramen and a newsmen. . . Dave Seinfeld, long with KERC and then KFAX, left radio to go into the real estate business. . . KGO-TV's general manager, Dave Sacks, and chief engineer, Harry Jacobs, in Washington for NAB convention. . . Cottonseed Clark joined KTVU with a 4:30 p.m. Saturdays half-hour. . . A new firm, Redding-Chico Television Co., has applied to FCC for Channel 9 in Redding. Firm's composed of stockholders in KIEB-TV, Eureka, and KEYT, Santa Barbara, and is headed by Robert C. Burns, ex-KFEE general manager. . . KGO-TV is releasing its verbal battle between Edward Teller and Norman Cousins on nuclear testing to NET for distribution to nation's 52 ETV stations. Battle between physicist Teller and editor Cousins, pro and con testing respectively, was taped for Herb Caen's March 26 "Baghdad by the Bay" segment.

IN PHILADELPHIA . . .

William L. Shirer to receive the National Fellowship Award of the Philadelphia Fellowship at a dinner at the Bellevue Stratford Hotel (15). Shirer will evaluate human relations developments in the world. . . Jack Baker, with WCAU merchandising department since 1957, upped to account exec. . . Dave Murdock, son of the Inquirer legit and film critic, joined WGAL, Lancaster, Pa., as coordinator. . . Dan Curtis and Al Taylor, formerly with WIP, added to the WRCV announcing staff. . . Warner Paulsen, WIP program director, invited by the Navy to attend a two-day orientation program at the Naval Air Base in Pensacola, Fla. Paulsen is a licensed pilot. . . WPEC launched a public service campaign to spur automobile sales and boost the general economy. Dealers are invited to identify themselves and their firm and voice individual messages, to be aired 12 times daily for a two period, this month. . . WFIL-TV's Dick Clark will receive the award of the City of Hope Sportsmen's Club, at the Sheraton (June 4). . . George Lord, WCAU public affairs director and Washington correspondent, to appear every Wednesday on Ed Harvey's "The Talk of Philadelphia." News director Al Ringler also skedded for guest shots on the two-hour WCAU show.

IN MILWAUKEE . . .

Variety Club of Wisconsin and WRIT, Milwaukee's Balaban station, collaborated on a "Wake-A-Thon" broadcasting direct from downtown Boston Store's corner windows seeking \$5,000 for Variety Club sponsored Epilepsy Center at Mt. Sinai Hospital. WRIT disk jockeys Don Bruce and Bob Bennett were mikeside continuously (sans sleep) during the pitch, with assists from other staffers. . . Saturday (6) "Students from Abroad" program on WISN-TV, set up by League of Catholic Home and School Assn., featured Filipino students of Marquette Univ. in native entertainment and fashion show. Mrs. J. Stewart Murphy moderated, with Conchita Hojilla commentating. . . "The Sacrament of the Holy Eucharist," was covered by Rev. Robert M. Monti, deacon from St. Francis Seminary, on WTMJ Sun. (7). . . Prof. Jerry C. McNeely of Univ. of Wisconsin Speech & Drama Department, nabbed \$3,500 second prize in Hallmark Teleplay Writing Competition, and his winner in 90 minute production "The Joke and the Valley," was telecast on "Hall of Fame," Fri. (7). . . WXIX-TV, towns sole UHF'er, telecast reprise of controversial "Operation Abolition," Sun. (7). In a tlein WXIX-TV's news director Bruce Kanitz, narrated a debate between Atty. Theodore Warshawsky and a representative of local unit of American Civil Liberties Union.

IN DETROIT . . .

Walt Disney interviewed by Lee Murray on WJR's "Show World" . . . Norm White, WJR's production topper, celebrates his 39th year with the station which he joined two weeks after it began broadcasting. . . Myrtle Labbitt, CKLW's women's editor, and hubby off for a month's vacation in Austria. . . Special jingles are helping WXYZ celebrate its 31st anniversary along with the 41st anniversary of regular broadcasting marked by national radio month. . . CKLW's fashion and beauty editor, Mary Morgan, presented honorary wings of a lieutenant in the famed Navy precision flying squadron, the Blue Angels, for her aid in recruiting servicemen. . . Dan Price, former WJR interviewer, begins a series of syndicated interviews on WDTM. . . Lana Turner blast at movie mags for allegedly phony first-person singular stories to get airing on Shirley Eder's WJBK-TV show and in Miss Eder's syndicated column. Miss Eder plans similar interviews with other stars ready and willing to stand-up-and-be-counted in fan mag wangle. . . Pepsi-Cola Bottling Co., through BBD&O, has set an intensive ad campaign with 28 radio and six tv stations in eastern Michigan to break this week.

TV Mystery—May 16

Continued from page 37

Goldenson, chairman of American Broadcasting-Paramount Theatres, was a source of primary concern. To reconstruct the meeting through the bits and pieces picked up about it later on, it would seem that some of the trustees alleged or, at least, feared the existence of pressure. After all, since the Academy is a "national" organization; (1) what would happen if Goldenson were ignored? (2) would Stanton accept a citation that had been "watered down" to include everybody? (3) what was Sarnoff's position going to be?

It's reported that during the trustees meeting someone said he had heard, second-hand, of threats to act against individual trustees if the desires of one or another of the candidates in the industry were ignored. Someone then raised a question as to whether there was any validity in considering hearsay evidence such as this, at which point the discussion turned, somewhat academically, to "what constitutes pressure and what doesn't?"

Finally, a decision was reached not to make a decision, at least not for the moment. It was agreed to leave it up to a secret vote by each of the 27 or 28 national Trustees. Evidently, each will establish his own groundrules as to who is worthy of a special trustees' citation. If anybody (considering the nervous situation) is worthy at all.

Replies, sent by mail, will be tabulated by the accounting firm of Price-Waterhouse by May 15, 24 hours before the telecast of the Emmy awards on NBC-TV. This leads to another problem: Will Price-Waterhouse have the sole honor of deciding, in the final analysis, whether the assumedly diverse replies offer sufficient evidence of support for any single individual or group of individuals receiving the award? Or will the same trustees again be called in to decide whether the secret returns add up to a course of action that they can, with some measure of impunity, take on the night of May 16?

Senate Hearing

Continued from page 35

within 60 days after its dispatch to Congress April 27.

Kennedy proposed that, in the interests of expedition, authority to make final decisions on cases be delegated to individual Commissioners, panels of Commissioners, hearing examiners and other FCC staffers.

FCC Chairman would be empowered to decide how cases should be handled. Grumbings about allegedly dictatorial powers this would give to the Chairman, however, don't square with the plant's explicit proviso that any three Commissioners a "majority less one" can override his decision and insist on review of a case by the full Commission.

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Further progress in Hartford is reflected by the installation of new video distribution amplifiers in Broadcast House by WTIC-TV technician, Ed Derry. Broadcast House, new home of WTIC TV-AM-FM, is first building scheduled for completion in Hartford's dynamic Constitution Plaza. (Adv.)

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|-----------------------------------|--|---|
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| WGB-TV Atlanta | KARK-TV Little Rock | WJAR-TV Providence |
| KERO-TV Bakersfield | KCPD-TV Los Angeles | WVBT-TV Raleigh-Durham |
| WBAL-TV Baltimore | KSTP-TV Miami | WRDZ-TV Rochester |
| WGR-TV Buffalo | WISN-TV Milwaukee | KCRV-TV Sacramento |
| WGN-TV Chicago | KSTP-TV Minneapolis-St. Paul | WQAT-TV San Antonio |
| WFAA-TV Dallas | WISN-TV Nashville | KFMB-TV San Diego |
| KOAL-TV Duluth-Superior | WHEW-TV New York | WXPB-TV Scranton-Wilkes Barre |
| WHEM-TV Flint-Bay City | WTAR-TV Norfolk | KREM-TV Spokane |
| KPCB-TV Houston | KWTU-TV Oklahoma City | KVOO-TV Tulsa |
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Hot New Act: Minow & Collins

Continued from page 1

tearing apart the Collins Magna Carta and the Minow declaration of FCC principles. The battle is on. Collins has gone on record that if they don't like it his way—and secretly there are some astute broadcasters who will confess that it's a pretty good way in terms of industry advancement and prestige—they can lump it or dump him.

Minow has laid it right on the line in holding there's nothing sacred about a license (see separate story). Thus, it's up to the broadcasters to reorient some of their heretofore backward thinking and apply it to the "New Frontier" ideology.

The stunned faces and the post-luncheon hesitations of key figures to comment suggests a hot and controversial period ahead for the industry.

It was evident from the squirming at the Tuesday luncheon that Minow hit them where it hurts the most in exhorting the status quo and asserting, "We need imagination in programming, not sterility; creativity, not imitation; experimentation, not conformity; excellence, not mediocrity. Television is filled with creative, imaginative people. You must strive to set them free."

There are, of course, broadcasting elements—Westinghouse, Storer, Corinthian, along with others—with an awareness of the present score in today's broadcasting picture: group or individual stations that have long since seen the handwriting on the wall and have cured their behavior patterns accordingly. And while broadcasting as a whole can be singled out for doing a noteworthy job this past year toward uplifting the medium's "image" in the area of public service programming (see separate story), the commission of sins in the squeeze for the buck is still rampant.

Collins' Points

It's to this that Collins addressed himself in an appeal to the broadcasters that "we should come to terms with ourselves" so that broadcasting can command the recognition and prestige it should deserve but does not now enjoy.

Asserting that "when measured against the full range of our potential, there is still much more we can do and should do," Collins

put the spotlight on areas which broadcasters will study for weeks to come, to wit:

—If radio and television broadcasters are to achieve full stature, stations must begin editorializing on a widespread basis. "Some stations feel they cannot afford to editorialize. In the present climate, I contend they cannot afford not to editorialize."

—Three primary goals must be set: improvement of broadcasting's relations with government; improvement of broadcasting's relations with the American people; improvement of broadcasting itself.

—Should broadcasters fail to make their Codes a stronger and more vital force, they will have only themselves to blame if Governmental controls are imposed upon them.

—The need for more "blue-ribbon" programming in prime time, with the three tv networks, through a cooperative effort, urged to divide the increased hours among themselves. "I have urged advertisers and their agencies to accept

On the Line

Washington, May 9.

In detailing his hopes and aspirations for the broadcasting industry and reexamining its manifold problems, NAB proxy LeRoy Collins bluntly told off the broadcasters:

"If you want someone gently to paddle NAB's boat into the stagnant pockets of still water, then you don't want me—nor I, you."

their fair share of responsibility for improving the medium by devoting a larger portion of their budgets to sponsorship of such programming. Their response has been encouraging. . . . Today I should like to urge you do your fair share by clearing the necessary time and making it possible for the networks and the advertisers to get such blue-ribbon programming in increased amounts to the American viewing public."

—Collins' continued strong feeling about rating services and allowing such outsiders to become masters of their own house. "Too much of broadcasting is dependent

KSD Average Rating: 7
Average Share: 37

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Program: GOLD AWARD THEATRE

Nov. 13 "YOU WERE NEVER LOVELIER"

Fred Astaire, Rita Hayworth
1942, Columbia, Screen Gems, Repeat

Nov. 20 "ARCTIC FLIGHT"

Wayne Morris, Lola Albright
1952, Allied Artists, Interstate, 1st Run

upon ratings in the determination of programming policies and, for that matter, pricing policies. . . . we get all hot under the collar about the thought of Government stepping in and telling us how to run our business—and I am with you every step of the way on that—and yet we turn right around and permit outside agencies to encumber our decisions by a maze of statistics built from scanty facts, the accuracy of which has never been adequately established. . . . I am not charging rating services with corruption or bad motives. But—that I have trouble digesting is that we have no way of knowing up to this time what they report approximates the truth."

—The proposal for the establishment and operation of an NAB research center: "A place to which we could refer the most pressing problems of the industry for assignment to the finest research specialists in the nation. 'I can think of no better first research project than the validity of broadcast ratings.'"

—The need to do something about radio; develop some plan for effective "birth control" in this business. "I know as surely as I am standing here that with better research we can find a much brighter future for radio in this country."

Minow

Continued from page 25

Minow, "that I am deeply concerned with concentration of power in the hands of the networks. . . . too many local stations operate with one hand on the network switch and the other on a projector loaded with old movies."

Advertiser influence on nets also bother Minow, he said. He suggested the webs give this message to advertisers: "This is the high quality we are going to serve—take it or other people will. If you think you can find a better place to move automobiles, cigarettes and soap, go ahead and try."

Sponsors, added Minow, should be "less concerned with costs-per-thousand and more concerned with understanding-per-millions." It's an interesting philosophy but could involve a monumental hard sell to put across on Madison Ave.

Subscription-tv, he continued, is going to have a chance to prove whether it can offer a useful service. "We are going to protect it from those who would strangle it in its crib," Minow said.

He disclosed that broadcasting's 1960 gross revenues amounted to over \$1,268,000,000, a 9% hike over 1959, even though the national economy was suffering slippages elsewhere.

"I have confidence in your health," he said, "but not in your product."

Profit in 1960 was \$243,000,000, representing a 19.2% average return on revenue. The profit increase was up 9.7% over 1959.

Part of broadcasting's "New

ARB FEATURE FILM CHART

Continued from page 55

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|-------------------|-----------------------|
| Readers Digest | KTVI 1 |
| 1:00-1:30 | KTVI 1 |
| Jim Bowie | KTVI 2 |
| 1:30-2:00 | KTVI 1 |
| Champ Bridge | KTVI 1 |
| 2:00-2:30 | KTVI 1 |
| Pro FB Highlights | KMOX 2 |
| 12:30-12:45 | KMOX 3 |
| Pro FB Kickoff | KMOX 16 |
| 12:45-1:00 | KPLR 1 |
| Pro Football | KPLR 1 |
| 1:00-2:30 | KPLR 1 |
| Feature Film | KPLR 1 |
| 1:00-2:30 | KPLR 1 |
| Illini Hilites | KPLR 1 |
| 12:30-1:00 | KTVI 1 |
| Bilders Showcase | KTVI 1 |
| 12:30-1:00 | KTVI 1 |

EDWARDS, COCHRAN IN NEWS SWITCHES

Doug Edwards will double in brass as a network-local news commentator, and Ron Cochran will also make his return to WCBS-TV. N.Y. Edwards has been signed by the station to do its 11 p.m. "Late News" strip, starting June 5, and Cochran, who handled that spot until switching over to network news a year ago, will return to the station for its 7 p.m. news strip.

Both newsmen retain their network assignments. Edwards with his 7:15-8:30 network newscast, and Cochran with his 1:10-1:30 p.m. network strip. Edwards will replace Prescott Robinson, who was brought over from WOR Radio a year ago to handle the late-night spot, succeeding Cochran, while later will replace Richard Bate.

Robinson's future is still undetermined. He may be asked to do the weekend news spots for the station, or else may be transferred to the network news operation. Bate has already been integrated into the CBS News operation having served in Cape Canaveral as a key pool commentator on last Friday's (5) man-shoot. Edwards' new assignment, incidentally, will more than recompense him for the money he lost when he was forced to bow out as host-narrator of "Armstrong Circle Theatre."

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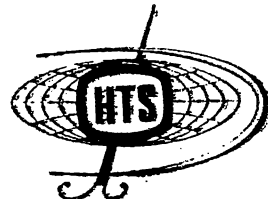
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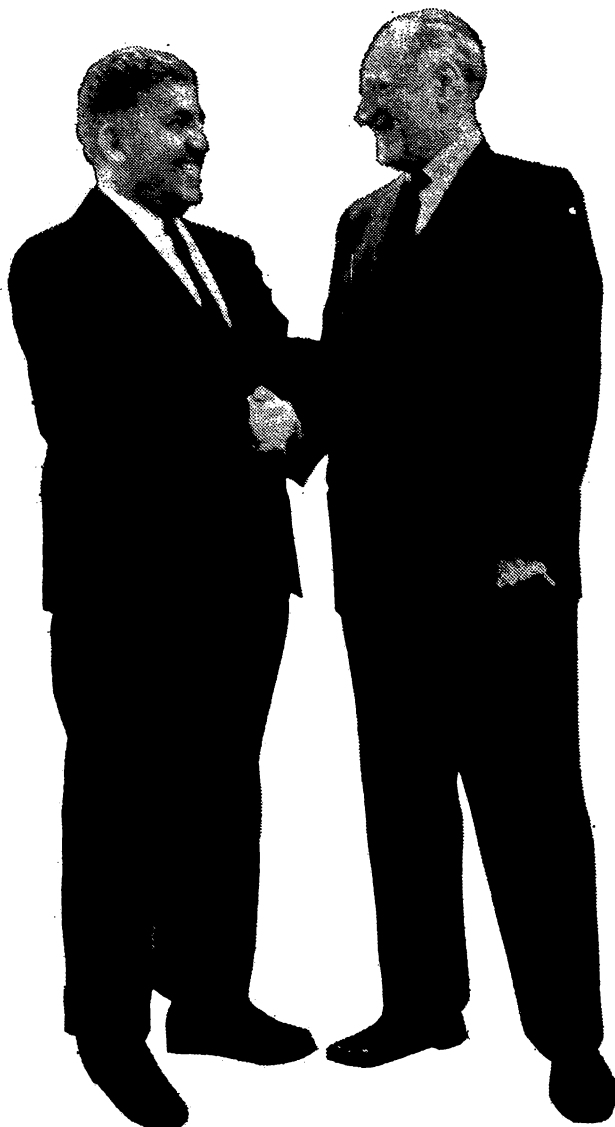
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Jocks, Jukes and Disks

By MIKE GROSS

Harry Simeone Orch & Chorus (20th Fox): "LA DOLCE VITA" (Robbins*) is the haunting title theme of the new Italian pic and it gets a vivid orch and choral treatment that gives it solid spinning chances. "A GIRL AND A HORN" (Shawnee*) has a moody blues feel highlighted by Mel Davis' topnotch trumpeting.

Mary Small (Capitol): "VALLEY OF TEARS" (Travis*) is based in a strong rocking blues idiom and Mary Small's interpretation picks up where Fats Domino's clicko treatment left off several years ago. "EVERYBODY BUT ME" (Jat*) is built up with a snappy beat for some juke appreciation.

Brian Hyland (Kapp): "LIP-

SON'S THEME" (Witmark*) is sustained by a strong clarinet lead which gives this Max Steiner melody for the "Parrish" pic a good spinning chance. "OH, DIDN'T HE RAMBLE" (Northern*) rambles in Fountain's familiar Divieland style with that sharp clarinet taking over again.

The Velvets (Monument): "SPRING FEVER" (Acuff-Rose*) builds up some rocking heat to warm up the teenage contingent in the juke circles. "TONIGHT COULD BE THE NIGHT" (Com-bine*) has a slick rocking beat to build enthusiasm in the juve set.

Betty Madigan (United Artists): "TWENTY-ONE YEARS" (Leeds*) is one of those saga songs with a

Best Bets

ELVIS PRESLEY.....I FEEL SO BAD (RCA Victor).....Wild In The Country

Elvis Presley's "I Feel So Bad" (Berkshire*) is a return to the London country blues field with surefire impact and makes it a natural of big spinning proportions. "Wild in the Country" (Gladys*) has a pleasing folk flavor and the tie-in with the upcoming Presley pic of the same name will help a lot.

MARTY ROBBINS.....JIMMY MARTINEZ (Columbia).....Ghost Train

Marty Robbins' "Jimmy Martinez" (Maritona*) has a country ballad flavor that's pegged right for the top of the pop market. "Ghost Train" (Marty's Music*) rolls along with a fine country mood that's okay for a pop pickup, too.

BROOK BENTON.....BOLL WEEVIL SONG (Mercury).....Your Eyes

Brook Benton's "Boll Weevil Song" (Play*) takes strong hold via a catchy vocal styling and a rhythmic approach that guarantees a quick takeoff and payoff. "Your Eyes" (Play*) is set in a slow ballad mood that's handled for top effect.

JORGEN INGMANN.....ANNA (Aleo).....Cherokee

Jorgen Ingmann's "Anna" (Hollis*) reworks the clicko tune of several years ago with a standard guitar treatment that will follow the success of his previous "Apache" slice. "Cherokee" (Shapiro-Berstein*) is reworked up again via some fancy guitar work and it will drum up plenty of deejay interest, too.

BROOKS BROS.....WARPAINT (London).....Sometimes

Brooks Bros' "Warpaint" (Aldin*) whops up a lively beat in a standard vocal sty' that clicked in England and will have no trouble repeating here. "Sometimes" (Box & Cox*) should do okay as a juke and juke item because of the boys' slick vocalizing.

BOBBY VEE.....BABY FACE (Liberty).....How Many Tears

Bobby Vee's "Baby Face" (Remick*) spruces up the oldie with a rocking beat that fits into current juve tastes for hefty spinning chances. "How Many Tears" (Aldin*) has a lively sound and a purely vocal to attract lots of attention.

THE MARCELS.....SUMMERTIME (Colpix).....Teeter Totter Love

The Marceles' "Summertime" (Gershwin*) gives the Gershwin standard the same new pop appeal that was brought to Rodgers & Hart's "Blue Moon" and it's sure to go as far "Teeter Totter Love" (Gower*) show off more frenzied vocal trickery that's certain to draw play from the juke crowd.

JUNIOR WATERS.....ROCKIN' THAT HISTORY (MGM).....I'll See You In My Dreams

Junior Waters' "Rockin' That History" (Lorob*) puts a school-book assignment into a swinging rocking groove and the juve will take to it in a big way. "I'll See You In My Dreams" (Feist*) is fashioned along happy rocking lines and it, too, will move along the spinning circuit.

STICK ON YOUR LIPS" (Mansion*) is another try for the "Bikini" kid and is good for the teen trade because of its lively rocking beat and juve-fashioned lyric. "WHEN WILL I KNOW" (Heatherld*) has a tuneful ballad touch that will find some spinning favor.

Leonard Sisters Dot: "ON THE DOUBLE" (Dot*) is a bright and snappy title tune from the upcoming Denny Kaye pic and it will work out nicely as a spinning promotion tool. "DARLIN' MEGGIE" (Dena*) works up an Irish ballad lilt into a waltz-spinning item.

Rose Murphy Trio (Decca): "DINAH" (Hill-Morris*) flows with a breezy beat to give the oldie a chance with the deejays who look for a sty' stuff to program. "BIG NOISE FROM WINNETKA" (BYC*) gets an excellent treatment in a London run by Miss Murphy's piano and Stan Star's talkative bass.

Pete Fountain (Cona): "ALL-I-HONEY" (Walden*) sticks out in



LAWRENCE WELK

Presents Another Fast-Rising New "Single" "MY THREE SONS" (Dot) B W "Out of a Clear Blue Sky."

the rocking field via its hot beat and vocal shout. "THE SAME OLD WAY" (Tree*) has an intriguing blues feel that the programmers will find to their liking.

Freddie Houston (Carlton): "NOTHING BUT LOVE" (Saratoga*) has nothing but a wild beat and a strident vocal shout but some kids don't ask for more than that. "ONLY ME" (David Jones*) sets up an okay showcase for a dramatic ballad display.

Vardi (Medallion): "MAGGIE'S THEME" (Wonderland*) gets a full-blown orch treatment with strings highlighting. The tune's from "The Parent Trap," a Disney pic. "THE WONDERFUL SEASON OF LOVE" (Twentieth Century*) has a flavorsome lilt that's enhanced by a colorful orch presentation that has the Medallion Strings in the forefront once again.

The Excels (RSVP): "CAN'T HELP LOVIN' THAT GIRL OF MINE" (Harms*) takes the Kern-Hammerstein classic (with a gender change in the title) for a rocking ballad ride to follow current trends that have paid off in lots of spinning areas. "TIL YOU'RE GONE" (RSVP*) sets up an okay ballad beat that's pegged for the teen market to draw occasional spinning response.

The Jive Five (Beltone): "MY TRUE STORY" (Stevent*), a rocking ballad drenched in tears, gets a typical workout by this combo. "WHEN I WAS SINGLE" (Stevent*) is a catchy uptempo slice.

*ASCAP. †BMI.

Wolfe's Hip Novel

Bernard Wolfe, who coauthored (with Milton Mezzrow) "Really the Blues," has tackled hipsterism in his fifth novel, "The Magic of Their Singing" (Scribners; \$3.95), a vigorously forged rebuke of the anti-man, anti-love cult of disaffiliation. (And incidentally a fine primer of hipster lingo.)

Dramatic personae range from a silver-spoon, post-Yale square to a melange of pitiable scuffs, projected by Wolfe through a wild and apocalyptic weekend in the New York limbo world of kicks by the potful. His characters are vivid, and the case against the hip malignancy is authoritatively stated.

Wolfe, by the way, also has a nice feel for the pregnant pun, viz: "... she tried him sexually and found him wanton." Pit.

Longplay Shorts

Decca Records is releasing eight new Deutsche Grammophon albums this week. A complete version of Rossini's "Barber of Seville" is highlighted. Jerry Field, vice-president manager of FTP Records, has nabbed the soundtrack rights to tv's "Pinocchio" show. Argo Records is releasing a jazz sampler featuring the top names in its catalog to peddle at \$1.98. Album features cuts by Ahmad Jamal, Ramsey Lewis Trio, the Jazztet, Buddy Rich, James Moody, Loretta Alexandria, Milt Buckner and Al Grey. Kapp Records' export manager Eric Steinmetz returning to his N.Y. desk after a South American junket. Irving Fields coming out this week with a "More Bagels n' Bongos" LP for Decca. Alice Simms' tune "Foolishly Yours" which was introduced in Savannah Churchill's Jamie album will be given a single release push. Command Records recorded the Pittsburgh Symphony last week for its forthcoming line of classical albums. Jack Wilson, Dinah Washington's former pianist and Argo artist, will be back in the jazz field after his discharge from the Army in August. He plans to

Album Reviews

Anna Maria Alberghetti: "Carnival" (MGM). The MGM label makes its first important dent in the original Broadway cast album field with this "Carnival" package. Riding with a N. Y. Drama Critics Circle accolade as "Best Musical of the Season" and with a long clicko Broadway run assured, the LP version of the show is a natural for big sales and big play. Handsomely packaged and expertly grooved by Arnold Maxin, the diskery prez, the Bob Merrill score is a warm and often enchanting piece of theatrical craftsmanship. His ballads, special material efforts and recitatives set up a mood that's pleasing all the way. The programmers will find a lot to play here but special attention will probably go to "The Theme From Carnival," "Can You Imagine That" and "Her Face." Anna Maria Alberghetti, in the starring assignment, is completely winning, but the score also gets plenty of help from Jerry Orbach and Kaye Ballard, James Mitchell and Pierre Olaf also come through splendidly in smaller singing assignments. It all adds up to a topnotch disk package.

"La Dolce Vita" (RCA Victor). Already established as a big-grossing pic in the U. S., "La Dolce Vita" will have no trouble picking up comparable returns as a soundtrack disk offering. It's the first offering for RCA Victor International and it's a whale of a start. The Nino Rota score is sensuous, exciting and haunting and his use of such standards as "Arri-vederci Roma," "Stormy Weather," "Yes Sir, That's My Baby" and a Latinized "Jingle Bells" only serves to heighten the overall effect. The disk will be a must-buy for those who have seen the pic first, and the film will be a must-see for those who have heard the record first. It's a parlay in which everybody wins.

"Shake It—Break It" (Capitol). This is a standout, double-platter wrapup of the musical phase of the 1920s. It covers the gamut of that epoch's sound, from the jazzy to the sentimental, performed by a variety of artists including Joe (Fingers) Carr, The Andrews Sisters, Pee-Wee Hunt, Paul Whiteman, Red Nichols, Margaret Young and others. Included are such nostalgic pieces as "Collegiate," "It Ain't Gonna Rain No More," "Show Me The Way To Go Home," "Al-ways," "Bye Bye Blackbird" and numerous others. Among the illustrations on the liner is a reproduction of VARIETY's historic "Wall St. Lays An Egg" frontpage headline.

Percy Faith Orch: "Tara's Theme and Other Themes" (Columbia). Film theme music is in vogue now and Percy Faith has had a lot to do with building it up, especially with his clicko "Summer Place Theme" of last year, which, incidentally, is included here and, was also a title of a previous album of his. However, Faith builds them along solid melodic lines and they hold up as strong spinning fodder. The "Tara's Theme" from "Gone With the Wind," currently on rerelease, and such newbies as "Exodus," "The Apartment" and the Oscar-winner "Never on Sunday" are items that will build a big consumer and programmer interest.

Harrison Baker: "Last of the Well Comedians" (RCA Victor). Harrison Baker, a young comic, has etched a gag-filled package out of his nitery routine and the LP route may prove the way to big-time cafe status as it has for 2

flock of other comics in recent years. Recorded at the hungry 1 in San Francisco, this set reveals Baker as a quick-drawing, smooth-talking performer with a wide-ranging script, including a long commentary on the Kennedy administration. Baker, however, is not a politically oriented comic, as is Mort Sahl, but uses the topical angles effectively without any liberal or conservative bias. Baker, incidentally, has not yet played at the hungry 1 club. Victor just rented the spot for the recording date and then gave it billing on the album jacket as if it were a regular nitery performance.

"The Most Happy Fella" (Angel). Now the showtune buff can look past Shubert Alley to the West End. This package is an original London cast version of the Frank Loesser tuner which opened there in April, 1960, and is up against the original Broadway cast version which was recorded by Columbia in 1956. Angel has a colorful cover, a new merchandising campaign and stereo, which may turn out to be the most important plus. Loesser is treated as handsomely in London as he was in New York. In fact, Art Lund and Rico Froelich do the N. Y.-to-London routine here. For N. Y.'s Jo Sullivan there's Helena Scott, for Robert Weede there's Inia Wiata and for Susan Johnson there's Libi Staiger. Theatre folk will enjoy pitching 'em against each other but one thing's for sure, Frank Loesser comes out on top, as he should.

Tony Mottola Orch: "Roman Guitar" (Command). The "sound" hand of Enoch Light is again in evidence. This time out Light is working his audio effects around a guitar with an Italian flavoring. Tony Mottola is the guitarist and "La Strada," "Anna," "Volare," "Arri-vederci Roma" and the like supply the Roman influence and producer Light makes it all quite persuasive.

Gloria Lynne: "I'm Glad There Is You" (Everest). Everytime out, Gloria Lynne's sales potential increases. She's a jazz singer who develops slowly, not as a performer but as an attraction. The build-up on disk has been okay but she's been getting visual displays in clubs, theatres and tv that have helped mightily in making her a personality of talk and interest. This package could be the breakthrough item. Working with the Earl May Trio, as in her personals, she shows plenty of style and control of the ballad and the beat. She kicks up a storm with "Birth of the Blues," which has four-minutes-plus of piping action, but she's also a winner on such less flamboyant items, but still built on solid ballad grounds, as "Stella by Starlight" and "Young and Foolish."

Bert Kaempfert Orch: "The Wonderland of Bert Kaempfert" (Decca). In the disk business it's possible to run a long way on a single click. Bert Kaempfert did it with "Wonderland by Night" in single and LP items and he's sure to repeat with this followup. The style is still solidly schmaltzy but it seems to work and that's what counts. Charly Tabor's trumpet highlights the set on "Tenderly," "Without Your Love" and "Ducky" but Kaempfert's workover of "Morgen" and "Auld Lang Syne" will attract programming attention, too.

"One Eyed Jacks" (Liberty). As the picture goes, so goes the soundtrack on disks. Composer Hugo Friedhofer has composed a substantial score to back up the Marlon Brando starrer along western lines that have strong musical values on their own. The pic is the come-on, though, and the tracker should benefit from the box pull.

"Parrish" (Warner Bros.). Max Steiner's score for the "Parrish" pic is loaded with rich melodic themes which will give this soundtrack a good sales push. "Allison's Theme," "Paige's Theme" and the lead off "Tobacco Theme" will attract programming attention. On the flip side, the diskery's house pianist George Greeley gets across some effective keyboarding on three themes from "Parrish" as well as Steiner's socko "Theme From a Summer Place" and "Tara's Theme" from "Gone With the Wind."

STEP UP WAR VS. BOGUS DISKERS

Mass. Senate Kills Anti-ASCAP Bill Proposed by Cafe-Owning Legislator

Boston, May 9.

Harry Della Russo, new state senator, and part owner of the Frolic, Revere nitery, made his maiden speech in the Senate last week, evoking sweet and sour music.

He keyed his maiden effort to a bill he filed which would prevent ASCAP from collecting royalties due composers on music played in public in Massachusetts. The sweet music was the traditional applause given by a senator after his first speech. The sour note was provided by the senate vote on the measure—a top heavy 14-4 defeat.

Della Russo, who served several terms in the House and was elevated to the upper chamber last month in a special election, charged that the American Society of Composers, Authors & Publishers amounts to an extortion racket that plagues entertainers, radio stations, restaurants, niteries, amusement parks, theatres and "even churches." Long a foe of ASCAP royalties, the senator claimed ASCAP comes into the state and tells businessmen how much they will have to pay and that not one penny is paid back in taxes to the state.

Della Russo pointed out that ASCAP had distributed literature charging his advocacy of the bill was a conflict of interest due to his interest in the nitery. "But who else can bring out the facts but one who has had experience with this group?" he asked.

However, the chairman of the Senate ways and means committee felt the nitery op's lyrics were off key. Sen. William D. Fleming, D., of Worcester, said his committee rejected the bill because it conflicted with the U.S. Copyright law. He also noted the Constitutional Law Committee had flatly rejected the bill.

John E. Powers, D., of South Boston, senate proxy, put the swan song on the bill. An original supporter of the measure, he changed his tune saying that he opposed the legislation intruding on an artist's inherent right to collect.

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E. H. Morris Firm Broadens B'way Catalog With Deal To Publish 'Venturi' Show

E. H. Morris has nabbed the rights to another Broadway musical slated for the 1961-62 season. It's "The Crime of Giovanni Venturi" with music by Milton Shafer and lyrics by Ronny Graham.

In addition to the "Giovanni Venturi" score, Morris is scheduled to publish the scores from "New Faces of 1961," "All-American," "The King From Astabula," "Shalom" and "Carte Blanche." Later score is being written by Martin Charnin, who is under contract to Morris, and Mary Rodgers, who is published by Williamson, firm owned by her father Richard Rodgers and the late Oscar Hammerstein 2d, and for which Chappell is the selling agent.

The deal for "Giovanni Venturi" was arranged with Phillip Rose, who's producing the musical. Rose had set up a Giovanni Music firm for the authors and Morris will be the firm's sole selling agent. The musical, which is scheduled for a Broadway preem next spring, will star Cesare Siepi and will be directed by Stanley Prager. Columbia Records, which has invested in the production, will put out the original Broadway cast album.

In addition to Morris' Main Stem activities, the firm is also going off-Broadway next season and will publish the scores for "Madame Aphrodite" and "I Want You."

Meantime, firm's general professional manager Sidney Kornheiser is heading for London this week to lay the groundwork for the exploitation of the "Bye Bye Birdie" score. From there he goes to Paris and then hops to Australia for various promotional chores.

Victor Young's Widow Asks Copyrights' Return

Los Angeles, May 9.

Declaratory relief in clearing title of 40 unpublished musical compositions written by late Victor Young is asked by Mrs. Rita Young, widow of composer, in suit filed in Superior Court against Victor Young Publications, Inc. Young transferred pieces to defendant prior to his death on Nov. 9, 1956, according to complaint.

Under a court order signed Oct. 5, 1960, date on which Young's will was admitted to probate, Mrs. Young claims she succeeded to all rights in properties. She asserts in suit that on this date she rescinded the transfer to publishing company and notified defendant it no longer held any rights. Defendant claims Mrs. Young had no right to abrogate previous agreement.

Indie Diskers Go 'Compatible' For Stereo LPs

Four indie record manufacturers are moving into the compatible stereo field. The disks, which can be played either on monaural or stereophonic equipment, were introduced last year by Design Records.

The four manufacturers are Sounds of Our Times, Golden Crest, Tops and Stereoditties. In addition, the Audio Engineering Society and the Record Industry Assn. of America are considering standards for compatible disks. Until recently, only Design has been promoting compatibility actively, although the stereo masters of London Records' International Series reportedly are also cut for compatibility.

Cy Leslie, president of Pickwick Sales, merchandising arm for Design and other labels, explains that the reason his company developed a compatible disk were to stimulate buying on the part of people who were contemplating converting their sets from monaural to stereo and had stopped buying records and to save dealers the trouble and expense of stocking monaural and stereo versions of the same record. In the 14 months since its introduction, Design has withdrawn all of its conventional stereo pressings in favor of the compatible disk.

The major companies, however, are still against the compatible disk for varied engineering reasons and are still issuing their new releases in mono and stereo.

HANK SNOW MARKING 25TH ANNI WITH VICTOR

Hank Snow, veteran country singer and clogger, will be honored by RCA Victor in Nashville Saturday (13) at a reception marking his 25th anni on the label, one of the longest runs in the industry. John V. Burgess Jr., Victor v.p. over sales, and Steve Sholes, Coast operations chief, will make the plaque presentation.

Snow originally built his reputation on the Canadian airlines and was signed for the first time in 1936 for Victor by Hugh Joseph. Latter, now merchandise manager of the Victor disk division in Canada, will also receive a plaque for launching Snow's disk career. Snow's biggest hit was "Don't Hurt Anymore," selling over 1,000,000 copies in 1954-55 when it stayed on top of the charts for a full year.

INDUSTRY ASSNS. SPARK ARRESTS

The music biz's war against the disk racketeers is now rolling in high tempo. Following the roundup of one ring of platter counterfeiters in New York last week, court action opened this week in Bergen County, N.J., against another ring uncovered late last year through joint efforts of the police and the American Record Manufacturers & Distributors Assn.

Last week's arrests of five alleged counterfeiters stemmed from teamwork by the Nassau County District Attorney's office, the N.Y. police department and the Record Industry Assn. of America. The ring, arrested in a cloak-and-dagger operation involving police agents posing as collaborators of the racketeers, was accused of having pressed over 50,000 copies of "Persuasive Percussion" (Command). When they were arrested in a Hotel Plaza, N.Y., room where they were planning a new operation in the company of a Nassau police inspector who posed as a mobster chieftain, the group was gearing to press 20,000 copies of "Do Re Mi" (RCA Victor), "Calcutta" (Dot) and "Great Motion Picture Themes" (United Artists), all hit packages.

Arrested were Norman Berman, proxy of Monarch Productions Corp., a N.Y. outfit; Milton Rabuse, a Little Neck, L. I., real estate agent; Rev. Richard L. Ensel, a "lay preacher" and owner of Bible-tote Records in New Jersey; Harold Zital and Henry Arak. Berman and Rabuse had been arrested in Nassau County last December on a charge of violating the trademark.

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Fats Waller Renewal Suit Going to Federal Courts; Illegitimate Sons an Issue

In a new case involving the rights of illegitimate children in the estate of a songwriter, New York State Supreme Court Justice Henry Clay Greenberg ruled last week that the Federal courts have jurisdiction over such disputes. Decision affected the case brought by Ross Jungnickel Music, representing Thomas Waller Jr., son of the late Thomas "Fats" Waller, against Joy Music for copyright renewals in a flock of Waller standards.

Case represents an interesting twist on a previous suit involving the late B. G. (Buddy) DeSylva's renewals and the rights of DeSylva's illegitimate son, Stephen Ballantine. In that case, the Federal courts ruled that Ballantine, an acknowledged illegitimate child, had rights to a share of the renewals. The Ross Jungnickel firm benefited from that decision.

In the Waller case, however, the Ross Jungnickel firm, through attorney Law Dreyer is arguing that Waller's two acknowledged illegitimate sons, Maurice and Ronald, have no right to share with Thomas Waller Jr., a legitimate child, in the copyright renewals. The difference in the two actions represents a disparity in the way various states treat the rights of illegitimate children. Under California law, where the DeSylvas lived, illegitimate children only have to be acknowledged to share in the state. Under N. Y. State law, where the Wallers live, illegitimate children have to be also formally adopted to share in the estate, according to Dreyer's argument.

Thomas Waller Jr. contends that Joy Music breached its contract when he discovered that the publisher was paying half the royalties to the two illegitimate sons. Breach-of-pact suits would normally fall under jurisdiction of the N. Y. State courts, but because of the renewal angles, Judge Greenberg ruled that the suit fell under the Copyright Act where the Federal courts have jurisdiction. Dreyer said he would not file the same suit in N. Y. Federal court.

Capitol Steps Up Singles Biz 400% In Wake of Sales, A&R Realignment

Birds, Bees & LPs

Carlton Records is putting sex education into the groove. Joe Carlton, diskery's prez, has nabbed Dr. Rebecca Lisswood, marriage counselor and professor of medicine, for two sex instruction disks in his low-price (\$1.98) "Hear How" series.

On one record, parents will be advised "How To Tell Your Children The Facts Of Life" (father tells son, mother tells daughter) and on the other record adults will receive advice on "How To Achieve Sexual Harmony In Marriage."

AGAC Rolls Ahead With Royalty Plan; Blum Named Head

The American Guild of Authors & Composers is rolling ahead with its royalty collection agency in face of scattered squawks against its new mandatory qualification for membership. At the present time, 1,360 regular members, out of a possible 1,620, have already signed up to be represented by the agency as have 80 estates. The agency collects all royalties due from publishers and then distributes the coin to writers less a 5% administration fee.

AGAC has appointed Walter Blum, former exec with Bourne Music, as director of collection and distribution of the writers' royalties. Roseman, Nanas & Co. are the auditors for the royalty agency.

In a move to gain maximum favorable response from the membership, AGAC execs have set up a committee, headed by Gerald Marks, to confer with dissident members or clefters who want additional explanation of the royalty's operation. To date, Al J. Neuburg and L. Wolfe Gilbert have been the most prominent clefters opposing the new AGAC proviso making affiliation with the royalty agency a qualification for membership in the Guild.

DECCA IN SALES DRIVE FOR COUNTRY CATALOG

Decca Records is going hillbilly for the next month. Diskery has set up a special merchandising drive that will run through June 2 to promote its country & western catalog. It's a repeat of a similar campaign that was launched the same time last year.

In addition to new product, the entire catalog of its c&w roster will be available under the special terms in the four-week program. Such c&w vets as Webb Pierce, Kitty Wells, Jimmy Davis, Ernest Tubb, Red Foley, the Willburn Bros., Bobby Helms, and Bill Monroe highlight the program. Newcomers, too, are also in the Decca drive. Among them are Bill Anderson, Ernest Ashworth, Roy Drusky, Connie Hall, Lewis Pruitt and Elmer Snodgrass.

BG Big Band Back For Disneyland Date

Hollywood, May 9.

Benny Goodman, who has just signed for his first appearance at Disneyland (a series of five dates beginning May 27), is reforming his big band featuring five brass, four saxes, four rhythm and the matreoste for the Coast stint. BG will include many of Fletcher Henderson arrangements in his five-night series of dances at Disneyland Park.

The final night, June 15, will climax BG's stint with a gigantic graduation prom made up of 30 highschools from the Southern California area.

The revamping of Capitol Records singles operation last fall is paying off. Diskery reports that since the revision of its single-record sales, merchandising, promotion and creative activities, its single sales have quadrupled.

According to Joe Csida, vicepres in charge of eastern operations who since the reorganization has exercised exec control over all phases of the company's singles program, Cap is currently running with nine strong selling single platters. As of an April 28 accounting the following records led the Cap sales list: Baton Young's "Hello Wills" racked up 215,752 sales and is selling at the rate of 30,000 a week. Jack Scott's "That Little Feeling" pulled in 71,722 sales in its first two weeks on the market and is also running at a \$30,000 sales-a-week pace.

Kay Starr's "Poopin' Around" palled in 95,000 sales in its first four weeks and is rolling at a 15,000 weekly sales pace. Frank Sinatra's "Sentimental Baby" clicked off 74,770 sales since its March 27 release and is now selling at a rate of about 15,000 weekly. The Coquette's "Sparkle and Shine," which was released Feb. 27, has totalled 50,645 sales and is now selling at about 10,000 a week and Ferlin Husky's "Before I Lose My Mind," released April 3, has accounted for 11,174 sales and has now settled down to a 12,000 a week sales pace. Wanda Jackson's "Right On Wrong," Gene Maddox & Buckle's "Mental Calistoma" and Hank Thompson's "Goliath" are all over the 20,000 mark as of the April 28 valuation and building in sales potential. Csida points out that these figures do not represent the end of the sales run since all of them are still very much active in the market.

This week, Vole Gilmore, exec producer in charge of single-record artists & repertoire, and Jay Schitt, Capitol Records Distributing Corp. single record sales manager, will address sectional meetings of CRDC branches and regional sales managers to be held in four cities. During the conferences, Gilmore and Schitt will present a detailed analysis of the progress of Cap singles under the new organization and disclose future plans in the singles area. The first meet was held in L. A. Monday 8 followed by a conclave in St. Louis today (Wed.). Upcoming is Philadelphia tomorrow (Thurs.) and Atlanta the following day (Fri.). Csida, who attended the NAB convention in Washington early in the week, picks up the Cap trek in Philly.

Payola or Expert Advice? Decision in Peter Tripp Trial Not Due 'Til May 15

Peter Tripp, ex-WMGM, N.Y. disk jockey accused of taking \$36,000 from various disk companies in return for spinning records, wound up his trial in N.Y. Special Sessions Court last week with a denial that he ever accepted "a dime in payola." The three-judge court reserved decision in the case, the first of a series affecting eight other jockeys and station librarians, until May 15 after listening to two weeks of testimony.

Tripp insisted throughout the trial that the money that he acknowledged receiving from disk companies and distributors was not payola, but consideration for expert advice that is given to disk company officials. His attorney, Benjamin Shedler, further contended that Tripp was not an employee of the station, but an independent contractor who was privileged under his station pact to make outside deals.

Shedler told the court: "Everybody and his uncle knew that gifts were being sent to disk jockeys. Nobody ever said a thing to stop it." Tripp was indicted for commercial bribery, a misdemeanor punishable on conviction by a year in jail and a \$500 fine.

Fun With Freberg Runs High

Claims First 'U.S.A.' LP Cost \$100,000 But Capitol Sez Only \$30,000

Capitol Records execs are in for a surprise when the final costs of the first volume of its "Stan Freberg Presents the United States of America" series hits the bookkeeping office.

A couple of weeks ago a Cap exec stated that the first album, of a projected four, called "The Early Years," cost about \$30,000. Now Freberg, who is currently in N.Y. promoting the LP and sundry other business affairs re his advertising consultant firm, states that the costs were nearer \$100,000.

As to the discrepancy between the Cap exec's figures and his, Freberg states, "I guess Wallichs (Cap prez) was a little reluctant to have EMI (diskery's parent company) find out that they spent \$100,000 on one album. They might think that Alfred E. Neuman (Mad magazine caricature) was running the company."

Freberg's breakdown of the costs is as follows: Talent costs vs. royalties, \$35,000; 11 weeks in studio (day and night) recording sessions, \$35,000; charged against artists & repertoire department: advertising and promotion, \$20,000; Rogers & Cowan for publicity, \$6,000; press party at N.Y.'s 21 Club, \$2,000.

Commenting on the high cost and long recording time, Freberg said, "I've become the Stanley Kubrick director of the 'Spartacus' pie of the record world." Freberg thinks the followup albums, "The Middle Years," "The Late Years" and "The Late, Late Years" will cost about \$20,000 each to produce with Cap shelling out an additional \$20,000 to promote and advertise each one.

Meanwhile, Freberg has been having trouble with the nets to get his record played. Jeno Paulucci, Duluth (Minn.) manufacturer of Conn King Chow Mein, for which Freberg's firm is ad consultant to the BBD&O agency, wanted to buy time on NBC's "Monitor" program to play the album in its entirety but it was turned down because, as not yet reported to Freberg, "It was not up to programming standards." CBS killed an airing of the LP, too, for the same reasons.

However, Freberg got a shot on Jack Paar's NBC-TV show last Monday on which he sang "Take An Indian To Lunch," one of the songs from the LP. He was also scheduled for another Paar show last night (Tues.).

Jessel, Lewis Producing Alltime Comedy Routine Anthology as Cap P'kge

A history of the great moments of American comedy is being put into the groove by Capitol Records. The album, tentatively titled "The Big Laughing," is being produced by George Jessel and Mel Lewis.

Songs of the album have already been recorded in Hollywood and N.Y. The narration between the comedy routines will be written and produced by Jessel. Among the routines are "Fluge Street," as performed by Joey Faye and Jack Albertson; Frank Fontaine as J. Edgar C. Savoy; Jack Pearl as Bronchman; Lou Lohr as "The Maharajah" story; and Jessel going his "Mama On The Telephone" bit.

To package is the latest project of Cap's new comedy kick. The label has issued four comedy LPs in the past two months: "Star Freberg Presents the United States of America," "Here's Milt Kamen," "400 Years With Carl Reiner and M. Brooks," and Bob Melvin's "Don't Baby, Don't Fight It." The "The Big Laughing" LP is being produced for Cap by Curly Wolfert.

Boone to Houston

Houston, May 9. Pat Boone has been added to the list of entertainers to be brought to Houston by impresario J. Davis Nichols.

Boone will play two shows at the Music Hall on May 19.

British Disk Best Sellers

London, May 9.
You're Driving Me Crazy
.....Temperance Seven
(Parlophone)
Blue Moon.....Marcel
.....Pye
Wooden Heart.....Presley
(RCA)
On The Rebound.....Cramer
(RCA)
Don't Treat Me Like Child
.....Shapiro
(Columbia)
100 Pounds of Clay.....Douglas
(Top Rank)
Lazy River.....Darin
(London)
Warpaint.....Brook Bros.
(Pye)
Gee Whiz, It's You.....Richard
(Columbia)
Are You Sure?.....Allisons
(Fontana)

Firm Action by Police Averts Full-Blown Riot At Pitt Rock 'n' Roll Show

Pittsburgh, May 9. Pitt's police force did a real workmanlike job here on Wednesday when a full blown riot was averted after the second performance of "The Greatest Show of Stars" at Syria Mosque. The crowd kept milling around the auditorium after the second show started and police repeatedly asked them to move on. Some went and some stayed and when the show broke, part of the crowd was quickly gathered up after someone threw a rock into the door of the building.

Later a student from nearby Slippery Rock college received a mild knife wound. The only other person requiring medical aid was a 42-year old woman who "collapsed with excitement," according to a statement by the attending physician. Her excitement was induced by the music and not the activity outside the building.

Fifteen people were booked on disorderly conduct charge in court on Thursday. Four were fined \$25 and 11 youngsters were turned over to juvenile court.

This is the first incident of this type here in over four years. Irv Field, of Super Attractions, has been bringing shows of this type to Pitt four or five times a year for the past 10 years and all have been successful. Safety Director Louis Rosenberg requires every rock 'n' roll promoter to put on 15 policemen for this type of show and usually supplement this staff with traffic men and police from a nearby station. On Wednesday, this caution paid off.

Bert Ambrose Trying Comeback in England

London, May 9. Bert Ambrose, one of Britain's stand-out band leaders in the 1930's, is planning a comeback. For some years his career has been up and down and, indeed, at one time it seemed to paraphrase his signature tune: that his "Day Is Was Dore." But the resilient Ambrose will be back on the stereo radio beat next month with a BBC program.

He has his first airing in eight years as he puts it. "I'll try and make the same lovely noise as of old but in a modern idiom."

Artist-Disk Deals

Kapp: Warner Mack
Kapp Records has added pop and country singer Warner Mack to its roster. His first release on the label is a country-styled tune "Forever We'll Walk Hand In Hand."

Capitol: Rose & Stevenson
Henri Rose & Bobby Stevenson, piano team, have been signed to the Capitol label. Team was recorded in Cap's Hollywood studios last week. Bill Miller, diskery's artists & repertoire producer supervised the date.

BOURNE IN PUBLISHING TIEUP WITH RANK PIX

Bourne Inc. has formed a new publishing subunit in a tieup with Filmusic Publishing Co. Ltd. of London. The firm will be known as the Bourne-Rank Music Co. (ASCAP).

The Filmusic outfit is the music publishing firm of the Rank motion picture interests. The principal activity of the new company will be to publish and exploit in the U.S. and Canada, the Filmusic Publishing Co.'s extensive catalog which includes the music written for the Rank pix. The new firm will be based at Bourne's home office on West 52d St. in N.Y.

British Publishers Sue Grundig for Taping Tunes For Audio Demonstration

London, May 9. F. E. Skone James, a top legalite on copyright law, assured Justice Plowman in the High Court that it was infringement of copyright to reproduce music on tape, even if taped privately. Skone James said that the reproduction would be an infringement but that playing it privately would not. A public element is required to make that illegal.

He was appearing for Lawrence Wright Music and Ascherberg, Hopwood & Crew in a copyright action against Grundig (Great Britain). It was alleged that at the London Audio Fair last year Grundig had demonstrated its tape recorders by playing tapes of "Jealousy," "Carolina Moon" and "Love, Here Is My Heart" in breach of the plaintiffs' copyright.

Grundig said it bought a tape recording from another company and fees had been paid for the three tunes. The music was re-recorded so that it could be played at different speeds. Grundig undertook not to reproduce the three tunes on tape or any other sound device and submitted to an order whereby an inquiry will be made regarding damages and costs.

KINGSTON 3 RACKS UP WHAM 14G IN PORTLAND

Portland, Ore., May 9. The Kingston Trio racked up a scorching \$14,200 in one performance at the Auditorium here last Saturday. Wing sections and stage bleacher set-up expanded the house to 4,200 seats scaled to a \$4 top. The Irving Granz promoted concert included The Australian Jazz Quartet and pop singer Gene McDaniels.

The Kingston's have scored a whopping \$83,700 in eight performances during the past 10 days.

Stolz's 'Salome' Oldie Hits Anew in Austria

Vienna, May 9. Robert Stolz's "Salome" is clicking the German language hit market. "Salome," which was a worldwide hit in 1920-21 and had remained an evergreen ever since has suddenly taken on new life and has become a smash hit again.

It is now No. 1 jukebox hit, having replaced "Pepe." Of the 16 "Salome" records recently released, Lucas Quartet on Polydor is the leading one.

Stolz is currently conducting the Vienna Philharmonic orchestra with Hilde Gudden, star of the Vienna state opera. These LP recordings of operetta highlights are produced for Decca, London. Stolz is featuring his own compositions and works by Johann Strauss, Franz Lehár, Emmerich Kalman, Oscar Straus, Leo Fall and others.

Sparago Joins Pickwick

Brynne Sparago has joined the Pickwick Sales Corp. as southern district sales manager. Pickwick is the merchandising arm for Cricket, Design, Compatible Fidelity and Instant Learning Language Records.

Sparago, a veteran of four years with Synthetic Plastics during which time he was a salesman in the east and California regional sales manager, rounds out Pickwick's current sales team of Bill Trister in the east and Lou Werth on the Coast.

Inside Stuff—Music

A new device, the "ElectraChord," which makes it possible to play chords on a piano with one finger of the left hand, was introduced at N.Y. Waldorf-Astoria last week (4). The electro-magnetic device, which is being manufactured by Wood & Brooks, Buffalo firm, has already been picked up by nine piano manufacturers. They are: Baldwin, Everett, Grinnell, Gulbansen, Kimball, Kohler & Campbell, P. A. Starck, Story & Clark, and Wurliater. The "Electra-Chord" is the invention of 32-year-old Lee Von Gunten. Participating in the demonstration were composer Jimmy McHugh and singer-pianist Laura Manning. McHugh introduced his new tune, "The Rockin' Chair Rock."

Vet songwriters L. Wolfe Gilbert, Sammy Fain and Ben Oakland will be spotlighted in a special Mother's Day tribute next Wednesday (17) at the Beverly Hilton Hotel in Hollywood when reps of over 20 countries will be present in a program sponsored by the L.A. Jewish Home For The Aged. Gilbert, now marking his 75th birthday, will introduce "My Mother's Eyes," which he wrote 33 years ago for George Jessel.

Danny's Hideaway, eastside eatery operated by Danny Stradella, will turn over one of its private rooms every Monday night for an informal meeting place for music bizites. The group to be known as the "Monday Nighters" will be issued special membership cards. Once a year Stradella will toss a party honoring the "Music Man of the Year," selected by the group for his contribution to the music biz.

Artia Drops 250G Suit

Vs. Colosseum Records

The \$250,000 suit filed in 1957 by Artia Foreign Trade Corp. against Colosseum Records for unfair competition and violation of property rights was dismissed in New York Federal Court last week.

The plaintiff consented to a discontinuance of the action with prejudice against itself in favor of the defendant Colosseum. This stipulation was signed by Judge Lloyd F. MacMahon.

Artia had claimed that Colosseum had copied several of its LP releases and distributed them in the U. S. The Artia company is based in Prague, Czechoslovakia. Colosseum is headed by Bruno G. Ronty.

Carlton's Summer Push Riding on 3 Subsid Labels In Jazz, Stereo & Lingo

Carlton Records is kicking off a special summer merchandise program with three new album lines. They are the Charlie Parker Record Co. Impact, a new stereo line, and a "Hear How" language series.

The Parker Record Co., for which Carlton is the sole selling agent, will debut with two separate price lines, a deluxe \$5.98 "historical jazz" line featuring Charlie Parker "Bird Is Free" and Lester Young "Pres." These are the opening guns of a new series featuring double-fold packaging devoted to "jazz greats." The second part of the Charlie Parker line will offer a contemporary jazz series featuring such personalities as Cecil Payne and Joe Carroll in conventional packaging. Carlton's entry into the "provocative stereo" ranks will be with the Impact line.

The "Hear How" language series, a \$1.98 item, will cover Spanish, French, German and Italian. Tieups have been made with airlines such as Panagra, Alitalia, Air France and Lufthansa, each of whom supplied its official language tutor to narrate on the disks.

In addition to the four language records, Carlton is adding 11 new instruction disks to the "Hear How" series. The topics include "Skin Diving" by Lloyd Bridges, "Baseball" by Ralph Houk, "Dog Training" by Mrs. Lee Duncan, Rin Tin Tin's trainer, and assorted experts on photography, fishing, boating, etc.

ASCAP Bill

Continued from page 75

earnings from his creation when it is used for profit to someone else. The senate prexy said he arrived at this conclusion after a confab with two South Boston clergymen and a nitery op in the southie section. The songwriters, he reported, both said that ASCAP was "their life saver" in protecting their do-re-mi. The nitery op also liked ASCAP as a means of collecting and channeling funds to songwriters, according to the senate prexy.

The senate voted down the measure on a voice vote, but Della Russo didn't like the sound. He asked for a standing vote and got it: 14 against his bill and four for it.

Bogus Diskers

Continued from page 75

law and were to have been tried on this charge yesterday. Tues.

The arrest of the ring resulted from an RIAA investigation of disk counterfeiting in the N.Y. area. A complaint by the RIAA to the police led to the assignment of an undercover agent to make contact with the counterfeiters. Nassau County d.a. Manuel W. Levine and chief of racket bureau William Cahn directed the investigation.

In the original dealings with Rabbie, the undercover agent was offered a chance to buy 3,000 bogus copies of Frank Sinatra's "Nice 'n' Easy" on the Capitol label. He was to pay \$1.75 apiece and distribute them for \$2. When the police agent was questioned about his ability to pay for and dispose of the disks, he said he had the backing of a big money racket boss who could finance large-scale distribution. A series of prelim meetings led to the dinner at the Plaza where the Nassau inspector, playing the role of "Big Mike," broke up the session by announcing that his guests were under arrest.

RIAA prexy George R. Marek (RCA Victor v.p. and general manager) said he was "delighted" that the investigatory arm of the RIAA was able to cooperate with the police. He said: "The counterfeiting of records is a vicious practice which drains some \$20,000,000 a year from the music industry; which deprives record manufacturers of their profits; robs artists, musicians, composers and publishers of their royalties and cheats the Federal Government of taxes."

Marek also stated that the arrests pinpoint the necessity "for Federal and state laws providing stiffer criminal penalties for those caught and convicted of counterfeiting. We must create an atmosphere in which such parasitic activities will be rooted out through the fear of legal reprisal."

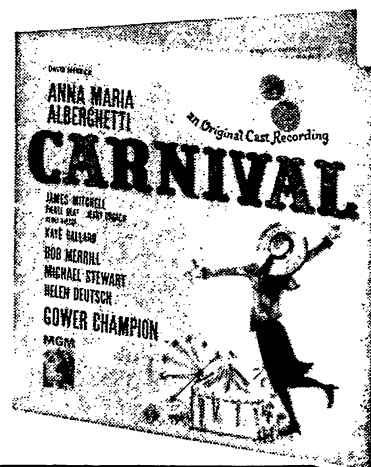
Together with RIAA and ARMA, the Music Publishers Protective Assn., via its counsel Julian T. Abeles, has joined in the fight against the counterfeiters by independent investigations and by pressing for passage of the bill, proposing stiff criminal penalties on disk counterfeiters which has been introduced in the Congress by Rep. Emanuel Celler (D. N.Y.).

The first trial against alleged counterfeiters now proceeding in Hackensack, N.J., may go to the jury before the week is out. Defendants, accused of pressing a Cameo platter of Bobby Rydell singing "Ding-a-Ling," involves Bonus Platter-Pak Inc. of Fort Lee; Robert Arkin, prexy; Milton Richmond, an officer of the firm; Atwood Enterprises and Brad Atwood, prexy. ARMA, through its attorneys Blanc, Steinberg, Balder & Steinbrook, of Philadelphia, assisted the New Jersey police in tracking down the defendants. ARMA prexy Art Talmadge said "he was most encouraged by the increased activity to fight this matter by other facets of the industry."

Antal Dorati will make his Vienna opera debut as conductor this week with Fidelio Otello, "Cav and Pag."

"THE BEST MUSICAL OF THE YEAR!"
NEW YORK DRAMA CRITICS CIRCLE AWARD
THE ORIGINAL CAST ALBUM IS ON MGM RECORDS

Mark it well, dealers. It's Carnival! The Original Cast Album, MGM E/SE3946 OC. You'll be seeing it, ordering it, and moving it across your counters a lot. Throw away your book of superlatives because you've got some big things going for you with this one: 1...The DeLuxe double-fold package with full-color photos of the show and cast; 2...The largest advertising and promotion campaign in MGM's Broadway history; 3...The smash hit itself working for you every time the show plays to sell-out audiences; and, 4...The barrage of air play, TV exposure, and national press coverage breaking everywhere right now as this exciting musical makes Broadway history.



THE ORCHESTRAL VERSION OF CARNIVAL! IS ON MGM RECORDS.



Ornadel and the Starlight Symphony have the definitive instrumental album of the rich and lilting Carnival! score. All the show-stopping songs and romantic themes of this award-winning musical, played for all they're worth by the big, lush, full-scale Starlight Symphony Orchestra, are proudly presented on Carnival! E/SE3945.

ANY WAY YOU LOOK AT IT, CARNIVAL! IS BIG ON MGM RECORDS



VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|---|------------|
| 1 | 1 | 8 | RUNAWAY Del Shannon | Big Top |
| 2 | 7 | 9 | I TOLD EVERY LITTLE STAR Linda Scott | Can.-Amer. |
| 3 | 2 | 9 | MOTHER IN LAW E. K-Doe | Mint |
| 4 | 3 | 9 | BLUE MOON Marcel's | Colpix |
| 5 | 4 | 8 | ONE HUNDRED POUNDS OF CLAY Gene McDaniels | Liberty |
| 6 | 5 | 6 | YOU CAN DEPEND ON ME Brenda Lee | Decca |
| 7 | 8 | 7 | BUT I DO Clarence Heary | Argo |
| 8 | 9 | 4 | BRAND NEW BROKEN HEART Connie Francis | MGM |
| 9 | 6 | 9 | ON THE REBOUND Floyd Cramer | Victor |
| 10 | 11 | 10 | JUST FOR OLD TIMES SAKE McGuire Sisters | Coral |
| 11 | 17 | 4 | DADDY'S HOME Shep & Slimlighters | Hull |
| 12 | 19 | 4 | RUNNING SCARED Ray Orbison | Monument |
| 13 | 10 | 12 | PORTRAIT OF MY LOVE Steve Lawrence | UA |
| 14 | 12 | 5 | SOME KIND OF WONDERFUL Drifters | Atlantic |
| 15 | 26 | 3 | MAMA SAID Shirley's | Imperial |
| 16 | 22 | 9 | BUMBLE BOOGIE B. Bumble & Stingers | Rendezvous |
| 17 | 31 | 3 | HELLO MARY LOU Rickie Nelson | Imperial |
| 18 | 14 | 10 | TAKE GOOD CARE OF HER Adam Wade | Coed |
| 19 | 96 | 3 | FLAMING STAR Elvis Presley | Victor |
| 20 | 16 | 7 | HELLO WALLS Faron Young | Capitol |
| 21 | 24 | 6 | BONANZA Al Caiola | UA |
| 22 | 45 | 3 | TRAGEDY Fleetwoods | Dolton |
| 23 | 21 | 3 | TRAVELIN' MAN Rickie Nelson | Imperial |
| 24 | 47 | 2 | LITTLE DEVIL Neil Sedaka | Victor |
| 25 | 18 | 6 | BABY BLUE Echos | Segway |
| 26 | 33 | 3 | MESS AROUND Chubby Checker | Parkway |
| 27 | 13 | 8 | TONIGHT MY LOVE Paul Anka | ABC-Par |
| 28 | 25 | 4 | PEANUT BUTTER Marathon's | Arves |
| 29 | 29 | 6 | WHAT DID I SAY Jerry Lee Lewis | Sun |
| 30 | 23 | 12 | ASIA MINOR Kokomo | Felsted |
| 31 | 15 | 8 | ONE MINT JULIP Ray Charles | Impulse |
| 32 | — | 1 | MOODY RIVER Pat Boone | Dot |
| 33 | 61 | 5 | TRIANGLE Jani Grant | Caprice |

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|---|-----------|
| 34 | 37 | 4 | UNDERWATER Frogmen | Candix |
| 35 | 34 | 5 | I'M A FOOL TO CARE Joe Barry | Jin |
| 36 | 50 | 5 | FUNNY Maxine Brown | Nomar |
| 37 | 30 | 6 | TONIGHT I FELL IN LOVE Tokens | Warwick |
| 38 | 49 | 2 | LITTLE EGYPT Coasters | Atco |
| 39 | 43 | 5 | FOOLING AROUND Key Starr | Capitol |
| 40 | 67 | 2 | LIFE'S A HOLIDAY Jerry Wallace | Challenge |
| 41 | 55 | 4 | BELOVED STRANGER Doarts | Dyna |
| 42 | 66 | 2 | BIG BIG WORLD Johnny Burnett | Liberty |
| 43 | 88 | 5 | GRILL MACHINE Johnny Walsh | WB |
| 44 | 32 | 12 | WALK RIGHT BACK Everly Bros. | WB |
| 45 | 38 | 3 | HALF WAY TO PARADISE Tony Orlando | Epic |
| 46 | 27 | 11 | PLEASE LOVE ME, FOREVER Cathy Jean | Valmor |
| 47 | 74 | 6 | TENDERLY Bert Kaempfert | Decca |
| 48 | 39 | 17 | DON'T WORRY Marty Robbins | Columbia |
| 49 | 69 | 7 | MERRY-GO-ROUND Marty Johnson | UA |
| 50 | 36 | 7 | MY THREE SONS Lawrence Welk | Dot |
| 51 | 20 | 17 | APACHE Jorgen Ingmann | Atco |
| 52 | — | 1 | MOTORCYCLE MICHAEL Jo Ann Campbell | (ABC-Par) |
| 53 | 35 | 16 | DEDICATED TO THE ONE I LOVE Shirley's | Sceptor |
| 54 | 76 | 3 | NEXT KISS Conway Twitty | MGM |
| 55 | 53 | 2 | OLDIES BUT GOODIES Little Caesar | Del-Fi |
| 56 | 42 | 7 | SHU RAH Fats Domino | Imperial |
| 57 | 78 | 2 | A LITTLE FEELING Jack Scott | Capitol |
| 58 | 44 | 7 | I FELL IN LOVE ON MONDAY Fats Domino | Imperial |
| 59 | 28 | 10 | SURRENDER Elvis Presley | Victor |
| 60 | 63 | 2 | GOOD GOOD TOWN Chubby Checker | Parkway |
| 61 | — | 1 | OLD BLACK MAGIC Bobby Rydell | Cameo |
| 62 | — | 1 | BE MY BOY Paris Sisters | Gregmar |
| 63 | — | 1 | RONNIE Marcy Joe | Robbie |
| 64 | 46 | 6 | I FALL TO PIECES Patsy Cline | Decca |
| 65 | 92 | 3 | MAN ALONE Conway Twitty | Imperial |
| 66 | 75 | 6 | GREAT SNOW MAN Bob Luman | WB |

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|--|-----------|
| 67 | 60 | 7 | TRUST IN ME Etta James | Argo |
| 68 | 52 | 6 | A DOLLAR DOWN Limelitters | Victor |
| 69 | — | 1 | BUZZ A DIDDLE IT Freddie Cannon | Swan |
| 70 | 72 | 3 | GIRL OF MY BEST FRIEND Rral Donner | Gone |
| 71 | 70 | 4 | CONTINENTAL WALK Rollers | Liberty |
| 72 | — | 1 | SOMEBODY ELSE'S BOY Connie Francis | MGM |
| 73 | 86 | 4 | SPARKLE & SHINE Coquettes | Capitol |
| 74 | 97 | 3 | AFRICAN WALTZ Cannonball Adderly | Riverside |
| 75 | 93 | 4 | SCOTTISH SOLDIER Andy Stewart | Warwick |
| 76 | — | 1 | SINCERELY YOUR FRIEND Benny Joy | Decca |
| 77 | 48 | 7 | CALIFORNIA SUN Joe Jones | Roul |
| 78 | 41 | 4 | SLEEPY-EYED JOHN Johnny Horton | Col. |
| 79 | — | 1 | BILBAO SONG Andy Williams | Cadence |
| 80 | 99 | 9 | FIND ANOTHER GIRL Jerry Butler | Vee Jay |
| 81 | 58 | 11 | HAPPY BIRTHDAY BLUES Kathy Young | Indigo |
| 82 | — | 1 | KISSIN' GAME Dion | Laurie |
| 83 | 65 | 7 | ONE EYED JACKS Ferrante & Teicher | UA |
| 84 | — | 1 | BABY FACE Bobby Vee | Liberty |
| 85 | 59 | 3 | OUT OF A CLEAR BLUE SKY Lawrence Welk | Dot |
| 86 | — | 1 | JURA Les Paul & Mary Ford | Col |
| 87 | 56 | 4 | WHO WILL THE NEXT FOOL BE Charlie Rich | Philips |
| 88 | 51 | 13 | THINK TWICE Brook Benton | Mercury |
| 89 | — | 1 | I FALL TO PIECES Dodie Stevens | Dot |
| 90 | — | 1 | WAYWARD WIND Gogi Grant | Era |
| 91 | — | 1 | GLORY OF LOVE Roommates | Valmor |
| 92 | 91 | 11 | LITTLE MISS STUCK UP Playmates | Roulette |
| 93 | 95 | 2 | LUCKY OLD SUN Velvets | Monument |
| 94 | 81 | 15 | GEE WHIZ, LOOK AT HIS EYES Carla Thomas | Atlantic |
| 95 | — | 1 | NEVER TAKE YOUR LOVE FROM ME Johnny Horton | Col |
| 96 | — | 1 | LITTLE SAD EYES Coasters | Era |
| 97 | — | 2 | CONTINENTAL WALK Hank Ballard | King |
| 98 | 79 | 6 | I'M IN THE MOOD FOR LOVE Chimes | Tag |
| 99 | 54 | 6 | FROGG Brothers Four | Col. |
| 100 | 40 | 4 | IT'S NEVER TOO LATE Brenda Lee | Decca |

On the Upbeat

New York

Erroll Garner's first summer tent date will be at the Westbury Music Fair July 3... Adam Wade returns to the Roundtable May 22 for three weeks... The Gaylords, Mercury diskers, begin a three-weeker at Tucson's Saddle & Sirloin May 17... The Barry Sisters, who echo for Roulette, play one-nighters at the Catskills Concord Hotel May 13 and 28... Tom Ralnone, of the Geni Packing Corp., produced the musical show for the United Food Board of Trade's annual dance last week. Linda Hopkins was featured singer. Daughter of orch leader Edward J. Lane, Joanne Elizabeth, engaged to G. Gerard Kauper... Cadence disker Johnny Tillotson headlines the May 12 show at the Roper Sherman Theatre, New Haven. Also on the bill are Ben E. King, Five Satins, Cathy Jean and the Roommates.

Ivan Mogull's BMI firm, Harvard Music, has acquired the rights to the Johnny Dankworth-David Dearlove tune "Let's Slip Away" which is featured in the British pic "Saturday Night and Sunday Morning"... Don Elliott has com-

posed the score for the tv special of James Thurber's "The Greatest Man in the World"... Anne Merlino, who just concluded a run at the Living Room, goes into the Frolics, Revere, Mass., for two weeks beginning May 21... Mort Lindsey has been signed to conduct, arrange and supervise the musical score for Judy Garland's CBS-TV show scheduled to be taped in June for a fall showing.

Pete Fountain, Coral disker, guests on the Ed Sullivan show May 14... Maestro Herb Zane is back on the bandstand of the Steak Pit, Paramus, N.J.... Connie Francis, currently on an Australian tour, returns to the Copacabana May 18... LeRoy Holmes, general manager of Everest Records, has purchased a master from Wes Productions (Wes Farrell and Mike Shepherd) entitled "Run, Run, Run" by singer Ronny Douglas... Liberty disker Johnny Burnette, currently touring Australia, will do a European junket in June.

London

Jo Stafford, husband Paul Weston and children due in June 17. Miss Stafford doing 11 singing shows for Associated Television, to be filmed at Elstree... Sales of RCA LP of soundtrack of "South Pacific" film is in the fourth year at London's Dominion Theatre—are well past 750,000—claimed to be biggest-ever for LP in Britain—and will soon top 1,000,000... Modern Jazz Quartet opens Festival Hall September 23, under Harold Davison banner... Original version of "A Hundred Pounds of Clay," banned by the BBC which insisted on a tone-down of lyric, has now been chopped by Associated Television. Company instructed singer Craig Douglas not to use number on early evening "Cover Girl" show as it was not "especially suitable" for program children might view... Organist Eddie Layton starts British tour at Festival Hall tomorrow... Tony Bennett serving on BBC Television is "Juke Box Jury" show Saturday 61... American singer Ronnie Hall will be singing with Cyril Stapleton band during three-month summer season at Hammer-smith Palais, starting June 6.

Philadelphia

Xavier Cugat and Abbe Lane at the Latin Casino, May 1-19, with Kay Stevens and Jackie Lee booked into the Turf Lounge... Carla Alberghetti set for Palumbo's, May 4-14; Nelson Eddy coming in June 15-24... DeeJay Georgie Woods featuring the Flamings, Jerry Butler, the Miracles, Maxine Brown, the Vibrations, Redd Foxx, Shep, and Doc Bagby & his Rockin' Orch at the Uptown Theatre, April 29-May 9... The Original Ink Spots into the Erie Social Club, May 6, 7; the Play Boys, May 7; the Four Aces, May 13, 14... Bobby Rydell current at Sciolla's... Frankie Avalon cancelling his Latin Casino May 29 opening, because of ptx commitments. The McGuire Sisters replace the rock 'n' roller... Fabian on "Candid Camera" to report on behavior of high school boys... Gloria Lynne plus the Earl May Trio work the Show Boat this week... Dinah Washington and her revue play Pep's, May 1-6.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks.
wk. wk. on chart

| | | | |
|----|----|----|---|
| 1 | 1 | 22 | EXODUS (Victor) Soundtrack (LOC 1058) |
| 2 | 3 | 18 | CAMELOT (Columbia) Original Cast (KOL 5620) |
| 3 | 7 | 13 | MITCH MILLER (Columbia) Happy Times (CL 1568) |
| 4 | 2 | 17 | LAWRENCE WELK (Dot) Calcutta (DLP 2539) |
| 5 | 5 | 29 | ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256) |
| 6 | 9 | 16 | GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122) |
| 7 | 4 | 8 | FRANK SINATRA (Capitol) All the Way (W 1538) |
| 8 | 6 | 37 | NEVER ON SUNDAY (UA) Soundtrack (UAL 4070) |
| 9 | 8 | 13 | KINGSTON TRIO (Capitol) Make Way (T 1474) |
| 10 | 10 | 13 | WILDCAT (Victor) Original Cast (LOC 1060) |
| 11 | 11 | 20 | MANTOVANI (London) Music from Exodus (LL 3231) |
| 12 | 15 | 27 | BOB NEWHART (WB) Button Down and Strikes Back (WI 393) |
| 13 | 12 | 53 | SOUND OF MUSIC (Columbia) Original Cast (KOL 5450) |
| 14 | 13 | 15 | LIMELIGHTERS (Victor) Tonight: In Person (LPM 2272) |
| 15 | — | 1 | MITCH MILLER (Columbia) TV Sing Along (CL 1628) |
| 16 | 14 | 8 | RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2) |
| 17 | 16 | 7 | JOHNNY MATSIS (Columbia) I'll Buy You a Star (CL 1623) |
| 18 | 22 | 18 | BERT KAEMPFERT (Decca) Wonderland by Night (DL 4101) |
| 19 | 23 | 17 | RUSTY WARREN (Jubilee) Knockens Up (JLP 2029) |
| 20 | — | 2 | WOODBURY (StereoDitties) Concert in Comedy (NW 3) |
| 21 | 18 | 17 | FRANK SINATRA (Capitol) Swinging Session (W 1491) |
| 22 | 28 | 26 | MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542) |
| 23 | 27 | 4 | FRANK SINATRA (Reprise) Ringdancing Ding |
| 24 | 17 | 15 | RAY CONNIF (Columbia) Memories Are Made of This (CL 1574) |
| 25 | 21 | 3 | BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366) |
| 26 | 25 | 12 | DO RE MI (Victor) Original Cast (LOC 2002) |
| 27 | 32 | 2 | PEPE (Colpix) Soundtrack (CP 507) |
| 28 | 33 | 5 | TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808) |
| 29 | 36 | 10 | JOHNNY HORTON (Columbia) Horton's Greatest Hits (CL 1596) |
| 30 | 26 | 2 | GONE WITH THE WIND (WB) Orig. Soundtrack (WB 1322) |
| 31 | 31 | 24 | THE ALAMO (Columbia) Soundtrack (CL 1538) |
| 32 | 19 | 3 | AL HIRT (Victor) Greatest Horn in the World (LPM 2366) |
| 33 | 20 | 4 | BRENDA LEE (Decca) Emotions (DL 4104) |
| 34 | 39 | 12 | PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323) |
| 35 | 29 | 3 | PETE FOUNTAIN (Coral) French Quarter (CL 57359) |
| 36 | 37 | 22 | LAWRENCE WELK (Dot) Last Date (DLP 3350) |
| 37 | — | 2 | MITCH MILLER (Columbia) Sentimental (CL 1457) |
| 38 | 24 | 21 | UNSMINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509) |
| 39 | 38 | 8 | BING CROSBY (WB) Join Bing and Sing (WB 1363) |
| 40 | 40 | 55 | BOB NEWHART (WB) Button Down Mind (W 1379) |

German Diskery Puts Highlights Of '60 on Bio LPs

Berlin, May 9. All major diskeries here have hopped on the "unusual longplay platter" wagon. After such items as "History of Berlin," "The Most Expensive Program of the World" (German oldie) roundup, and Adenauer bio LP's, it's now Ariola which has come along with an offset longplay platter. Entitled "The Disk of the Year," this one features the highlights of 1960 in form of excerpts from political speeches, tape recordings and various other documents.

Lineup of last year's special events includes the Congo uproar, the drop of the first French A bomb in the Sahara, the U-2 incident, the tragedy of Agadir, Chessman, Eichmann, Olympic Games, etc. One hears the voices of Adenauer, Theodor Heuss and Heinrich Lübke (the old and new Federal President), Ulbricht (Commie Party boss in Soviet Germany), while lineup of foreign politicians includes DeGaulle, Macmillan, Khrushchev, Baudoin, Nehru, Hammarskjöld, Lumumba, Castro, etc. A special item concerns Joel Brand who recalls his encounter with Adolf Eichmann when latter tried to swap a million Jews for Allied trucks. Song excerpts heard on this LP include Congo's "Independence Cha-Cha," the Cuban revolutionary song, the U.S. election songs "We Want Nixon," "High Hopes," etc. Horst Siebecke is the author and raconteur of this chronicle on wax.

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'CHAOTIC' U.S. DISK BIZ CLIPS BRITISH EXPORTS

London, May 9.

The U.S. disk market is depressing British diskeries whose exports in February were down 38% from last year. Much of the decline is attributed here to "chaotic" state of U.S. market.

According to just-released Board of Trade figures, total sales of U.K. diskeries in February amounted to \$3,337,600, including \$548,800 exports. This was an increase of 1% on total sales of \$3,318,000 for February, 1960. But the 1960 total includes exports totaling \$884,800.

Production of 45 rpm disks in February rose 10% on year to 4,707,000, but 33 rpm disks dropped a similar percentage to 1,308,000.

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Thank you,
Stanley Melba

"The real fireball in the best Elizabeth Seal - Gwen Verdon tradition is Betty Madigan. A room-rocking performance."

New York World-Telegram
MONDAY, MAY 1, 1961

Betty Madigan Off On Comedy Cruise

By TED MORELLO

"Reno," runs one of the "Anything Goes" lines in the Cole Porter musical at the Cotillion Room, "you're the greatest!"

And sure enough, as portrayed by the irrepressible Betty Madigan, Reno is. Indeed, in spite of the political performances of her shipmates, Miss Madigan comes close to turning the nautical comedy into a one-woman cruise.

This is a return engagement to the Hotel Pierre for "Anything Goes." Entertainment director Stanley Melba originally first-nighted the Melba-Dolores Ballet adaptation in the Cotillion Room on Jan. 3. The present production casts Miss Madigan in the role originally played by Jan McArt, and Marie Santell replaces Mary Tremain as Hope Harcourt. The three male roles remain in the same capable hands: Jimmy Carroll, Larry Douglas and Wilbur Evans.

Details of the tangled romancing aboard ship, with the Cotillion Room as the SS Pierre's grand lounge, are ingenious and relatively unimportant. The music (with Lee Hulbert conducting) and more particularly the singing are the thing.

There are the Carroll-Madigan sentimental ballad, "All Through the Night," and "Easy to Love," a Carroll-Santell duet in the same mood. There's Mr. Douglas, his usual strong, resonant voice very British or—as Reno sighs admiringly—"with a monacle in it." And



BETTY MADIGAN

there's Mr. Evans with "Blow, Gabriel, Blow," a number that works up into a hallelujah-shoutin' finale.

But alone or in combination, the real fireball in the best Elizabeth Seal-Gwen Verdon tradition is Betty Madigan. She turns on a flapperish strut, bats her eyes and with Mr. Douglas hits the lyrics of "You're the Top" in a way that proves she truly is. But it's the title tune—"Anything Goes"—that brings out the elastic best in her voice, which runs the gamut from low register to baby-talk falsetto with startling gravel-crushing passages and breaks in precisely the right places. It's a room-rocking performance.

The show, which runs through May 28, will be the Cotillion Room's last for the season.

Bargain-Rate Admish for Everything Keys New Freedomland B.O. Pitch

Boston Civic Aud Hinges On Insurance Co. Plans

Boston, May 9.

Hub's new Civic Auditorium, a \$12,000,000 project, which, it is hoped can also house opera and ballet companies, hinges directly on the Prudential Center's future, Mayor John F. Collins pointed out at a meeting of city council members and the Boston Auditorium Commission.

"Without the \$200,000,000 center," the mayor said, "the proposed hall would be the wrong building in the wrong place at the wrong time." He said no contracts for the combo auditorium opera house and exhibition hall will be awarded "unless and until Prudential advertises to go ahead."

The mayor said the site, without the Prudential development, would be too far from hotels to service conventions and that proposed construction over railroad tracks adds an extra \$1,000,000 to building costs. All agreed that the auditorium will fit perfectly into the Prudential Center as planned, however.

AGVA Appealing Detroy Decision

The American Guild of Variety Artists has filed a writ of certiorari with the U.S. Supreme Court seeking permission to appeal a decision handed down last January by the U.S. Court of Appeals which granted a temporary injunction to Gene Detroy, manager and trainer of the Marquis Chimps, restraining the union from keeping him on its "unfair" list.

The appeals tribunal held that Detroy had not been "afforded a full and fair hearing" within the provisions of the Labor-Management Reporting and Disclosure Act of 1959. Case stems from a contract at the Dunes Hotel, Las Vegas. The performer asked to be relieved of the last week of his engagement in order to fulfill another date.

Detroy contended that the Dunes management granted him permission to leave, and he even worked with his replacement act. However, he charged, AGVA later claimed that he walked out of the last week of his Dunes deal. The union held him liable for \$1,250 under the pay or play contract. It also placed him on its "unfair" list.

Meantime, Detroy has moved through attorney Henry M. Katz for a permanent injunction against AGVA. No date for a hearing on the motion has been set as yet.

Freedomland has revamped its plans for its second season which will start June 10, with a new price policy calling for a one-price ticket—\$2.95 both for adults and children—good for all shows, exhibits and 30 rides, plus the installation of picnic grounds. Aiming for a goal of 3,000,000 admissions, during the season, the 205-acre park which opened last year is planning to open new rides and to expand its facilities to 164 attractions.

A shareholders' meeting is slated to be called shortly to discuss the financing for the expanded park. Webb & Knapp, which originally owned the land on which the enterprise was built, has now taken over complete operation of the venture. The executive nut has been pruned, and key execs of the realty development firm will look in on the operation of the park.

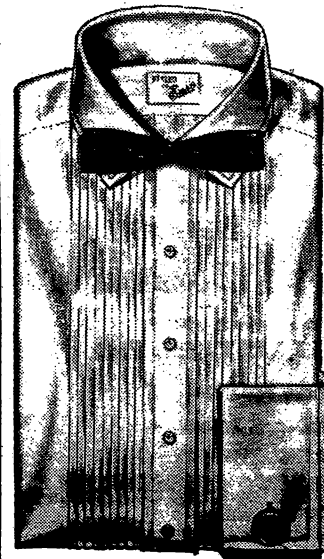
Freedomland opened last year with one of the largest crowds ever to attend a similar event. The park had to close its boxoffice at one time in order to maintain order. However, it had not been fully completed, and with a huge operating nut coming from a heavy roster of employees and extremely high building costs, which made itself evident with large slices of overtime pay, the park was in financial straits midway in the season.

Paring of the "fat" part of the operation, together with the general criticism that the absence of picnic grounds ended to increase costs for the average family, is expected to aid the park this year.

George Bennett is supervising Freedomland publicity this year.

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CONCERT BONANZA FOR ACTS

N.Y. Niteries' Clientele Takes on Int'l Flavor as World Trade Fair Bows

During the U.S. World Trade Fair, held annually at the Coliseum, N.Y., Broadway as well as the east side takes on a more international character. The sari of India is seen more frequently as are the flowing robes of the natives of African nations and a wider babel of languages is heard.

The Broadway area especially is a bit more crowded at Trade Fair time, and with it comes a general increase of business in nightclubs and restaurants. It attracts a lot of buyers who come for a peek at displays of the world's goods, and also many foreign businessmen, manufacturers and even diplomats.

It's one of the better events held at the Coliseum, according to bonifaces. The Latin Quarter has been getting a healthy slice of that trade on the eastside, the Copacabana as well as most hotel rooms reflect the upbeat in visitors because of the Trade Fair.

This year, the Trade Fair is on the same level as the four previous fairs held in this building. There are upwards of 400 exhibitors from all over the globe with prime assortment of goods tastefully displayed. Some are here for the hard sell while others promote their country culturally as well as economically.

One of the more heartening sights in Nigeria's display, which reflects African cultures making a brave entrance into the 20th century. It has exhibits of native arts, samples of fabrics and timber as well as expensive printed matter for distribution.

The Common Market countries are exhibiting cooperatively. The Iron Curtain area is represented by Poland, Czechoslovakia, Yugoslavia and Rumania. The twain meets with India, Japan, Thailand and Korea coming together with West Germany, France, Greece, Netherlands, Italy, Spain and other European countries. There are also port authorities of several cities, bidding for business.

Show biz is an ever growing item in these displays. The Israeli fashion show has several acts to work with the mannequins. There is a theatre which shows trailers of films of various nations as well as travelogs and industrial pictures. Pulchritude is also an important factor. Girls in native garb are eager to give sales spiels to anyone who will listen. One of the incongruities is a flossy espresso machine made in Israel.

The U.S. World Trade Fair since its inception has been one of the more eagerly awaited events on the N.Y. commercial calendar. The lift it gives to nearly all types of business is appreciable, and it's a major magnet for visitors. The public is admitted to this event on a specified schedule including all day Saturday. The shindig closes Friday 12.

Saturday Recitals For 13,500-Seat Tennis Club Greco-Belafonte Gamut

A series of Saturday night concerts have been lined up starting June 24 at the West Side Tennis Club in Forest Hills, N.Y. under the "Music Festival" label started last summer by Ronald Royce, Henry Foster and William Gruman, partners in Snowlift Inc. which contracts for snow removal work at airports.

Young impresari, all aged 28, have booked the following events: June 24—Jose Greco Dance Co. July 1—Judy Garland. July 8—Still open. July 15—Theodore Bikel & Odette.

July 22—Kingston Trio. Aug. 5—Ella Fitzgerald. Aug. 12—Victor Borge. Aug. 19—Still open. Aug. 25-6-7—Harry Belafonte. Stage and orchestra p.a. plus stereo-sound system is being created. Capacity is 13,500.

Pact Jane Russell For Mexico City Vaude Stint

Jane Russell has been booked for the Senoral Theatre, Mexico City, to start May 26 for two weeks. Piero Bros. and Excess Baggage are also set for the same bill.

The Senoral plans a steady vaude diet with U.S. names topping. Representing the house in New York will be Alex Valdes. Subsequent names are now being lined up.

Sinatra's 3-Day Mex Stint Pulls 50G for Charity

Mexico City, May 9. Frank Sinatra's three-day Mexican charity performances were a hit, financially and artistically. He played the packed audiences last week from the swank "April in Mexico" ball at \$120 per ducat to pop shows scaled at 80c to \$1.60.

Singer got the full treatment in Mexico. He was received with Latin enthusiasm, beginning at the airport and continuing throughout his brief stay in this capital. At the ball, and during the gala performance at the International Theatre, he did 22 numbers backed by the Nelson Riddle orchestra.

The National Child Welfare Institute and the Mexican Rehabilitation Institute profited by over \$50,000, and total Sinatra audience for three benefit performances exceeded 14,000 persons. With promoters impressed by Sinatra's success, plans are being laid for further benefit events and negotiations going on to bring other top names to Mexico. Conductors Arthur Fiedler and Andre Kostelanetz may also be invited for charity performances as well as the New York Pan American Ballet.

Sinatra, who expressed hope of returning to Mexico soon before planning back to Los Angeles, made no contractual commitments during his stay here. He did authorize videotaping of his pop price benefit performance, and homescreens will see this show soon. Proceeds of sales of his Reprise label during his stay in Mexico were also allocated to the two welfare organizations.

77 CHICAGOANS PLANING TO PLAYBOY FLA. BASH

Chicago, May 9. A local contingent of 77 persons will make a charter flight to Miami for a May 19 weekend bash to celebrate opening of the Miami Playboy key club. Spot is the second of a projected international chain auspiced by the Chi-based s.a. magazine, and formally opens tomorrow Wed.

Windy City entourage will consist of Playboy mag staffers, a corps of "Bunny" waitresses, and club keyholders, latter on a first-come-first-served basis at \$240 per for the round trip.

Like the Chi original, the Miami link is also booking beaucoup niteries and musical acts for round-robin diversion.

Garden State's Spec

Garden State Park, near Camden, N.J., is staging a spectacular in conjunction with renewal of the Jersey Derby to be run on Memorial Day. The oval will be the scene of a pageant in which several important engagements of the Civil War will be recreated. First running of this race was in 1864, says the Civil War ballyhoos.

Locals as well as track employees will participate in this pageant.

TOP TAKES IN 1-NITE FIELD

By JOE COHEN

The one-night concert field has become the new bonanza for performers. It's shelling out the highest prices in the personal appearance orbit, with takes for the artist ranging up to 80% of the gross as against healthy guarantees. Virtually every manager and agent is looking for offbeat qualities in many performers for exploitation on the concert beat.

The field is no longer confined to folk singers and jazzsters, as was the original concept, when concerts first started coming in following World War II. Comedians are also eligible, with primary appeal aimed for the college crowd who upon well-spaced occasions are able and willing to shell out around \$4 for single ducats. formula must also satisfy the intellectuals if the concert is to make good in most areas.

The major agencies now have departments for the pop concerts. In some instances, they're paired with the percenter's longhair endeavors, but the field has become sufficiently important to rate major attention.

Judy Garland's 20 G In some instances, the pop concert attractions are able to command higher prices than many of the established longhair lures. The highest submission on today's popular market is being ascribed to Judy Garland, whose office "Fredie Fields-David Begelman" is asking (Continued on page 82)

AGVA Launching Youth Program In Coast Area

Hollywood, May 9. American Guild of Variety Artists' youth program, in operation in the New York area for the past year and a half, will be activated here this month, it was revealed by Joe Adams, president of the show business union. Adams told VARIETY a week of confabs with labor and entertainment industry interests here has resulted in \$25,000 worth of pledges to start the ball rolling.

Most of the facilities and expenses for the shows are donated, but Adams stressed that all musicians and workers are paid union minimum salaries. Stars and officials, however, generally work without pay. He noted the importance of having paid entertainers, however, to insure shows being presented when promised so children will be able to depend on the program's interest in them.

Top pledge locally came from the Central Labor & Trade Council, which promised \$10,000 to start. An additional \$5,000 minimum is guaranteed by the Friars Club, to be raised at a special dinner on June 12. At this event, Adams would emcee a show consisting of the "greatest all time stars of show business" who are on the AGVA board of directors. Among those he suggested bring out here from N.Y. are Smith & Dale, George Price, Gus Van of Van & Schenck and Al Kelly. He said he has also been promised "some kind" of fund-raising function by Disneyland.

Diana Dors' S.A. Tour

British filmster Diana Dors is the latest to do a tour of South America. Miss Dors, together with her manager Kal Ross, of Berger, Ross & Steinman, planned to Brazil last week.

Miss Dors begins her jaunt in Rio de Janeiro today (Wed.), and continues with stops in Sao Paulo, Buenos Aires and elsewhere. The junket ends May 27.

Meyer Davis, Leonidoff to Produce World's Fair Amphitheatre Spectacles

Ohio Takes State Fair Out of Political Control

Columbus, O., May 9. Ohio House has passed a bill creating a 16-member commission to operate the Ohio State Fair and Fairgrounds. The bill is expected to take the fair out of politics. The governor - appointed commission would hire a manager to run the fair.

At present, every time there is a new director of agriculture, he appoints a new fair manager. The bill, even if passed, would not affect the 1961 fair, as it would go into effect Nov. 1.

GAC Soon to Be Part of Chemical, Rubber, Beer Co.

Stockholders of Centlivre Brewing Corp., which controls General Artists Corp., are slated to meet May 26 in Fort Wayne, Ind., to formally approve a proposed merger with the Baldwin Rubber Co. of Pontiac, Mich., and Montrose Chemical Co. of Newark, N.J. The consolidation plan had previously been okayed by the boards of the respective firms.

New company arising from the merger will be known as the Montrose-Baldwin Corp. It will be listed on the American Stock Exchange.

Little difficulty is expected in winning shareholders' approval of the proposed merger. Majority stockholders in Centlivre are Herbert Siegel and the Reuss family of Fort Wayne. Siegel arranged for Centlivre's acquisition of GAC last year. The Reuss family has long been associated with Centlivre Brewing.

STRIPPERS ON SUNDAY OKAYED BY TORONTO

Toronto, May 9. Strippers have won the right to work on Sundays under an interpretation of legislation whereby by Toronto will have Sabbath films as well as theatrical and concert hall attractions. With the City Council now giving blanket approval to Sunday entertainment, shows will be presented in local houses starting May 14.

City Council decision also allows the Canadian National Exhibition grandstand show and CNE attractions, other than rides, to be open on Sundays. But Toronto night clubs will remain under jurisdiction of the Ontario Liquor License Board which forbids Sunday sales throughout the province.

Sheraton Skeds Junket For Chi Hotel Renaming

The Sheraton hotel chain and Chicago Unlimited, latter an organization of Chi tele and radio execs, will sponsor a junket to the Windy City May 25, as part of the festivities in the renaming of the Sheraton Towers Hotel to the Sheraton Chicago. A group of entertainers of the present and past eras will be flown in for the festivities as well as a batch of newspapermen.

The Sheraton Towers is an old-line Chi inn to which a new edition has been built. In the change of name, the joint effort with the Chi, Unltd, was worked out as a means of calling attention to the new label.

The junket is also slated to call attention to the redevelopment program in that section of town. Originally, Sheraton chain invested \$10,000,000 in the new wing of the hotel. Since then various firms and really developments have sparked work to the tune of \$147,000,000 in that area.

This summer will be the last that the Flushing Meadows Amphitheatre in Queens, N.Y., will be operated privately for some time. The World's Fair Corp. will take over the site after this year and may release it for summer operation at the conclusion of the 1964 World's Fair which will be held on the Meadows tract.

But at present the Amphitheatre is under jurisdiction of the New York City Dept. of Parks, headed by Commissioner Newbold Morris. The Parks Dept. is now negotiating to lease the 8,200-seater for the summer months.

John McKnight produced the Amphitheatre show last year. Prior to that George A. Hamid had the site for several years. Preceding Hamid was Elliott Murphy.

The Flushing Meadows Amphitheatre producers during the 1964 World's Fair will be orchestra leader Meyer Davis and Leon Leonidoff, senior producer at Radio City Music Hall, N.Y. They plan a land and water spectacle to be produced at a cost of \$600,000. Both Davis and Leonidoff have acquired about \$250,000 in World's Fair bonds. Thomas E. R. Rudel, head of the Rudel Machinery Co. of Montreal, is treasurer of the new corporation producing the spectacles.

Robert Moses, prexy of the N.Y. World's Fair Corp., said the producers plan to draw 200,000 customers a week at popular prices. In an overall estimate of the exposition's b.o. potential, Moses said he expected a profit of \$53,000,000, all of which would be given to New York City for education.

The Amphitheatre was originally built for the N.Y. World's Fair in 1939-40 and was operated by Billy Rose as the site of his "Aquacade." It was the expo's most successful show biz venture.

Honolulu Cafe Biz Up As Key Spots Bring In Flock of Fresh Talent

Honolulu, May 9. Upbeat in niteries biz is continuing, with Dave Barry and Nancy Wilson topping the new bill at Top o' the Isle, where they followed Della Reese, Jack Cione's Forbidden City launched a new revue, "Black Bottoms of 1961." Last night Mon. It replaced the click combo of Tempest Storm and Herb Jeffries.

Maxine Weldon opened Wednesday 3 at Backstreet, where she's backed by the Dusty Barron Quintet. Kellie Green and her Trio are bringing new faces into the Little Dipper. Over in suburban Kailua town, Bill Werner Trio is playing nightly at Andy's Ebbtide.

Dyke's at Kalihii is featuring Tom Andys & Gill, a Continental comedy juggling act, plus a Japanese revue. Pearl City Tavern, aside from vet emcee Mike Foster, has an all-femme show, featuring Jeanine France, Barbara Hanna, Sonja Stevens and "Taika."

Ginbasha niteries is starring "Little Egypt" and The Invitations, along with Tommy Fujiwara, the Ginbasha girls and Paul Mark's band. Bobbie Lester and his R&R band opened Thursday 4 at the Swing Club.

Chi Cafe Continental Eyes Tab Revue in Mgt. Shift

Chicago, May 9. Cafe Continental, near north side Italian food and dixieland music niteries, has been taken over by Jerry Finkle, a young restaurateur who formerly managed several suburban dining spots. Previous owner was Irving Roth.

Finkle will continue current pasta and dixie "for at least several months," but says that he is considering a broader "continental" menu and is tentatively considering a New York tab revue "currently on the road."

Seattle's Century 21 Expo Luring Foreign Exhibits Via Building Program

Seattle, May 9.

The exhibit program for next year's Century 21 Exposition here was boosted last week by plans of the Board of King County Commissioners to join in the fair by constructing a series of buildings around the Century 21 Coliseum to be assigned to foreign nations.

Programs are already underway by the city, state and federal governments and private enterprise on the fair grounds.

Donald I. Foster, expo's exhibits director, says foreign exhibitors will include Great Britain, Canada, Greece, San Marino and four African nations—Dahomey, Upper Volta, Ivory Coast and Cameroun. These nations are all signed up.

Foster said he expects seven additional nations from Western Europe, six to eight from the Far East and five from Latin America.

Worldwide sales campaign, increased Bureau of International Expositions certified Century 21 as an authentic world's fair, will be further accelerated in the next few months.

So far our two newest states, Alaska and Hawaii, haven't been set for exhibits. The Alaska Legislature failed to pass a bill to finance an exhibit, but public aid to assure an exhibit from Seattle, traditionally linked with Alaska, is being pushed both places. The Hawaiian Senate has okayed financing an exhibit to the tune of \$400,000, but proposal has yet to pass the Hawaiian House of Representatives.

Alfred R. Rochester, executive director of the Washington State

Century 21 Commission, has proposed that the federal government allocate the \$3,000,000 still authorized for participation in the fair (in addition to the \$6,000,000 for building the U.S. Science Pavilion) for a Territorial exhibit. Rochester proposes the Interior Dept. use the remaining authorization to create an exhibit for the Territories of Samoa, Virgin Islands, Puerto Rico and the Panama Canal Zone. U.S. Senator Warren G. Magnuson, who authored the original bill and secured the \$9,000,000 committed by the federal government, has indicated that he is agreeable to the idea.

Other Exhibits

Among larger exhibits already set by industrial firms and associations are the following:

Forest-products firms (Weyerhaeuser Co., Scott Paper Co., St. Regis Paper Co., Simpson Timber Co., Crown Zellerbach Corp., U.S. Plywood Corp., Seattle Cedar Lumber Mfg. Co., Willis, Rogers & Pearson Lumber Co.) will have a 115-seat theatre-pavilion to show how the industry plans to meet needs of a constantly growing population.

Pacific Telephone Northwest and the Bell Telephone System will have a 10,000 square foot "electronics-living center."

Boeing Airplane Co. will use an all-new Cinemascope single-lens projection system in a \$1,000,000, 750 seat theatre. The lens will surround the audience with a space film—380 degrees horizontally and 160 degrees vertically. Spectators will have the sensation of moving through space.

Other industrial exhibitors include the American Gas Assn., Alweg Rapid Transit, Canadian Pacific Airlines, Washington State Hydroelectric Industry, Railway Express, S. C. Johnson Co., National Cash Register, Carnation Co., Bekins Van & Storage, Aluminum (Alcoa-Kaiser-Reynolds Companies), Preservative Paint, Nalley's, Inc., General Insurance Co., Seattle 1st National Bank and Schumacher Electronics.

The City of Tacoma and San Diego County are set for exhibits. Cost to exhibitors is \$4.90 per square foot for ground, \$14.90 per square foot in buildings constructed by Century 21.

Meanwhile, publicity push made a big splash locally. Both dailies, afternoon Times and morning Post-Intelligencer, donated full page ads featuring a letter that could be clipped and mailed. KING-TV telecast an hour-long documentary on the fair that was broadcast also over KGW-TV, Portland, KREM-TV, Spokane, KIMA-TV, Yakima, and satellite stations KEPR-TV, Pasco; KBAS-TV, Ephrata, and KLEW-TV, Lewiston, Idaho.

Toy Boys, Remos' Widow In Countersuit Routine

Paul and Stanley Janus, two midgets billed for years as the Toy Boys when they were part of an act with the late Paul Remos, are suing Remos' widow in N. Y. Supreme Court for an accounting and an equitable share of their earnings. At the same time Mrs. Remos has counterclaimed against the Janus brothers, charging that after she spent \$10,000 on an act for them they walked out on her and went into business on their own.

Case went to trial Monday (8) before Justice Henry Epstein.

The Janus brothers, who assert they signed with Remos about 22 years ago, claim they each were to have been paid \$25 per week plus their keep. But frequently, the brothers allege, they weren't paid at all. They walked out on her, they said, because "she beat us too often and paid us nothing for a long time."

The brothers signed with Remos years ago, according to attorney Richard Steel who represents them. They had a limited education, he added, and had no idea of their rights in the matter. Moreover, they were never informed as to what their equity was in the act.

Some weeks the act assertedly made upwards of \$350 while working in vaudeville and fairs. The Janus brothers, who continued with Mrs. Remos for several years after her husband's death in 1953, are now working as trademark teddy bears for Behr-Manning, a Troy, N. Y., manufacturer of abrasives.

Concert Bonanza

Continued from page 81

ing \$20,000 guarantee against a percentage. There are no takers for her at this figure, and it's felt that in order to get that kind of coin she'll have to play the larger arenas. Several years ago, Miss Garland was submitted at \$10,000, but tour was short-lived.

New crops of concerters are constantly coming up. Names that have developed within the past few years have been quick to repair to longhair emporia for the ultimate takes. Among them are comics Shelley Berman, Mort Sahl, Bob Newhart and Lenny Bruce, with Genevieve slated for a concert tour next year.

Others scheduled for next season, new to the field, will be Phyllis Diller and Della Reese. Already cashing in are performers such as Odette, Mina Simone, Kingston Trio, Linnelliers (latter usually on tour with Shelley Berman), Hal Holbrook, Basil Rathbone, Carlos Montoya, Mahalia Jackson, the Sammy Kaye and Fred Waring orchestras. Four Lads, Four Freshmen, Joni James, Leon Bibb, Ray Charles, the Weavers, Tigertown Five, George Tapps, Dukes of Dixieland and Dick Gregory on a list which is getting longer each day.

Of course, these exclude such staples on the longhair and pop circuits such as Jose Greco who fits between legit, concert stages and niteries with ease. There is also Roberto Iglesias, who also taps out the same circuits. Victor Borge has long been one of the top money-makers in the sphere. Vets on the circuit include such names as Josh White, Richard Dyer-Bennett and Burl Ives who have been potent factors in longhair circles for some time.

The one-man shows in the dramatic reading field such as the late Ruth Draper, Cornelia Otis Skinner, Emily Williams in his Dickens portraits and Hal Holbrook in his gallery of Mark Twain sketches have paved the way for Basil Rathbone and Tom Ewell, with others studying scripts that lead into concert bookings.

It's also become a haven for some vaudevillians as a kind of "made work." For example, hypnotist Ralph Slater has been doing fairly well on these one-night gigs in theatres and auditoriums.

In a measure, it's a limited revival of vaudeville on a higher and more expensive level. It's a one-act bill, with perhaps some supporting talent, instead of the eight acts, and the normal schedule is one-a-night. It is regarded as the vaudeville of the longhair stages and geared to youthful audiences. It also has the added values of prestige and bigger b.o. in which the performer gets the major share of the returns.

Klondike, Anyone?

In its tortured research efforts on behalf of the restoration of the Palace Grand Theatre in Dawson City, the Yukon (a future tourist trap), Canada's Dept. of Northern Affairs in Ottawa has been anxious to track down oldtimers, programs, biographical allusions and so on. A main source has been the yellowing pages of the Klondike Nugget for 1899-1900 when the gold strike brought a steady flow of talent into the remote area.

There is reference to such turn-of-century performers as these: Pauline Caine, ballet dancer; W. C. Campbell, trick cyclist; Voorhees & Davis, musical act; Garnett, female slack wire performer; Morris Leo, trapezist; Jacqueline & Mulligan, comedians; The Six Perri Sisters.

Anyone with knowledge of above, or of the Palace Grand Theatre in Dawson City, will please communicate to Ottawa, attention J. D. Herbert, Chief, Dept. of Northern Affairs.

Vaude, Cafe Dates

New York

MCA this week signed Eartha Kitt and Patrice Munnell . . . Billy De Wolfe booked for the Inverurie Hotel, Bermuda, opening July 3 and the Fairmont, San Francisco, Aug. 3 . . . Allan Drake on the bill with Patti Page at the Pigalle, London, opening Monday (15) . . . Jackie Kanno inked to General Artists Corp. . . . Ralph Mathis, younger brother of Johnny Mathis, planned out to Japan for appearances in theatres and niteries under Toho Gekko management . . . Ben E. King, Johnny Tillotson, Cathy Jean and Roommates comprise a bill of diskers at the Roger Sherman Theatre, New Haven, tomorrow (Thurs.) . . . Lucille & Eddie Roberts go to the Queen Elizabeth, Montreal, July 10 . . . John Broadfield booked for the Michigan State Fair, Detroit, Sept. 1.

Hollywood

Phyllis Diller and Frank Darone open 10-day stand at Cloister May 24 . . . Buddy Hackett starts fortnight engagement in Wildwood, N. J. in late July . . . Johnny Burnette, Liberty Records star, starts barnstorming tour of Europe in June . . . Johnny Preston launches Aussie tour May 22 in Sydney, followed by Melbourne and Perth . . . Dick Shawn costars with Polly Bergen at Flamingo Hotel, Las Vegas, for four stanzas . . . Jimmy Durante follows Steve Lawrence and Eydie Gorme at Harrah's, Lake Tahoe, May 18 . . . Diana Dors on South America tour . . . Miklos Rozsa left for European concert tour.

Chgo

Pepl Runnels currently at Downstage Room, Happy Medium, Chl, followed by Laurence Lemay May 15 for a month, then Mark Bernard June 12 for six weeks . . . Mark Russell, now at Chl Playbox, set for six weeks at Playbox, Miami, starting July 22 . . . Joe Conti into Millie's Steak House, Evansville, May 18 for two weeks . . . Penie Pryor set for Southern Club, Hot Springs, May 25-31 and Tidelands, Houston, Sept. 11 for a fortnight . . . Dick Smith, currently at Riviera Club, Casper, Wyo., to Riviera Club, Dallas, May 15 for two weeks.

Pat Morrissey set for Playbox, Chl, May 12-18, then to Allez Rouge, Evansville, May 19-June 3.

... Pearl Bailey down for Palmer House, Chl, May 11-24, then to Los Angeles Home Show, May 25-31 . . . Goofers to Vapora Club, Hot Springs, Ark., May 18-24 . . . Burns & Carlin set for three at the Playbox, Miami, starting June 9 . . . Frank D'Rone into Enbers, Indianapolis, Sept. 4 for a fortnight.

WHO GETS STADIUM?

Tattoo and Pro Football In Vancouver Conflict

Vancouver, May 9.

Unless something gives, could be crowded at Empire Stadium here night of July 18, when both the Vancouver International Festival's Military Tattoo, and a B.C. Lions-Hamilton Tigers pro football exhibition are both slated. As of now, at least.

Seems to have been an inadvertent conflict of dates, with neither the grid Lions (permanent tenants of the stadium) or the Military Tattoo people aware of the others booking. Pacific National Exhibition, which operates the stadium, hopes to have the conflict settled before July 18.

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Waldorf-Astoria, N.Y.

Tony Martin, with Al Sendry and others; Emil Coleman and Theo Fanelli orchs; \$3 and \$4 cover.

This is a first-time booking for balladeer Tony Martin in the Waldorf's Empire Room but it's a cinch not to be his last, providing of course if Frank Wangeman, Joe Bimms, Clyde Harris & Co. had the foresight to do the usual option routine. Doing a standup, solid hour of pop songs, many of them RCA Victor disk best-sellers (only recently he switched to Dot), the romantic song stylist sells his chansons d'amour like French postcards. Strongly reminding of Harry Richman in mien and manner, he is the current-generation's epitome of the American troubadour. Turnaway turnout at the Friday preem attest'd to his boxoffice pull, particularly with a strong Miami Beach-Las Vegas type of moneyed customers. Maitre d'hôtel Louis Siccardi was almost distressed by the extraordinary traffic.

Martin is a canny editor of his own repertoire. He knows how to pick the pop repertoire, has the intelligence to mix up the ballads with the more sprightly items, and further enhances his potential by giving even these an original treatment with clever parody or paraphrased lyrics. It may appear like a futile attempt to elid the lily by switching Gus Kahn ("Makin' Whoopee") or Cole Porter ("Let's Do It") wordage, but whoever writes Martin's "ad lib" rates a bow. His ultramodern arrangements are parved by 1961 small-talk and variation of the original lyric themes.

This is typical of the personable headliner's general professionalism. Supposedly marking a quarter-century milestone, he is the youngest old pro in the business.

In the heyday of Carl Brisson somebody (probably this reviewer) coined "the older girls' Sinatra" but in Martin's instance he covers the s.a. territory with a canny choice of popular standards; current excerpts from musical comedies ("Do Re Mi") and surefire filmical candidates. He's the best ad for a straw skimmer this side of Chevalier. He further fortifies the general appeal with a battery of strings; a zingy drummer (in counterpoint to Martin's clarinet); as with Fred Allen or Will Rogers many forget that one was originally a juggler and the other a larist-throwing cowboy, and so Martin's very AFM licorice-stick is a pleasant reminder; and all of it is tied together by Al Sendry. He's Martin's special pianist-conductor and obviously a savvy gent with things orchestral and musical.

Martin gave special bow to Emil Coleman with whom he goes back to the old Trocadero, Hollywood, days. Latter's main Local 802 team is scelled by Theo Fanelli's relief combo. Preem night, besides the Florida-Las Vegas set, drew a VIP show biz contingent including bossman Conrad N. Hilton; Cyd Charisse ("Mrs. Martin"), et al.

Martin's four-weeker closes the formal Empire Room season and thence comes the summer pop policy catering to the kids—Woody Herman orch and others. Clyde Harris, of the Waldorf exec staff, says he's closing the Starlight Roof for the summer and will essay catering to the college kids with disambipation in the airconditioned Empire Room. The Starlight Roof was a \$40,000 summer semester lower last year. Martin will more than make it up. Abel.

Slate Bros., L.A.

Los Angeles, May 3.

Duke Hazlett, George Hopkins, Harry Hollings Quartet; \$1.50 cover.

Singer: Duke Hazlett and comic: George Hopkins offer amiable entertainment in a vein which is generally successful in this boîte. Both should satisfy in two-week bookings.

It was an unfortunately off-night for Hazlett in show caught, though the Sinatra-like stylist did well in three earlier stints. Piqued by slow opening—and some noisy drinkers—he moved into stronger note with rousing "I Can't Give You Anything But Love" and a zingy "At Long Last Love."

His jump tunes are best. But "Nice & Easy Does It" sticks to his Sinatra mood colors and he nips peak with a lusty "I Get A Kick Out of You."

Slate's may be able to brag a new "And" in young Hopkins, billed "Mr. Controversy" due to

his arrest a couple of weeks ago for using four-letter words in a small Orange County club. Current gig is actually his major Coast debut and shows him to be bright, clever and essentially clean.

After a nervous start, Hopkins warmed the room with spontaneous patter ranging from current political satire (featuring vocal takeoffs on Castro, Khrushchev and Kasavubu meeting Faubus) to comedy impressions. Dialect stuff is fine and he uses several cute physical gimmicks, among them a garter bit that's a knockout.

Harry Hellings quartet backs both acts and plays between, with pianist Tony Castellano supplementing for Hazlett. Dale.

Park Plaza, Toronto

Toronto, May 3.

Paul Grosney Quartet; no cover.

Not reading the fine print at the bottom of his signed contract, Paul Grosney and his quartet were forbidden by the posh-room management on opening night to talk or sing. They were to stick to musical entertainment because of that 10% amusement tax which the Plaza Room doesn't have to pay, thus permitting its no cover policy.

On four times a night for 30 minutes, with 20 minutes off, and finishing at midnight because of Ontario Liquor License Board regulations, Grosney had intended to break in a routine of gags and talk takeoffs until warned to lay off.

With Grosney on muted trumpet, group has Herb Helbig, piano; Carmine Bray, bass, and Mickey Shannon on drums. Foursome has won a big following with its impressions on its weekly tv programs over the cross-country Canadian Broadcasting Corp. and CFTO-TV, Toronto; plus the "Paul Grosney Show" over CFRB, Toronto, with Allan Blye and Babs Babbieau sharing the vocals.

Such Park Plaza restrictions hamper the Grosney offerings distastefully, but quartet moves into the Oak Room of the King Edward Sheraton Hotel here on May 29 and will remain there for the summer—with singers and impressions. Grosney, incidentally, was house leader at the Barclay Hotel here prior to leaving to work up new tv act last February.

With arrangements by Grosney and Pat Riccio, quartet does such numbers as "Street Where You Live," "Only Have Eyes for You," "Somewhere Over the Rainbow," "Satin Doll" and finals with "Hot Lips." Grosney features the muted trumpet, with the quartet favoring swing style and the leader generous to stepout solos.

Variations had no difficulty in getting over with the predominantly undergraduate crowd, when caught. But Grosney quartet is obviously impeded by the Park Plaza ban on no singing or talktests which are its tv and radio trademark. McStay.

The Summit, L.A.

Hollywood, May 3.

Ruth Olay, Bob Wells Orch; two-drink minimum, no cover.

Ruth Olay made her way to The Summit Tuesday night (2) and planted her musical colors. Lark is a one-woman vocal extravaganza with that "certain something" infectious quality that labels her "in." She has as varied a song repertoire as she has approach. Every number is an entity. She is a prolific stylist with heart, presence and nothow.

Sonstress' weight is down some since last she trod the Ciro scene and her act is very much up. Miss Olay's an in person singer and to fully appreciate her wares she must be sampled at the ringside. Her appearances on the Jack Paar Show alone numbered 10 and she was great. But catching the real thing is as different as color over black and white reception, or great to greatest.

Performer's singing ranges above two and a half octaves and never wavers in tonal quality or pitch. She can be "Nobody Knows the Trouble I've Seen" angelic, "My Man" earthy, "I Want to Shimmy Like My Sister Kate" raucous and "You Gotta See Mama Every Night" downright guttural. You name it, Miss Olay sells it! Singer's accompaniment—with feeling is provided by trio of Bud Mottisinger, piano; Lyle Ritz, bass, and Jerry Williams, drums.

Headliner is contracted at the Bob Gefaell Hollywood lounge for 10 days. Bob Wells and band is on the stand between the acts and delivers a big, danceable sound. Hart.

Riverside, Reno

Reno, May 6.

Jackie Barnett's Playgirls, with Sherree North, Sue Carson, Sabrina, Shirley Harmer, Edmond Sisters (2), Caballeros (3), Lou Levitt Orch (12); written, produced and directed by Jackie Barnett; staging and choreography, Jonathon Lucas; arrangements and original dance music, Dean Elliott; associate producer, Jerry Franks; no cover, no minimum.

In previous offerings Jackie Barnett has proved his multiple talents as writer, producer and director, but current edition of Playgirls will undoubtedly evolve as his best effort. Appeal is varied, talent is plentiful, and it's a slick package that augurs for potent response in this Bill Miller hospice.

Albeit full production includes only nine performers, the hour show is stage-filled. There's not a wasted minute, staging and choreography is exciting, and the material is smart and brilliant. And with such diversity as the impressive dances by Sherree North, the comedy antics of talented Sue Carson, the visual (and vocal) appeal of Sabrina, and the authoritative song styling of Shirley Harmer—it's a "can't miss" show.

Four lead names are ably backed by the vocal and dance routines of the Caballeros (Bill Damon, Frank Reynolds and Jim Stevens) and the Edmond Sisters (Gay and Lynn). Lou Levitt's Riverside orch capably handles the all-new arrangements in first-rate manner.

Barnett has built the show (naturally) around the four femmes, but includes nine different original routines to showcase the abundance of talent. Each of the girls displays ability in the comedy, vocal and dance departments, but production allows for accent on the respective specialty. Intros are handled in neat fashion by the Playmates: the Edmond Sisters and the male dance-vocal trio.

Opener is "Playgirls," sung and danced by the four leads, and sets the pace for the full hour presentation. Miss Harmer scores initially with "A Lotta Livin'," with Miss North and Sabrina following with a beatnik impress wrapped up in "Mothers of Tomorrow." Latter is done with duo in loose high-necked sweaters, long and stringy beatcoifs, and at exit time with blanketed babes (also of the beat variety with hair style to match) in arms.

Standout of the offering is Miss Carson, who on past dates in the Reno-Tahoe area has showed herself as one of the smartest, niter comedienne in the business. Barnett, in "The Seven Lively Arts," has penned a perfect vehicle for Miss Carson to sell her wares. In "Arts" she recounts the seven basic approaches men use to win the gals, and she does it to perfection, making full use of voice inflection and facial mobility.

Sabrina makes much of her fabulous measurements essaying "The Give Me Happiness," with the blonde Edmond Sisters (who also command lots of eye appeal) giving an assist with the wardrobe. What Sabrina lacks in the vocaling is more than compensated by the avrodisipos distribution and the enthusiasm.

Heavy tabler response is solicited by Miss Harmer and Miss Carson in a "Miss America" routine—with the former as the contest winner and the comedienne as the runner-up. Balanced by the serious and the comedic, skit gives Miss Harmer good change to display her vocal prowess (and convincingly) on such as "Indian Love Call" and gives Miss Carson second opportunity to score with a series of bird call impressions.

Miss North is most effectively upstaged in an exciting (and sometime torrid) bit of choreography and song called "Hey, Caballeros," executed with the well-rehearsed Caballeros. The femme dancer shows both imagination and perception, and ably establishes the theme.

In their single turn alone at the front, the Edmond Sisters, as understudies for the Playgirls, come across strongly as potential top-gun choreographic material. Their forte to date has been song-selling, but current stint is also developing choreographic abilities.

Next to final scene has the four marquee names out front in "If You Don't See What You Want"—with each accenting her particular talent re the clever scripting. Exit is full company in "Let's Wrap It Up." Costuming for full show (furs by Mannis of Hollywood, and formals by After Six Formals) is smart and in good taste.

Current edition of Playgirls is a

book that should run indefinitely. It's ideally suited for the better saloons as class presentation. First-night and reaction in this room indicates Jackie Barnett has come up with another solid hit that should keep maitre d' Norman Mistretta busy at the rope for the full four weeks show is billed. Change due June 4. Long.

Beverly Hills, Cincy

Cincinnati, May 5.

The Vagabonds (4) with Babe Pier, Delores Gay, Moro-Landis Dancers (12) with Bill Raymond and Freddie Letuli Samoans (5), Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3-\$4 minimum, \$1-\$1.50 cover.

The Vagabonds, in for their third annual date, extend the Jimmy Durante and Ritz Bros rickling tempo in the preceding two-frames. Backing them in a top-notch 70-minute cabaret package are newcomer Dolores Gay, beaut stepper; the spectacular Letuli troupe, encoring after a solid intro here last season, and the Moro-Landis Dancers in a gay "Polynesian Festival" number with singer Bill Raymond. Biz continues above par.

Sparked by Eddie Peddie, bass fiddler, the Vagabonds hold to their standard zany pattern, sure-fired by boundless agility. Singing guitarists Dom Germano and Al Torre and deadpan accordionist Attilio Rizzo build up the horse-play yockin'. Babe Pier, fixture specialist with the foursome, fills 10 minutes of the 40-minute running time with impressions of screen and singing stars. Wow "Lazy River" finish rewards with usual begoff.

Miss Gay scores in a pleasing 17-minute terps turn. A tall blonde, she sheds to scanties by discarding skirt strips after the opening fast mambo routine. Stepping, all in high heels, includes handclap, rhythm tap and flamenco numbers.

Letuli and his three Samoan warriors arrest attention with exciting fire and battle knife juggling and a body slapping dance. For filler there's a femme hula hipster.

Anita Bryant and the Wiere Bros. are due May 19. Koil.

The Corner, L.A.

Hollywood, May 9.

Frank Sorello, Valerie Reid, Jan Natarno, Richard Emmons; no minimum, no cover.

The Corner (formerly operated as The Three Palms) is an intimate hideaway, as is the entertainment. Managers Morrie Singer and Bob Colbert ("Maverick") have come up with a fresh talent format that will showcase unexpedited performers.

Producer-writer Stuart Nathanson has lined up a raft of newcomers who will bow in at the room every two weeks. It should be a must for talent enthusiasts and scouts. Nathanson will conduct weekly auditions to keep a fresh flow of club acts.

Spot is off to a good start. Present headliners are Frank Sorello, a big personality with a rich baritone that reaches every cranny of The Corner, sans mike. Sorello bats high with "Around the World" and "Bluebird of Happiness" and does a great vaude hat-and-cane routine devised by Nathanson, to be incorporated in a revue showman is prepping.

Valerie Reid softs and lows ballads she cleverly links together with a running styligne. Jan Natarno departs from his "Gon-Goo" clown act to eneece and make with the sleight-of-hand.

Place was full of show biz customers, such as Kathy Nolan, Anthony George and Susan Oliver. Folksinger Dean Holly, corralled at the bar, spun a couple of songs and had to beg off.

Phil Hazet, singer-guitarist, will be a regular but didn't appear at opener due to a bug. Richard Emmons capably fingered piano backgrounds but Eddie Truman will provide the regular key work, beginning Monday (1). Hart.

O'NEILL'S A.C. ENCORE

Atlantic City, May 9.

Bob O'Neill, who started here as a singer-pianist in Ricky's Hialeah and has since played dates in New York and in various night clubs in the eastern section of the country, returns to the midtown spot May 12 for the coming season.

O'Neill has been out of the Hialeah for several seasons.

The Cloister

Hollywood, April 25.

Vic Damone, Jackie Gayle; \$2.50 cover.

If his packed opening is any indication, Vic Damone should do top business in this 10-day stint. Singer comes on with strength and polish, easily mixing romantic ballads with a solid bunch of top rhythm entries.

One of the top technicians milking today, Damone emphasizes his rich tonal quality in fantastically sustained areas. "September Song" is fine in ballad delivery, while "Rain or Shine" hits a wild rhythmic pace. Latter uses new echophonic sound process effectively in more frenetic mid-section of song where it aids in building up sound.

Otherwise, as in "Maria," which Damone does handsomely in straight delivery, echo process becomes more of a gimmick and he doesn't need it. Nevertheless, latter song as delivered with echo appeared fave with audience.

An asset for Damone throughout is his musical backing: Joe Parnello, conductor-pianist; Bobby Bryant, trumpet, and Sidney Bulkin, drums, working with Geri Gallan's orchestra.

Comic Jackie Gayle is strong support, warming up audience with fresh patter. Current political, religious and racial topics are chief target, with Kennedy and Catholicism and the Carole Tregoff-Pinch trial hard hit. A vet performer, Gayle needs hip audience and had it opening night. Dale.

Le Cabaret, Toronto

Toronto, May 2.

Cathy Johnson, Jack Lander Trio; \$1.75 cover.

With her husband, Bob Monti, as accompanist, Cathy Johnson is back for a return engagement at the plush Le Cabaret and jamming the customers in when caught opening night. A onetime vocalist with the Russ Carlisle and Red Ingle's bands before branching out as a single (and subsequently making Columbia records with The Four Lads), Miss Johnson alternately belts and sings in ballad style. She also has a novel yodel finale that had patrons breaking into spontaneous applause at her lyrical speed.

Clad in gold brocade sheath with sunburst pleating, the diminutive blonde opened with a bouncy "When My Dreamboat Comes Home," complete with key changes. She follows with loud but disciplined "It's the Wrong Time" and segues into a rousing Jolson medley which includes "Swanee," "April Showers" and "Rock-a-Bye Your Baby."

Switching to ballad style in her second set, she also drew a big hand with her French rendition of "Since My Love Has Gone," among other tunes. All arrangements are by Ray Ellis and Matt Michaels. Fine background is lent by her accompanist-husband and the Jack Lander Trio, with latter also playing for the dance sessions. McStay.

Le Crazy Horse, L.A.

Hollywood, April 19.

Pia Beck; no cover, no minimum.

Pia Beck, top recording favorite direct from Holland, adds to international flavor of Frank Sennes' boîte with a flock of tunes sung in 11 languages. Performer, called "The Flying Dutchess" after her own club in Holland, The Flying Dutchman, comes on like gang-busters. Singer-pianist has the phrasing and showmanship of Frances Faye plus the musical touch of Erroll Garner and blends them in a strong, assured showbiz style.

Backed handsomely by drummer Ronnie Zito, formerly with Bobby Darin, and bass Jimmy Aton, Miss Beck runs the gamut of rhythm and jazz on such standards as "Mack the Knife" and "We'll Be Together Again" with musical feel that makes them appealing regardless of the language involved. "Lullabye of Birdland" shows frenetic instrumental pacing and she scores solidly with a clavietta (miniature electronic hand keyboard with organ-accordion tones) fingering of the Oscar-winning "Never on Sunday."

Miss Beck makes the intimate upstairs room closest to a Las Vegas-type lounge act in town, complementing Gene Reed's staging of the "Le Crazy Horse" revue in main room, reviewed earlier. Dale.

Basin St. East, N.Y.

Sarah Vaughan with Eddie Barefield Orch (19), Al Hirt Sextet, Larry Storch; \$3 cover.

This east side spot, once a straight jazz joint but now operating on a broad talent policy, has come up with another boff layout for a three-week stand. It's a triple parlay of names with a sure-fire payoff that'll sustain this club's consistent b.o. track record. The only flaw in the current show is the programming and that undoubtedly was cued by contractual and billing considerations. With two musical and one comedy act in the lineup, opening show with the comic is not only unusual but runs counter to pacing requirements. However, Larry Storch, though still a young comic, is a veteran nitery trouper with a solid turn that can add does register in any slot.

Storch's forte is dialectics and he runs the international gamut from Russian and Chinese through French and Italian to American cowboys. Storch's script is good, but actually falls short of his characterizations. The intonations and the gestures are uncannily accurate and rack up his biggest laughs. Tops this session is his French chanteur bit in routine that also includes an Italian mobster testifying before a Senate committee, an interview with an ancient Mexican, a Belafonte takeoff, etc.

In a repeat engagement at this spot, Al Hirt and his New Orleans combo once again demonstrates a spectacular virtuosity on the trumpet and some good old-fashioned showmanship. For Hirt, jazz isn't an art, it's entertainment and he lets loose with a bag of circus tricks on his horn to an obligato of Dixieland and other tunes that has the crowd stomping with him all the way.

Hirt, backed by a group of fine sidemen, socks over numbers like "Down By The Riverside," "Tin Roof Blues," "I Love Piri's" and one outright demonstration of pure trumpet technique in a series of cadenzas and variations. It's a begoff turn.

Closing the show is the surefire Sarah Vaughan who wraps up the crowd with her slick exposition of belting and ballading, mostly the latter. For this stand, Miss Vaughan has brought up what looks like a symphony-sized orch in this spot complete with a large string section. It's a de luxe touch which maybe she doesn't need, but anyway adds to the extravaganza touch that's always impressive.

On opening night, Miss Vaughan delivered some 15 numbers, opening with "Day In, Day Out" and including such standards as "Pood Butterfly," "I've Got a Crush on You," "Cherokee," "The Man I Love" and a couple of her disk hits like "Make Yourself Comfortable" and "Misty."

She also essays one solo piano bit which adds little except to break up the continuity since she has to walk off stage to get at the keyboard. But when Miss Vaughan sings, the customers keep rapt attention, and that's the acid test.

Herm.

Le Bistro, I.A.

Hollywood, May 3.
Jackie Fontaine, Billy Rose, Wally Ferner; two-drink minimum, no cover.

L.A. cafe-goers have another "must see" to add to their off-hours gallivanting. Her name is Jackie Fontaine, who clicked solidly with fans and inquisitive set Wednesday night (3) in her first L.A. appearance in about three years.

"I've been in and out of this town for 11 years, so this isn't a comeback because I've never been away," quoth Miss Fontaine. She was hefty and blond last time around but in the interim shed 52 pounds, darkened her locks and is now solid and stacked. "This is a little difficult for me," she said, "I don't know how to perform thin."

La Fontaine is the large variety size singer and she belts out a tune with a gusto that puts the late Kaye Starr, Tammy Grimes with a touch of Beatrice Kaye-league.

She batted high with opening number, "I'm Sitting On Top Of The World," and held the field through "Bill Bailey," "My Man," with echo chamber effect added; "Are You Lonely Tonight," with commentary a la Sophie Tucker, and bowed off with "Rock-a-bye Your Baby To a Dixie Melody" while the house wanted more.

Miss Fontaine sits on the piano, jokes and converses with the crowd

and implants her personality in the best boogie tradition. She should watch hefty breath puffs when using the mike—which she hardly needs.

Billy Rose at the keyboard follows his leader with feeling. Hold-over honcho-singer Wally Ferner and his electric guitar company provide the doings between the acts.

Hart.

Roosevelt Grill, N.Y.

Jimmy Palmer Orch (14), with Clare Nelson; Al Conte Trio; cover after 9:30 p.m., \$1.50-\$2.50.

Jimmy Palmer band is back at the pop Roosevelt Grill after having been there early in March. John G. Horsman, veepee of the Hotel Roosevelt, returned the orch after an absence of only three weeks. This time, Clare Nelson has been added as femme vocalist and it's a happy addition.

Regular patrons of the Grill are by this time familiar with Palmer's style — the sliding saxophones, muted brass, vigorous traps and peppery conducting by the band leader. Palmer, himself, plays trumpet but most of the time he's busy with the baton.

Miss Nelson, a personable, tallish blonde, has polish, and can sing. Equally at home with pops or standards, she also effectively does a duet with Bill Dyer. The pair scores with "Let's Take A Walk Around Block" and "Lady Is A Tramp." She's perhaps best with her vocalizing of "This Can't Be Love."

Al Conte's Trio, first brought in here with Guy Lombardo back in 1955, again verifies why they're regulars in this room. With Conte at the piano, this combo riffs through such numbers as "Fascination," "Alice Blue Gown" and "Estrellita" with such verve that crowds the floor with terpsing patrons. Outfit varies the pace with occasional songs or group singing.

Wear.

Chi Chi, Palm Springs

Palm Springs, Cal., May 3.
Mamie Van Doren with Don Crawford and Guy Chandler; Paul Desmond, Carazini, Bill Alexander's Orchestra (10); \$1.50 cover.

Desert night owls got a rare treat for this late in the season when Mamie Van Doren (New Acts) broke in her almost hour-long act as an added feature to the week's regular bill. In production, variety of entertainment, stunning beauty and showmanship, hers was the best act of the season, though only in for four days, after which she heads for the Lotus Club in Washington, D.C.

Two of her numbers are outstanding and her costumes all through the show are beautiful and varied. There have been better voices in this bistro, but few acts could compare with what Jack Brooks put together for the film actress.

One number, featuring masks of Winston Churchill, Frank Sinatra, Elvis Presley, Maurice Chevalier and President Kennedy, brought down the house. These were used when singing, "A Good Man Is Hard To Find." Scul.

Steuben, Boston

Boston, April 27.
Jack Eagle & Frank Man, Mark & Juliette, Don Dennis, Tony Bruno Orch (6); \$2.50 minimum.

Here's one of the top shows of the season for freres Max and Joe Schneider headed by the comedy team of Eagle & Man. Fresh from Puerto Rico stand, the boys break the room's comedy drought. Comedy team's stay of two weeks could be a record buster in view of heavy demand for reservations. Though some of their material was seen on last outing, the boys have added a new brace of fast comedy bits, and their timing and delivery is now honed to bring running laughs. Reprise of their Russian showbiz bit plus new Lincoln phone call is classic in act that runs gamut from high comedy to jazz. Boys literally tear it up with their dual Louis Armstrong displaying real skill on horns.

Mark & Juliette, reviewed under New Acts, are a pair of smart adagio terpsers in a music-comedy production with a surprise finish, which has the audience agog. Don Dennis, singing emcee and room fave, hits the high notes for big voiced rendition of "Til There Was You," segues to "Wonderbar" and winds up with "Camelot" for boff rounds. Tony Bruno cuts the show in slick style and opens it with a fast zly solo. Guy.

Harrah's, Tahoe

Lake Tahoe, May 8.
Steve Lawrence & Eddie Gorme, Corbett Monica, Dorothy Dorben Singers & Dancers (14), Leighton Noble Orch (10); Joe Guercio musical director; \$4 minimum.

Albert Eydie Gorme has made the Tahoe scene before, current book marks the first time she and spouse Steve Lawrence have made it as a duo—and the offering proves doubly attractive. They make for one of the most delightful new spouse teams in the business, what with the interesting presentation, the impressive arrangements, and the varied catalog that showcases the talents of both. And the between-title chitchat, studied but with ad lib suggestion, is highly effective.

Prior praise agency has labeled the two top drawer, and they justify the billing in this Tahoe debut with 40-odd minutes of click songology and bits of comedy. Intro is "This Could Be the Start of Something Big," which accurately predicts calibre of full turn. They essay in tandem on such as "That Love," "Together" and "I Get a Kick Out of You." Each takes a turn on solo with both proving they know their way around alone or together.

Lawrence makes with a medley of some of his wax hits, and Miss Gorme goes it alone on such as "Too Close for Comfort," "Funny Valentine," and a sock arrangement of "Bill Bailey." She shows much command in the extreme registers on "Til Take Romance," and with spouse on "Johnny One Note." Lawrence solos on "Up a Lazy River," and "Song Is You." Two come across for excellent rapport on "Remember It Well."

Corbett Monica, who's played Tahoe before but is debuting at this end of the lake, takes the opener spot for easy sell of his topical and situation stuff. Delivery is smooth but forceful, and he's a near-perfectionist at storytelling. His satire on home life is incisive, and he comes up with smart material. Much of his stuff has been in the Monica catalog for some time, but in the telling he retains the values. He's particularly effective in a maternity ward scene, and again when teaching his wife to drive. Subject material is easy to take, and reaches out for wide appeal to both sexes.

Jimmy Durante is set to open on May 18. Long.

Walker Hotel, Toronto

Toronto, May 4.
Galena, Jimmy Amaro's Quartet; no cover.

Singing in many European languages and, of course, in English, the blond and gorgeous Galena is an international chanteuse who is tailor-made for George Schwab's opulent Franz Josef Room and his policy of Continental vocalists. For the first time in the short history of the room, the otherwise staid and well-heeled customers stood up and cheered the singer, when caught.

While her voice gets the patrons, Galena also dresses up the act. She made two costume changes in her 35-minute singing stint, opening in a chaste evening coat which she later doffs to a revealing gypsy ensemble with full skirt. She reappears in slinky black evening gown, plus elbow-length black gloves.

Opening with a bouncy but throaty "Coax Me A Little," Galena is immediately en rapport with a jam-packed audience for her lots of voice. She switches to her sultry "Lili Marlene" which leads into an "All Nations" medley, sung in Italian, Spanish, Russian, French and English. It had the customers standing up and applauding for more.

Her arrangements are by Bobby Kroll, Hal Kanner and Nick Perito. Alternating with bounce and ballad style singing, Galena has no difficulty in proving why her vocal chores have included stints at top international cafes. She is in the Franz Josef Room for a three-weeks, twice-nightly appearance at 10 p.m. and midnight, ending May 20. McStay.

Gobel Bows Cork Club

Houston, May 9.
George Gobel will be the first star when the new Cork Club opens its doors here.

Glenn McCarthy, owner of the spot, has set a May 15 opening although construction is still under way on the spot.

New Acts

MAMIE VAN DOREN
With Guy Chandler and Don Crawford
Comedy
45 Min.

Chi Chi, Palm Springs

Break-in of this class act of singing, dancing, and two big production-numbers — one featuring masks of w.k. personalities and the second a fast-changing hat trick — looks headed for big time in the night club circuit.

Miss Van Doren, stunning silver-thatched picture star, must have realized that for all her training in music she can't carry an act on her voice alone. So she got two male dancers, who can sing a bit as well, to team with her in a fast-paced act.

Miss Van Doren opens in front of a panel and the two male dancers before panels on either side of her. Dressed in a gold lame, long-sleeved, mermaid's "skin," she made a stunning figure when lighted. Her famous platinum blonde hair looks silver under this lighting.

Even through a mike her voice is low and slender. However, by the time she got through "Deed I Do" and special lyrics of "Ain't Necessarily So" she had found a more robust range and belted out these songs for a good finish. On her fourth song she said she would blow a whistle and ring a little bell, which she does with nice caprice, and dancers Chandler and Crawford appear. She announces she's going to take one minute to change her costume while the males sing-and-dance "Anywhere I Hang My Hat." For "Girl Just Like The Girl That Married Dear Old Dad" Miss Van Doren appears charmingly dressed in a bucolic frock. They danced but she doesn't seem to be their idea of the girl that married their old dad.

She switches to another skin-tight dress and is sitting at a bar telling barkeeper Chandler about the old feelings which are still in her heart. Up to this point this could have been just another nightclub act, but the next number made the difference. Singing "A Good Man Is Hard To Find" she tells of her travels trying to find one and of the five who satisfied her taste.

Helped immeasurably by Bill Tuttle masks she begins introducing her quintet. Winston Churchill is shown wearing a naval cap, pea jacket, smoking a cigar and his V-for-Victory sign. Sinatra next, not quite so good, because the mask is too husky for him. Then came Presley in his old hip-swiveling act, followed by Chevalier (Miss Van Doren dances with him) and for the finale President Kennedy, an amazing likeness and got a terrific salvo.

From here the act stays in high gear. The male dancers take over while Miss Van Doren changes to black Capris and vest to match the costumes of Chandler and Crawford. Latter draws the curtains in front of the panels to reveal a lot of hats. The three dance wearing bowlers, change to straw boaters, turbans, green berets, top hats, homburgs, yellow southwesters and carrying skeleton umbrellas with rhinestones as raindrops. The number ends with Uncle Sam type of top hats of red-white-blue and her finale dance featured eight changes of hats with almost as many changes in styles of dancing and a fast-paced variation of "Makin' Whoopee."

Though the act started slow it finished at such a fast pace that its earlier sluggishness was forgotten.

Carazini, a magician who was held over, continued to baffle with the way he can handle lighted cigarettes, bring golf balls out of his mouth one after another, and then after presumably chewing a lighted cigaret exudes smoke and even smoke rings for minutes afterwards.

Carazini was followed by Paul Desmond, a clean looking young comic, with some anything but clean material. He does good impersonations of Billy Eckstine, Coma, Billy Daniels, Liberace and Dean Martin but his best number is a parody on "On The Street Where I Live."

Bill Alexander had a tough time handling the musical numbers of the Mamie Van Doren production, but came through nobly. Scul.

MARK & JULIETTE

Dance
18 Min.
Steuben's, Boston

Novel team, out for a short while, have polished and perfected a turn that embodies a production good enough for a scene in a music-comedy with a surprise finish thrown in for good measure, which is definitely unpredictable. Mark, formerly of King Bros., hand balancing act, dark, personable 5-7, and wife, Juliette, 5-1 curvy brunet looker, have a slick, sophisticated adagio act, but embellished with gimmicks and trappings, it becomes a cameo production.

Opening is a blackout with femme frozen in a giant picture frame, with lighting effects to resemble huge poster of sophisticated lady. Partner passes by, lights a cigaret and inspects the frame contents with his match dying out. Femme "comes to life," steps through frame, and goes into slow adagio with partner.

Pair go into spins, twirls and slow lifts in a dream fantasy type effort, and lad raps off breakaway black gown revealing her in leotard. Fancy arabesques, and a series of splits and handstands culminate with airplane spin and release sending femme back into frame. Juliette then comes back to centre-stage, takes mike, thanks the audience and announces the coming of a "well traveled person." Partner comes on lugging an enormous valise, plunks it down and opens it up. Out pops a handsome, blonde, curly haired 7-year-old boy, 4-ft-5, their son, Billy, to surprise the audience which is expecting a puppet or a dog. Father, mother and son go into some cute patter, launch into a comic rendition of "Together" and embark on a series of acro bits with one trick, in which youngster appears to lift both parents, a stand-out. Finish is a triple somersault with the boy flipped right back into the bag.

Excellent visual act, well received, and should be a big winner in all club situations, al fresco spots, vaude and video. Guy.

DOREE CREWS

Songs
25 Mins.

Trade Winds, Chicago

Dorie Crews, onetime production singer at the now-defunct Chez Paree, is back on the nitery circuit as a single with a well-arranged repertoire and a stylistically sound delivery. Miss Crews scores handily in all departments—looks, pipes and stagemanship—and presented a solid 25-minute turn that garnered enthusiastic mitt return.

She has effectively chosen a catalog that shows off her throaty voice at its best, neatly balancing several lesser-used vintage ballads with a couple of familiar, rousing belters like "Toot Tootsie" and "Bill Bailey."

Miss Crews is definitely past the homework stage in her career, and her current turn stacks up as a fine supporting act in almost any conventional supperclub. She has great possibilities too, given the proper repertoire, as a chanteuse in the tonier hotel clubs. Mor.

SARAH RUBIN

Songs
15 Mins.

Sahbra, N.Y.

An international background seems to be a prerequisite for the acts booked into the Sahbra, in Israeli-angled spot in New York. Sarah Rubin is thus eligible, having come out of Rumania into Israel where she was a legit musical singer. Much of her work was in shows which had a U.S. genesis, i.e., the Rodgers & Hammerstein and Irving Berlin hits. This is especially evident in a medley of those tunes translated into Hebrew. With Miss Rubin essaying these numbers, the songs provide further indication of their flexibility in any language.

Miss Rubin has a carefully groomed soprano in the classic tradition. She has a warm lower register which unfortunately hits a metallic edge in the upper reaches of the vocal spectrum, yet the general effect is one of warmth and clarity. She also does French and English songs. Miss Rubin gives a mature appearance to match her voice. Jose.

Slump-Chart Before City of New York In Bid to Erase 5% Ticket Tax

The appeal by Broadway legit for repeal of the 5% tax on theatre admissions in New York is scheduled to be discussed today (Wed.) at a meeting of theatre industry representatives and municipal officials. The confab, which is to be attended by Mayor Robert Wagner and members of the Board of Estimate and City Council, is a followup to the visit paid Wagner last Wednesday (3) by a delegation of Broadway producers, legit union reps and others benefiting from theatrical activity in New York.

The delegation, armed with the dire financial findings of a 10-month study of legit by O. Glenn Saxon, Professor of Economics at Yale U., called on Wagner to urge removal of the "discriminatory" levy. Heading the delegation was Robert Whitehead, president of the League of N.Y. Theatres, the organization of Broadway producers and theatre owners. Following the meeting with Wagner, the League prexy said that even if the tax were repealed the savings could not be passed on to the consumer because of legit's increasingly serious financial burdens.

A statement by Whitehead, noting that radically increased costs have brought about a steady decline in production, stressed that despite an enormous post-war expansion of the nation's economic well-being and the fact that the country has attained peak production.

North Carolina Again Aims 3 Outdoor Shows; Several Stock Groups

Greensboro, N.C., May 9. North Carolina's outdoor historical dramas, hardy perennials in mountain and coastal vacation-lands, will again offer their stage fare this summer.

"Unto These Hills," the Cherokee Indiana drama presented in Mountaintop Theatre at Cherokee in the Great Smokies, reopens June 27 to play nightly except Mondays through Sept. 3. This is the 12th season for the Kermit Hunter drama.

"The Lost Colony" is playing for its 21st season at Manteo on Roanoke Island, where the first English settlements in America were attempted in 1585 and 1587. The initial performance will commemorate the first production of the show in 1937. Except for war years when the coast was blacked out, the drama has been produced each summer since, and in 1960 chalked up its 1,000th performance. The Paul Green drama will be seen nightly except Sundays July 1 through Sept. 3.

"Horn in the West," the Daniel Boone drama staged at the Blue Ridge Mountain town named for the fabulous frontiersman, goes into its 10th season July 1 and plays nightly except Mondays through Aug. 26. Its setting is the Daniel Boone Theatre, with pioneer dwellings and a newly established botanical garden adjoining. Like the Cherokee drama, it is by Kermit Hunter.

North Carolina summer stock theatres featuring contemporary plays or musical comedies are the Flat Rock Playhouse, home of the Vagabond Players, at Flat Rock; Silo Circle Playhouse, at Black Mountain; Tanglewood Summer Theatre, at Tanglewood Park, Clemmons; and Charlotte Summer Theatre, Charlotte. Each produces a different play weekly from late June until the end of summer. In July and August, the Parkway Playhouse at Burnsville offers productions of the Univ. of Miami Summer School of Drama and Art.

**To Replace Tent Roof
Of Boston Arts Center**
Boston, May 9. The Metropolitan Arts Center theatre, which lost most of its tent top in a hurricane last September, will be restored in time for the summer season. A \$34,000 contract was awarded by the Metropolitan District Commission to the Smith Awning and Tenting Co., Auburn, N.Y., for new canvas siding and repair of the theatre's nylon roof.

The playhouse is on the Charles River in suburban Brighton.

George Eells Quits Look For Freelance Writing

George Eells has resigned as entertainment editor of Look magazine to concentrate on freelance writing. His immediate plans involve an untitled play, which he is co-authoring with Joe Masteroff, whose "The Warm Peninsula" was produced on Broadway last season.

Look has not yet named a successor to Eells, who's been told he can return to the magazine at his option. He's been with the publication for 17 years, serving as entertainment editor for about the last 12.

Take' Recovered Half 325G Ante

"Take Me Along" had recouped exactly half of its \$325,000 investment as of its Broadway closing last Dec. 17. All of the coin recovered by the David Merrick production as of the termination of its 57-week New York run has been repaid the investors, leaving no cash balance.

The deficit on the show will be reduced somewhat by income from numerous stock presentations planned for this summer. As of last Oct. 22, the deficit on the musical had been trimmed to \$109,902, a factor being insurance payments of \$42,000 for performances missed by Jackie Gleason, who originally costarred with Walter Pidgeon and Eileen Herlie.

Gleason was succeeded at that time by William Bendix and Pidgeon's role was later taken over by Sidney Blackmer. During its last eight weeks on Broadway, the show had an overall operating loss of \$43,034, having dropped coin on all but one of the frames. There was also \$616 musicians' rehearsal expenses during the period, plus \$200 transportation for Pidgeon and \$10,601 closing costs. Cutting into the coin dropped during the eight-week stretch was \$1,803 interest income and another \$50 recovery of the authors' share of the cost of orchestrations.

"Take Me Along" had songs by Bob Merrill and book by Joseph Stein and Robert Russell, based on Eugene O'Neill's comedy, "Ah, Wilderness." The production was staged by Peter Glenville.

'Mighty Casey' Opera At Modern Art Museum, N.Y.

"Mighty Casey," a baseball opera in three scenes, will be presented tomorrow (Thurs.) at the Museum of Modern Art, N.Y., under the auspices of the Juilliard School of Music. Raymond Chase will be featured.

The work, with score by William Schuman and libretto by Jeremy Gury, will be staged by John Scrymgeour, with musical direction by Hugo Weisgall.

'Fiorello' Cuts Tab, Raises Capacity As Guinea Pig for Theatre Idealists

Although the move yesterday (Tues.) of the Broadway production of "Fiorello" from the 1,182-seat Broadhurst Theatre to the 1,900-seat Broadway Theatre was accompanied by a reduction in the b.o. scale for the musical, the potential weekly capacity gross at the new berth is about \$1,000 higher than it was at the old location.

At the Broadhurst, where it ran 75 weeks at an \$8.35 top weeknight and \$9.40 top weekend evenings, the show could gross \$58,944 on sellout business. The potential weekly capacity at the Broadway, with tickets scaled to a \$5 top weeknight and \$7.50 weekend eve, is about \$59,000. The break-even on the musical at the Broadway will be about \$39,000 weekly, approximately \$2,000 more than it was when the production premiered in New York.

Moving the Robert E. Griffith-

John Raitt, Don Ameche Set for Seattle Season

Seattle, May 9. John Raitt in "Oklahoma," will be the season opener July 5-9 at the Aqua Theatre here. Don Ameche in "Silk Stockings" will play July 18-22. Gustave Stern will direct both shows, with Ralph Rosinbaum as stage manager and Allen Weaine choreographer.

Al Sheehan's "Aqua Follies" opens July 26 for a 12-day, 14-performance stand as part of Seattle's annual Seafair celebration.

Dual-Prize 'Home' Now Getting By

"All the Way Home," this season's winner of the Pulitzer Prize and N. Y. Drama Critics Circle awards, is apparently now making an operating profit. Although it had a loss of only \$308 on grosses ranging from \$15,422 to \$16,462 for the five weeks, Feb. 27-April 1. Royalty income of \$270 from Germany reduced the loss for that period to \$38. That left the Fred Coe-Arthur Cantor production with a deficit, as of April 1, of \$128,104 on its \$150,000 investment.

A modest operating profit was earned by the play on three of the March weeks, but that was offset by losses on the other two stanzas. The Tad Mosel adaptation of James Agee's novel, "A Death in the Family," a prior Pulitzer Prize-winner, was able to get by on the comparatively meagre business because of the continued waiver, either partially or wholly, of royalties and/or fees, salaries, theatre rental, office expense and rentals of electrical and sound equipment.

Business for the drama, now in its 24th week at the Belasco Theatre, N. Y., has been climbing steadily since the Critics Circle citation April 18. The gross for the week ending April 22 climbed to \$16,549 from \$12,180 the previous stanza. For the week ending April 29, the take was up again to \$20,086 and last week, presumably, with the added prestige of the award, the play's gross was \$23,503.

With the upbeat in business, the drama returns May 29 to a regular Monday-Saturday performance schedule instead of the Tuesday night-Sunday matinee policy now in effect. Beginning May 23, Lenka Peterson will succeed Coleen Dewhurst in the lead femme assignment.

TO OPEN CANDLELIGHT CAFE THEATRE IN CHI

Chicago, May 9. William Pullins, who operates the Candlelight cafe-theatre in Washington, has posted bond with Actors Equity for a similar operation here, to be located in suburban Summit. He has already cast the opening show, "The Moon Is Blue," to open in late June and run indefinitely.

Like the Washington prototype, the Summit Candlelight will be a restaurant with dining tables around an arena stage. It will operate without a star policy.

Harold S. Prifice presentation to the Broadway involves a cost of around \$20,000, half of which is devoted to newspaper advertising. Major ticket brokers are endorsing the move to reduced prices in newspaper ads, in which they recommend the musical as "one of the best buys on Broadway" and congratulate the show's producers "for making this fine entertainment available at its new, reduced price policy to EVERYONE—not just to those favored few who receive 'exchange tickets'."

The ticket broker endorsement of the reduced price setup in favor of twofers is obvious in view of their outspoken opposition to the discount duets, which they don't handle. When exchange tickets are in circulation, the brokers are usually bombarded with complaints from their customers, who, in purchasing tickets to a twofor offering, still pay the regular b.o. price,

Designers Union Must Stand Trial On Government's Anti-Trust Suit

Toledo-Dayton Shuttle For Home-Burg Opera

Dayton, O., May 9. Three operas will be offered next season by the recently organized Dayton Opera Assn. Lester Freedman, who organized a similar project in Toledo three years ago, will divide his time between the two companies. Freedman expects to assemble a chorus of about 40 voices in Dayton.

Principals and conductors will take part in both Dayton and Toledo productions. Freedman also hopes to use common scenery and costumes. The operas will be scheduled about a week apart in the two cities.

'Holmes' Inspires 2 Shows, 1 Suit

Sherlock Holmes' popularity is such that there are two musicals based on his adventures now in the works. However, one of them, Alexander H. Cohen's proposed Broadway production of "Baker Street," is allegedly unauthorized. That charge was made last week by Henry Lester, a representative of the estate of Arthur Conan Doyle, author of the classic detective story series.

Lester, who returned to Europe yesterday (Tues.) after a New York stay of several days, claims that Cohen was refused permission when he tried to obtain the rights to the Holmes stories some time ago. While in town, Lester discussed with attorneys the possibility of legal action against Cohen regarding the latter's planned "Baker Street" presentation.

Rights for a musicalized version of the Holmes adventures, Lester divulged, have already been acquired by Parera Productions and Seven Arts Productions for their contemplated production of "... my dear Watson." Some of the Holmes stories are in the public domain in the U. S. However, for members of the Berne Copyright Convention, which includes virtually all countries except the U. S. and Russia, the copyright on the Holmes stories expires in 1986, by which time it will have been in effect 56 years after the author's death in 1930.

Incidentally, the Parera-Seven Arts musical, Lester says, is to be directed by Richard Quine.

'Tenth Man' in Paris Bow; Moderate Run Is Likely

Paris, May 2. "Le Dixieme Homme," Paddy Chayevsky's Broadway hit, "The 10th Man," opened April 21 at the Theatre Gymnase for what appears to be a moderate run. The play has been adopted by Jean Andre Lacour and staged by Raymond Gerome, with scenery by Raymond Pellerin.

The reviews were mixed, but generally favorable.

plus the brokerage premium.

The transfer of "Fiorello" to a larger-capacity theatre, with a reduction in scale rather than a switch to two-for-one tickets is likely to win the approval of idealistic observers, including a number of legit editors and commentators. Those in the trade are watching with more than usual interest, to see whether the musical does as well as a frankly reduced scale as it presumably would have with the something-for-nothing gimmick of twofers.

Managers and boxoffice people generally agree that openly announced price cuts are self-defeating, and actually discourage rather than stimulate attendance. If that theory is borne out, producers Griffith and Prince will emerge as the darlings of the unlikely combination of ticket brokers and theatrical purists, but with a folded "Fiorello" to show for it.

The Government's four-year-old antitrust suit against the scenic and costume designers' union has to go to trial. That's the decision of N.Y. Federal Judge Irving R. Kaufman, who has denied both the plaintiff's motion for summary judgment and the defendant's cross-motion seeking dismissal of the complaint.

The United Scenic Artists, Local 829, of the Brotherhood of Painters, Decorators & Paper Hangers of America, is the defendant in the suit, which was filed March 5, 1957, in U. S. District Court, Southern District of N. Y. Scenic and costume designers, as well as those who execute their designs, are members of the union.

The complaint charges that the union has combined and conspired with those of its members who enter into individual scenery and costume design contracts with Broadway producers to restrain interstate commerce in violation of the Sherman Act. The suit alleges that by means of its by-laws and rules the union and the designers (called "contracting designers" by the Government) have established a number of restrictive practices substantially limiting competition in the designing of scenery and costumes for theatrical productions.

Members of the union, the Government submits, are prohibited from working on scenery and costumes other than those designed by a member of the union. That is alleged to have prevented or restricted non-union designers from freely working for legit productions, producers from contracting non-union designers and scenic studios and costume manufacturers from working on attractions designed by non-union individuals.

Also included in the Government's brief are charges that the union had fixed minimum prices.

(Continued on page 90)

British Equity Approves Compromise Policy On Acting in South Africa

London, May 9. A proposed ban on English actors taking engagements in South Africa, where apartheid splits audiences on racial grounds, was turned down at the annual meeting of British Equity. The move was advocated by Shaw Gorman as an amendment to a resolution approving the Equity Council's decision that when members appear in South Africa a proportion of performances should be open to non-Europeans and that these performances should be identical with those given to white people in the same theatre.

Gorman argued, "If you go to South Africa on the Council's terms you go on terms of compromise. Once before there was compromise, but that agreement started with racial segregation and ended with gas chambers."

Opposing the boycott, Margaret Rawlings declared, "Those who think that to go to South Africa is to condone this terrible apartheid are wrong." She reported receiving a letter from members of a colored actors' organization in South Africa opposing a boycott. The actress concluded, "They think if we go under the suggested conditions it will help gradually to ease and perhaps finally sweep away this terrible thing." The resolution was passed, but the amendment was defeated.

Berghof Will Stage 2 Vancouver Fest Prems

Vancouver, May 9. Herbert Berghof will stage two plays for the Vancouver International Festival this year. The major drama production will be Karl Wittlinger's "Do You Know The Milky Way?" starring Hal Holbrook. The play has been presented previously in France, Sweden, Spain and Israel.

Berghof will also stage the Jean Giraudoux comedy, "Men, Women and Angels," starring Uta Hagen (Mrs. Berghof). The show was originally produced in France under the title, "Sodom and Gomorrah."

Hold Downfront Tickets, But 4 Negroes See Met Opera in Atlanta Balcony

Atlanta, May 9. At last Tues. (2) Metropolitan Opera performance of "Manon Lescaut" four Negroes entered the 4,600-seat Fox here bearing downfront tickets. They came through the "colored" entrance and were at once diverted to a special part of the balcony where chairs, not theatre seats, were brought out specially for them so that they were not "next" to white patrons. As far as known the Negroes accepted the inferior locations without complaint, or they may have been keeping their opinions to themselves.

The problem had been anticipated, per Wilby-Kinney's Atlanta manager, J. Noble Arnold. Film circuit ushers, alerted ahead as to procedure, seated the Negroes without police intervention. Junior League had earlier set aside a section for Negro trade but when this space went unsold, so the Junior League said, sold it to whites.

Presentation of "Nabucco" Sat. (6) night brought to a close a seven-performance sellout for Metropolitan Opera's six-day stand in Atlanta.

Run got off to an auspicious start Mon. (1) with Met's revival of flashy "Turandot." Then came "Manon Lescaut," which was tame by comparison. Two old bread-and-butter standbys, "Rigoletto" and "La Boheme," came Wednesday and Thursday nights. Friday it was "Martha" in Ann Ronnell's sometimes articulated English. "L'Elisir d'Amore" was the Saturday matinee opus and "Nabucco" was the closer.

Each performance was a sellout, and only tickets sold were for standing room. Even SRO sign came down nightly before curtain time.

At \$11 top, house was scaled close to \$30,000 per performance. That figures out to \$210,000 gross for the six-day stand here. It is doubtful that Met will do as well, from a net money standpoint, any place else they go while on tour.

Next stop is Birmingham, which splits next week with Memphis.

SEE 'DONNYBROOK' NUT ONLY 200G FOR B'WAY

The cost of opening "Donnybrook" on Broadway may be less than \$200,000. The actual figure will depend on how the musical fares in its current two-week tryout engagement in Washington.

Under the inflated conditions of local nowadays, it generally costs \$400,000 or more to bring in a musical production.

In the case of "Camelot," for instance, the cost of opening the show on Broadway is figured to have involved an expenditure considerably in excess of \$500,000. However, the recently-unveiled "Carnival" was brought into New York by producer David Merrick for about \$200,000.

"Donnybrook" was capitalized at \$300,000, and cost approximately \$187,000 to open in Philadelphia, where it played a two-week break-in starting April 15. It's figured the show lost about \$5,000 on the Philly stand. Excluding the cost of moving the production to Washington that would bring the outlay to about \$192,000 thus far.

Transportation to the Capitol and pre-opening costs there figure in the production's D. C. operating nut, so if business is satisfactory for these two weeks, "Donnybrook" is likely to represent an investment of less than \$200,000 when it arrives May 18 at the 46th Street Theatre, N.Y. The production uses four baggage cars and takes two days to hang. It is being worked by 125 people out-of-town, including cast.

The musical, an adaptation of Maurice Walsh's "The Quiet Man," has a book by Robert E. McEnroe and songs by Johnny Burke. Fred Hebert and David Kapp are co-producers.

Morty Halpern is production stage manager and Julian Barry is stage manager for the William Darrid, Eleanor Saldenberg, Leonard Ruskin presentation of the Steven Gethers play, "Cook For Mr. General."

Dance Reviews

Points On Jazz (American Ballet Theatre)

Here is another attempt of classically-rooted ballet to choreograph to the jazz impulse, and about as good, or as bad, as most. Invidious comparison is unavoidable: jazz dancing is done much better in the Broadway musicals, or even on television.

That is not to discount the wonderful pertness, suppleness and femininity of Elizabeth Carroll. Of the 21 participating in "Points on Jazz" at the Broadway Theatre last Wednesday (26), she was the star. Her lively presence was notable again as the page boy in "Bluebeard," immediately following.

It is a truism that choreography is a main difficulty nowadays with Lucia Chase's American Ballet Theatre. Too many of its once-impressive works have frayed with age, their original innovation being now old hat, as per "Bluebeard." Hence it is a goodmarks-for-trying with the present Dania Krupska implementation of Dave Brubeck's music. But is it, in final reckoning, either jazz or significant entertainment?

Brubeck's music changes character in mid-score, veers to what is program-labeled "rag." Right here occurs a sequence which pleases the audience but dance-wise throws back to Busby Berkeley. The interlude bears the title, "Happy Couples." It compels description in terms of what it is not—it is not jazz, it is not ragtime, it is not original.

The ensemble works hard, though not always surely. The patterns are occasionally arresting. Sallie Wilson has good moments. Scott Douglas does not disgrace himself, though the suspicion rises that his classical heart is not in the beat, to pun.

Where the music has a "jazz" quality, the choreography works hard to adapt standard shoulder and hip motions which belong to the symbolism of "Slaughter on Tenth Avenue" from "On Your Toes," and similar early experiments. Later, when the music is not even pretending to be "jazz," Miss Krupska can perhaps not be blamed for flipping back to production monograms of yesteryear.

Ural Dancers

Paris, May 2. The first Soviet cultural show biz entry in Paris this season, under stepped-up cultural exchange between France and Russia, is a folk dance and song ensemble. The Dancers & Singers of the Urals, backed by an orchestra, Ossipov Balalaikas. It has the usual folksy spirit, decked out with energy and frenetics by the terpsers, and a rich musical backing and accomp. It looks to do neat biz in its stay at the 5,000-seater Palais Des Sports.

Spectacles Lumbroso is presenting this entry. Young men and women, dressed in national colorful costume, do simple dances of courting, competition and sheer straight dances to be lifted by the sudden flurry of dexterity and dynamism that always have these Russo companies above the ordinary. Fine individual voices and a well regulated choir give out the rich pastoral songs while the orchestra of these stringed instruments, plus a flute and piano and drum, do well by instrumental numbers and backing. This is another example of the rich Russo folk dance and song potential. It is also well brought to the stage in its groupings and movement. Olga Kniazeva is credited for the choreography work on these folk entries. Vitali Gnoutov for the orchestra direction and Boris Guibaline for directing the choir.

San Diego Bard Fest

The 12th summer season of the National Shakespeare Festival at the Old Globe Theatre, Balboa Park, San Diego, will run from June 27-Sept. 10. There will be three productions, "Twelfth Night," which William Ball will direct, and "Merchant of Venice" and "King Richard III," both to be staged by Allen Fletcher.

Milw'kee's Fred Miller

Readies Summer Season

Milwaukee May 9. The Fred Miller Theatre, previously a winter stock enterprise, has installed air conditioning and for the first time will operate a summer season. The opening show, starting May 30, will be "The Boy Friend," for an indefinite run. The production will be staged by Robert Paine Grose, who will then leave the Miller for the rest of the season to manage his own Berkshire Playhouse, Stockbridge, Mass.

Show Out of Town

A Call on Kuprin

Philadelphia, May 9. Robert E. Griffith & Harold S. Prince presentation of three-act drama by Jerome Lawrence and Robert E. Lee based on the novel by Maurice Edelman. Staged by George Abbott; settings and lighting, Donald Oenslager; costumes, Florence Klitz. Stars Jeffrey Lynn, Eugene Leonovich, George Voskovec, Lydia Bruce, Leon Janney, Claude Horton. Opened May 3, '61, at the Forrest Theatre, Philadelphia; \$5.40 top.

| | |
|--------------------|--|
| Nina | Halyna Harcourt |
| Mr. Kendall | Nicholas Saunders |
| Intourist Clerk | Rita Karin |
| Holloway | Claude Horton |
| Jonathan Smith | Jeffrey Lynn |
| Trifonov | Leon Janney |
| Madame Kuprin | Eugenie Leonovich |
| Mr. Bruce | Lydia Bruce |
| Marine Sgt. Loomis | Dabney Coleman |
| Harrington | Edmund Shaft |
| Ambassador Seegar | William Swetland |
| Kuprin | George Voskovec |
| Svetlana | Tania Vellia |
| Makarova | Victor Merinow |
| Others: | Gedda Petry, Vadim Gontzoff, Ludmilla Tchou, Andre Pascal, Doreen Lass, Ludmilla Tchou, Andre Pascal, Doreen Lass, Joe Ponzarecki, Maria Barotova. |

If the theatre is looking for a timely melodrama on space exploration with quality in all its elements, "A Call on Kuprin" should fill the bill. This collaboration of Jerome Lawrence and Robert E. Lee, adapted from the Maurice Edelman novel, is an exciting play with plausible action and characters and plenty of firm suspense.

It has been handsomely produced by Robert E. Griffith and Harold S. Prince, and each of the nine scenes (one is repeated) provided by Donald Oenslager gets applause, particularly the one of Gorki Park, where the people watch entranced as the maneuvers of international chess players are projected on a giant magnetic board.

The casting has been equally adroit. Jeffrey Lynn is ideal as the clever, open-faced American writer for scientific magazines who is really on vacation in Moscow with the side hope of meeting V. V. Kuprin, his old astronomy teacher 20 happier years ago at an Ohio university. But Kuprin has soared to the heights as a Russian space scientist and at the opening of the play he has placed a man in huge continuous orbit who, on his accustomed rounds, sends radio greetings to Washington, London and Paris.

This makes Kuprin virtually inaccessible to visiting Americans, but his old student persists. He meets the scientist's dotty old mother who has only just learned that the czar is dead. This role is vividly played by Eugenie Leonovich. He also meets the scientist's young cousin, portrayed by Lydia Bruce, and a reasonable and appealing romance ensues.

The American ambassador and his aide, respectively acted by William Swetland and Edmund Shaft, persuade him that it is his duty to entice Kuprin to return to America and naturally, bring along his scientific knowledge. He finally meets the scientist, played with force and eloquence by George Voskovec.

After happy reminiscences, the Russian and American get down to cases and, since this is no ordinary black and white is the white sort of melodrama, the arguments fly swiftly and intelligently, with the Russian remaining adamant against defecting, and arguing that if scientists have war potentialities, they also have them for peace.

Tension is maintained all the way, with argument balanced by action and each player contributing to the excitement. Leon Janney is excellent as another kind of Russian professor and Claude Horton expertly plays an English lumber dealer who called himself the "Plywood Pimpelner." John Garson and Victor Merinow are likewise very much in the picture as Soviet police.

Murd.

The Irregular Verb To Love

London, April 12. Anna Deere Wiman & Jack Minster presentation (by arrangement with Bronson Albery) of a three-act (five scenes) comedy by Hugh and Margaret Williams. Stars Hugh Williams, Joan Greenwood. Staged by Jack Minster; decor, Hutchinson Scott. Opened April 11, '61, at the Criterion Theatre, London; \$2.95 top.

| | |
|-----------------|----------------|
| Lucy Beckett | Diana Lambert |
| Michael Vickers | Derek Nimmo |
| John Coulthart | Glady's Taylor |
| Andrew Rankin | John Standing |
| Andra Rankin | Amanda Reiss |
| Hedda Rankin | Joan Greenwood |
| Felix Rankin | Hugh Williams |
| Rachel Stone | Hazel Terry |
| Mr. Andrikos | George Zenios |

Hugh and Margaret Williams have produced another of their characteristic wisps of upper-middle class comedy and, at the cozy little Criterion Theatre, this oddly named play could well settle down for a healthy run, since the Williams' comedies have a firm following. It is dubious, however, whether it would suffice on Broadway.

"The Irregular Verb to Love" is an inconsequential piece obviously designed purely for pre-supper diversion. Occasionally it seems as if slightly deeper thoughts are struggling to escape, but these are soon swamped by the general mood of frivolity. It is largely the performance of Joan Greenwood that steers the comedy past many pitfalls. She and some of the other members of the cast give an edge to the glossy dialog.

Miss Greenwood plays a frail but militant woman who has just ended a jail sentence for blowing up a furrier's shop as a protest against cruelty to animals. This is the highlight of a career that has been full of incidents caused by her passion for being on the side of the animals.

She finds that her family has apparently got on very well without her. Her husband confesses to a minor infidelity. Her daughter is pregnant and declines to marry the man responsible. Her son, who has been careering over the Continent as a hiker, has picked up with a pretty Greek peasant whom he met in a hay-stack. On these incidents are hatched some casual thoughts on the theme that parents should be seen and not heard in their relationship with growing children.

The play is tricked out with amusing, if usually trifling dialog and often irrelevant witticisms thrown away expertly under Jack Minster's brisk direction. Miss Greenwood gives a jewel of a comedy performance and somehow gives depth to a superficial character. Her inimitable voice, which is like a toffee-apple wrapped in emery paper, can make much of the most simple remark.

Williams plays the husband smoothly, wandering gently through the proceedings. John Standing as the unconventional son has amusing moments, as have Derek Nimmo as the daughter's suitor and Amanda Reiss as the Greek girl. Diana Lambert, as the pregnant daughter, has to cope with an artificial, novelistic role and George Zenios, Hazel Terry and Gladys Taylor round off a sound cast.

Rich.

Breakfast For One

London, April 18. The Arts Theatre Club (in association with Oscar Levant and Donald Oenslager) presentation of a three-act drama by James Doran. Stars Jill Bennett. Staged by Silvio Narizzano; decor, Seamus Flannery. Opened April 17, '61, at the Arts Theatre Club, London; \$1.50 top.

| | |
|---------------------|-------------------|
| Dan Roper | Jack Hedley |
| Susan Roper | Jill Bennett |
| Margaret Owen-Smith | Mark Hinton |
| Dan Roper | Maureen Good |
| Jill Erling | Vivienne Drummond |

James Doran starts "Breakfast for One" with two controversial themes, but not until the end is it evident which he has intended to stress. That's a weakness in a drama which shows writing and construction merit, though either theme has a novelistic look. The play should be good for a limited run at this theatre club, but is a questionable prospect for transfer to the West End.

The two themes which the author presents are the angry young man and the mother-in-law problem. Both have become familiar in recent years, the former notably in the works of John Osborne. Nevertheless, Doran has some smart dialog to keep the action rolling and to sustain intellectual interest.

Jack Hedley plays a newspaper man whose marriage is on the rocks. He is on the point of losing his job and has played around with the idea of moving away to

Shows Abroad

write the novel. But neither wife nor man-in-law approves and when a colleague breaks the news that the two of them are offered a package job on a rival paper, the opposition becomes more intense.

Against that basic background the real drama is being played out. The wife's affair with another man is discovered and one bid for reconciliation fails after husband and wife spend a night together.

Jill Bennett, an interesting actress, plays the wife with determined intensity. She gives a smooth and fluent portrayal of the young woman who has stood more than her fair share of angry outbursts from her husband. Hedley plays the journalist vigorously and sincerely, though it is not a part to command much sympathy.

Mary Hinton portrays a typical well-meaning mother-in-law. Maurice Good gives a lively study as an Irish colleen and Vivienne Drummond adds "the other woman" touch as a young actress who is ready to console the husband when his wife walks out.

Silvio Narizzano, one of the top tv directors in Britain, has staged the three-act play authoritatively and there is a pleasant living room set designed by Seamus Flannery.

Myro.

Twelfth Night

London, April 19. Old Vic revival of comedy by William Shakespeare. Staged by Colin Graham; scenery and costumes, Alex Stum. Set and incidental music, James Bernard. Opened April 18, '61, at the Old Vic Theatre, London.

| | |
|----------------------|----------------------|
| Orsino | Michael Mearns |
| Sir Toby Belch | Tom Courtenay |
| Sir Andrew Aguecheek | Stephen Moore |
| Feste | Tom Courtenay |
| Olivia | Ann Bell |
| Malvolio | Alec McCowen |
| Antonio | Brian Smith |
| Sebastian | Edward Vaughan-Scott |
| Fabian | Derek Smith |

It seems London just can't get along without "Twelfth Night." Hardly has Shakespeare's gently off-beat comedy been dropped from the Royal Shakespeare Co. repertory at the Aldwych Theatre than the tospotts of Illyria are back at the Old Vic.

Less traditional than the Royal production, the old Vic's presentation gives the play an early 18th century setting and stresses the melancholy rather than the laughs, particularly in the first half. The switch works out well, for this is a play with a built-in fadeless magic that survives all production tricks.

One break with tradition is Joss Ackland's slimmed-down Sir Toby Belch. Instead of a roistering, twoton playboy, the actor suggests a tetchy fugitive from a diet-sheet who has shed a good deal of joviality along with his unwanted inches. It's a clever performance, but not a very funny one and his scenes with Stephen Moore, as a beaupole Aguecheek, and Barbara Leigh Hunt, as a young and sexy Maria, suffer accordingly.

The production has better luck in Barbara Jefford's stylish Viola and Alex McCowen's mincing Malvolio. Popping under a three-cornered hat and climbing into breeches for her male impersonation act, Miss Jefford remains all-girl and properly embarrassed by the whole weird business.

Ann Bell's beauty helps her Olivia, but she lacks the grand-lady manner the part demands and Tom Courtenay's Feste is not quite wisely-foolish enough to make a great impression.

Despite these shortcomings, however, this is an enjoyable "Twelfth Night," helped by Colin Graham's fast-moving direction and Alex Stum's decor, which have the quality of a series of paintings by Gainsborough.

Nash.

South

London, April 8. Bob Swash & Kenneth Waggs for H.S.L. present a three-act drama by Julien Green. Staged by John Dexter; decor, Disley Jones. Stars Denholm Elliott, Heather Sears, Barbara Cavaq, Filiton Jones, John Gielgud, Robert Phillips. Opened April 7, '61, at Lyric Opera House, Hammersmith, London; \$1.75 top.

| | |
|------------------|--------------------|
| Jan Wieszewsky | Denholm Elliott |
| Mr. Strong | Barbara Cavaq |
| Angelina | Filiton Jones |
| Edward Broderick | William Fox |
| Urechia | James Land |
| Negro Child | Randolph Mackenzie |
| Mr. Wainwright | Charles Workman |
| Eric McClure | John Gielgud |
| Eliza | Nadia Catusse |
| Mrs. Prioleau | Bessie Love |
| Barnabas | Ronald Etlene |

When "South" was first presented in London six years ago it had to be staged in a private club theatre because it had been banned

(Continued on page 94)

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads in a wild goose marathon. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the management, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive female, 21; male, 20-35; middle-aged female; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N.Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-30s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

David Merrick, 246 W. 44th St., N.Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting film. Mail material, c/o Michael Shurtliff, above address. Indicate voice range.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six female singers, 20-23, must double with specialty; bullroam dance team, 20-23; young comedienne, baritone, 20-23. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburgh-Porter Prods. (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; female, 20, ethereal, small, lovely, must sing well; character woman, 30; barnaid, 40's, plump; character man, 40's; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (745 Fifth Ave., N.Y.; EL 5-0386). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor; regal; character comedian; acrobat; ballet dancer. Apply through agents or mail photos and resumes c/o Monty Shaft, above address. Auditions for singers: open call females tomorrow (Thurs.), at 11 a.m. and open call men next Friday (12), at 11 a.m., at Golden Theatre, 252 W. 45th St., N.Y.).

"Kicks & Co." (MC). Producers, Robert Barron Newmoff & Dr. Burton Charles D'Luigi (337 Bleecker St., N.Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; female, 30, slender singer; southern belle type female, 20, belting voice, some dancing; Negro character comedian, 60s; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund; male; male and female, Negro and white singers and dancers, some for small comedy roles. Mail photos and resumes c/o Sidney Eden, above address. Don't phone, auditions will be held in the near future.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N.Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character

comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and female revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnes & Geoffrey F. Rudaw (340 E. 66th St., N.Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Mail photos and resumes to above address.

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Nat'l Greenblatt, 10 Fifth Ave., N.Y.; or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; lovable, comic; woman, 40's, high-strung, five character men, eccentric; woman, young, beautiful, eccentric; character woman, flamboyant, man, 30's, satanic writer; girl, 20-21, fresh, appealing; young man, attractive, innocent, young man, dry, cynical; character man, pompous, small; four assorted character men; several attractive female singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"Bella" (MC). Producer, Lance Barklee (c/o Lance Productions, Box 184, Haworth, N.J.). Available parts: leading lady, 30's; leading man, 40's, British; British detective type; sinister male Oriental; voluptuous blonde female; henchman type. Mail photos and resumes c/o above address.

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; beautiful, dark-eyed female dancer. Mail photos and resumes c/o Geer, rm. 803, above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Craynon (c/o The Premiere, 154 Biecker St., N.Y.; LF 3-5020). Part available for man 35-45, Irish, smooth con man, sing and dance. Mail photos and resumes, above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and female singers as replacements, every Thursday at 6 p.m., above address.

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N.Y.). Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008. Parts available for several tiny, Negro and white non-Equity boys, 7-10. For appointment call casting director Rose Sultan, 2-4 p.m., above number.

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y.). Shakespeare Festival, 1230 Fifth

Ave., N.Y.; SA 2-4008. Parts available for several men, 65, for small roles. For interview appointment call Rose Sultan, above number.

OUT OF TOWN

"Vintage '61" (R). Producer, Zev Bufman (1805 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six female singer-dancer-actors under 30. Mail photos and resumes, above address.

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20's, imaginative, facile actresses to work in an improvisational group. Companies are being formed for the Coast and N.Y., as well as Chi.

LAS VEGAS

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two female dancers. Mail photos and resumes c/o Michael Shurtliff, above address.

STOCK

BELLPART, L. I. Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N.Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N.Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD. Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six female Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Season opens June 20.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N.Y.; AL 3-8053). Parts available for male and female musical principals and apprentices. Mail photos and resumes to above address. New York auditions currently being held through agents only.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuch & Omar K. Lerman (c/o Corning Theatre, Houghton Park Box, 51 Corning, N.Y.; 6-4636). Parts available for male and female actors, singers and dancers. Accepting photos and resumes c/o Richard Flusser (550 Fifth Ave., N.Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and female featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

NANTUCKET, MASS.

Straight Wharf Playhouse. Producer, John Mitchell (418 W. 42d St., N.Y.; LO 4-6627). Parts available for several male apprentices. Mail photos and resumes c/o Frank Rowley, above address. Season runs July 3-Aug. 26.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 25; LT 1-0610). Parts available for male and female dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stout, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and female performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL.

Ten at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N.Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male

and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

THOMPSON, CONN.

Quadro Summer Playhouse. Managing director, Alan James, in association with Paul Porter & Andrew Carrington (1271 First Ave., N.Y.). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o James, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR 1-0049). Parts available for leading men, 30-40; character woman with second woman range. Mail photos and resumes c/o producer, above address.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse (1860 Broadway, N.Y.; JU 2-7650). All parts available for the national company which is scheduled to begin in Sept. Mail photos and resumes c/o above address.

"Flower Drum Song" (MC). Producer, Lenny Debin-Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Parts available for Juanita Hall part, young male oriental, Dr. Lee, Dr. Fong, Madame Fong. Mail photos and resumes to Jack c/o above address. Show will tour the straw-hats this summer.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the second company. Mail photos and resumes to Manny Davis, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N.Y.).

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

SHOWS IN REHEARSAL

BROADWAY

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (c/o Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000).

"Porgy and Bess" (MD). Producer, City Center Light Opera Co. (130 W. 56th St., N.Y.; JU 6-2828).

OFF-BROADWAY

"A Piece of Noon" (D). Producers, Mary Jordan & Sam Silverberg (21 E. 63d St., N.Y.; TE 8-5180).

STOCK

"Macbeth" & "As You Like It". Producer, American Shakespeare Festival (Stratford, Conn.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV, 30 Rockefeller Plaza, N.Y.; CI 7-8300. Casting director, Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 21st St., Bay Side L. I., N.Y.; HO 8-2551). Spot available for female singer with good English and Yiddish repertoire. Phone above number for appointment.

Silver Studios, 231 W. 54th St., N.Y.; PL 7-7338. Seeking girl, 5-7, who looks like Jacqueline Kennedy, to be photographed for a

national advertising campaign for kiddie products. Contact Amy Ardrey, above address.

Films

"Chicopee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for experienced leading lady, 20-30, warm. Mail photos and resumes, c/o Jeanette Kamins, above address. Film will be shot in N.Y. and New England in June.

B.O. Tax Repeal

Continued from page 87

perity. Broadway legit has declined as follows:

1. In 1931, Broadway had 66 theatres compared to only 33 today, despite a 45% population increase and a six-fold increase in personal income.

2. Annual Broadway production declined from 233 presentations in 1930 to 57 in 1960 and anticipated 45 this year.

3. Broadway theatre attendance decreased from 12,000,000 in 1931 to 8,000,000 in 1960.

4. Broadway ticket prices for dramatic shows increased from an average maximum of \$3.49 in 1944 to \$7.17 in 1959, approximately 105%. The b.o. top for musicals increased from an average maximum of \$4.84 in 1944 to \$8.57 in 1959, approximately 77%. But, disposable personal income, out of which all individual entertainment expenditures are made, increased 140% between 1944 and 1960.

5. Last year was the most disastrous on Broadway with over \$4,000,000 lost on a capital investment of over \$8,000,000 in 56 productions.

6. The city collected a peak \$2,200,000 in 1960 from admissions tax on legit, or 14/100 of 1% of the city's total tax revenue of \$1,600,000,000 that year.

The statement contends that with the removal of the tax and a subsequent revival of legit, the city will be reimbursed far more than the amount taken in from the theatre last year by the stimulation from increased legit activity and its effect on other industries dependent on theatre.

The Saxon study also reveals that 636 commercial productions bowed on Broadway during the last 12 seasons and, of these, 470 (74%) were flops and 166 (26%) were hits. According to the report, the profit earned by the 166 hits from all sources thus far totals \$47,300,000, a return of 236% on a combined capital investment of \$19,964,000.

Coin lost on the 470 failures, the report states, was \$42,300,000 on an undetermined combined capitalization since the investments in the flop shows are only available for the last nine seasons, during which time 334 casualties dropped a total of \$30,972,000, a 90.3% loss on a combined \$34,300,000 capitalization.

Designers Union

Continued from page 87

and fees to be charged by designers and that costume designers will not work on a particular production unless a union scenic designer has been hired and vice-versa. The Government seeks an injunction restraining these practices and to prohibit any person from being a member of the union while acting as a so-called "contracting designer."

In denying both the motions of the plaintiff and the defendant, Judge Kaufman said, "I conclude that a trial which will provide a more complete understanding of the industry is necessary for a resolution of the issues in this case. . . . Moreover, it is equally apparent that the work done by the designer involved has an important and substantial effect on interstate commerce."

"It cannot be seriously denied that costumes and scenery are integral and necessary elements of theatrical production; neither can it be denied that these productions, which have both tryouts and road shows in states other than New York, are in interstate commerce. Therefore, the trial need not be unduly protracted. The evidence to be adduced should properly be directed almost exclusively to the employment issue and in this connection especially to the areas of dispute outlined above."

Literati

Fancy Paperback Prices

Crest (Fawcett) so far has paid the peak paperback reprint price—\$400,000—for William L. Shirer's \$10 edition, Simon & Schuster's bestseller, "The Rise and Fall of the Third Reich." No. 2 price paid is believed to have been Dell's \$265,000 for Grace Metalious' "Return To Peyton Place," closely followed by the \$260,000 paid by Bantam Books for Houghton Mifflin's Winston Churchill war memoirs (originally a \$6 book). Dell also paid \$125,000 for the Erroll Flynn autobiography, another peak mark for a popular, non-"prestige" item.

The Churchill books will be issued in six different volumes, every four months, at a new paperback peak price of \$1.25. Crest (Fawcett) hasn't decided how to merchandise Shirer's "Reich" but that too, may be done in two different books—the "rise," then the "fall"—phases, and probably also at either 95c or \$1.25.

Incidentally, Victor Weybright's New American Library stole a march by annexing NYU Press' "Rise and Fall of Nazi Germany," presumably to cash in on the Shirer book's popularity.

And Bantam paid a little over \$100,000 for James A. Michener's "Hawaii" (originally \$6.95 Random House) which has sold over 1,500,000 copies at 85c.

Guy Bolton's Novel

"The Olympians" by Guy Bolton (World; \$4.50) is a novel about Percy Bysshe Shelley and his circle written after three years of research and interrupted effort by the celebrated dramatist, who first conceived it as a play. In his first work of fiction, Bolton has imparted a lively, delicate touch to literary figures already famous in biographies, plays and films. He has added nothing startling new to the account of ill-starred love among the great Victorian romantic poets, but he moves his characters dramatically and vividly, and their stormy passions are always understandable as well as colorful.

Shelley and his Mary (Wollstonecraft Godwin) are the central characters. It is impossible to separate them from the latterday fame that came to them, both because of his immortal verse and also because of her curious novel, "Frankenstein." It is also difficult to write of Byron and Keats without taking into consideration of reader's conditioned feelings about such poets.

Bolton has managed, like the sterling stage veteran he is, to keep his all-star cast always on its feet, emphasizing proper scenes to permit them to betray their thoughts and ideals, and yet remaining faithful constantly to the background of an age that in retrospect is classical. He was wise to choose the novel form for his labor of love, and he has produced an excellent, highly-readable work.

Rodo.

Curtis Passes Dividend

Curtis Publishing Co. "in view of present business conditions," deferred dividends on the \$4 dividend and the \$1.60 dividend prior and the stocks, which would have been payable July 1.

Curtis paid 15c quarterly on the \$1.60 preferred and 75c quarterly on the \$4 preferred April 1. The annual contingent dividend of \$1 usually paid at that time was omitted on both.

3d Long Beach Confab

Third annual Long Beach Writers' Conference, May 11-13, will feature Hollywood writers Terrys T. Olander, author of "For the Prosecution: Miss Deputy D. A.," Cecil Smith, TV editor of the Los Angeles Times; Beth Norman, Herald Enterprise columnist and former emcee of the "Meet a Celebrity" radio program; Mike Jackson, L.A. Examiner columnist; Leo Katcher, author of "The Money People," Mr. and Mrs. Gordon Gordon, authors of "Operation Terror"; Eugene Vale, "The 13th Apostle," Jane Ardmore, author of a forthcoming biography of Joan Crawford; Jesse Lasky Jr., "Naked in a Cactus Garden"; Leland F. Cooley, author of "The Run for Home"; Joel Hunt, story editor of NBC; Frank Gruber, novelist and TV and motion picture scripter; and Robert Shaw, TV and motion picture writer, Warner Bros.

'Angry Man's Joke Book'

Jerry Lieberman's "The Greatest Laughs of All Time," due via Doubleday in September, while not a joke-book, is euphemistically dubbed that by its anthologist. Because of his social order preludes to sundry pieces on American humor, he calls it "an angry man's joke book."

His thesis is that American wit and humor has declined. The 500-page tome contains 23 editorial prefaces to the individual chapters, wherein the author editorialized on the anecdotes that illustrate the various brands of native humor.

U. S. Astronaut Bioged

Pyramid Books looks to be first publisher to cash in on Cmdr. Alan B. Shepard Jr.'s space shot, with a May 19 publication date (two weeks after the event) of "Man Into Space," which will recap the flight. Martin Caidin, who is repped by some 20 books in the space field, and is space age consultant for WNEF Radio, N. Y., is doing an around-the-clock penning job to meet the deadline.

It'll be a 50c paperback, expanding the Shepard voyage with sundry undisclosed angles on the U. S. space program plus a retrospective on Russian cosmonaut Yuri Gagarin's orbital flight. Book will also include an eight-page picture section, with a color photo of Shepard on the cover.

Henry Miller Test Suit

N.Y. Federal Court Judge Thomas F. Murphy was mulling yesterday (Tues.) a decision re a plea that U.S. Customs release a banned Henry Miller book to its American owner.

Prelim injunction restraining Robert W. Dill, customs collector, from withholding her copy of Miller's "Tropic of Cancer" is sought by Dorothy Upham. While abroad last July, she wrote Customs declaring she was bringing the tome back to the U.S. for her private enjoyment. Book, one of many banned from U.S. on "pornographic" grounds, was seized, after Customs replied to Miss Upham it would so act. U.S. cited Section 305 of the Government's obscenity act.

U.S. opposes the injunction on ground that "Tropic" is obscene.

Reelect John Luter

Overseas Press Club of America has reelected John Luter for another one-year term as president. He's press editor of Newsweek and was instrumental in the deal which now sees the OPC in its new 54 West 40th St. (N.Y.) headquarters (site of the old National Republican Club), having moved up from its former East 39th St. location.

John Day, CBS-News, Mary Hornaday, Christian Science Monitor, and Ansel E. Talbot, of Flight Safety Publications, were named vicepres; Will Yolcn of Hill & Knowlton, sec; Will Oursler, treasurer.

CHATTER

Angus Hall, London Daily Sketch film and legit critic and showbiz columnist, has been replaced by Fergus Cashin.

Derek Monsey, London Sunday Express film critic, is resigning to concentrate on novel and playwrighting. With his wife, actress Yvonne Mitchell, Monsey intends to settle in the South of France.

Frederic A. Birmingham, ex-Esquire magazine editor polishing off the tentatively-titled tome, "Complete Cookbook for Men," to be published by Harper, with illustrations by cartoonist William Brown. It will be an Xmas 1961 book priced at either \$4.95 or \$5.95, price to be determined.

Legit p.a. Michael Sean O'Shea back flacking at John C. Bruno's Pen & Pencil steakery (among other p.a. accounts), has been pacted by Edward A. Miller to resume O'Shea's former weekly column, "Celebrity Corner," in the Hotel and Where-to-Go magazine. O'Shea continues his column about the N. Y. scene for Charles E. Seel's weekly Atlantic City Boardwalk Reporter. His other outlets are the monthly West Indian Review printed in England; Sunday Gleaner, Jamaica, B.W.I.; a thrice weekly column for the Nome (Alaska) Nugget newspaper.

Publishing Stocks

(As of May 9, 1961, closing)

| | |
|------------------------|---------------|
| Allan & Bacon (OC) | 43 +3 |
| American Book (AS) | 68 1/2 +3 |
| Book of Month (NY) | 34 1/2 +2 1/2 |
| Conde Nast (NY) | 15 1/2 +1 1/2 |
| Crowell-Collier (NY) | 46 1/2 +1 1/2 |
| Curtis Pub. Co. (NY) | 14 1/2 +1 1/2 |
| Ginn & Co. (OC) | 30 -1 |
| Grolier (OC) | 58 1/2 -1 1/2 |
| Harc't Brace (OC) | 43 1/2 + 1/2 |
| Hearst (OC) | 12 1/2 |
| Holt, R&W (NY) | 61 1/2 -2 |
| L.A. Times Mirror (OC) | 48 1/2 +1 1/2 |
| Macfadden (AS) | 15 -1 |
| McCall (NY) | 53 1/2 +1 1/2 |
| McGraw-Hill (NY) | 34 1/2 + 1/2 |
| New Yorker (OC) | 117 +2 |
| Pocket Books (OC) | 38 1/2 - 1/2 |
| Prentice Hall (AS) | 42 - 1/2 |
| Ran'm House (OC) | 41 1/2 + 3/4 |
| Scott Foresman (OC) | 27 1/2 -2 1/2 |
| Time Inc. (OC) | 92 1/2 -2 1/2 |
| H. W. Sams (OC) | 52 1/2 +3 |
| Western Pub. (OC) | 76 1/2 |

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

Few Angels For 'Call on Kuprin'

"A Call on Kuprin," which began its pre-Broadway tryout last Monday (8) in Philadelphia, represents a rush financing job by co-producers Robert E. Griffith and Harold S. Prince. In order to expedite the project the producers raised the capital from a relatively few investors.

Because of the move, which restricted the number of backers to under 20, with each putting up a minimum of \$7,500, the venture does not fall into the category of a public offering. The producers thus did not have to file with the Securities & Exchange Commission, and avoided the delay involved in such a registration.

In a letter sent to their backers, most of whom have been with them since production of "Pajama Game" in 1954, Griffith & Prince explained there had been only a month between their reading of the script and putting it into rehearsal. The play, adapted by Jerome Lawrence & Robert E. Lee from Maurice Edelman's novel, is capitalized at \$150,000.

Jeffrey Lynn, Eugenie Leontovitch and George Voskovec star in the play, which is playing two weeks at the Forrest Theatre, Philly, and opens May 25 at the Broadhurst, N.Y.

'WORD WITH GOVERNOR' OFF-B'WAY NEXT FALL

"A Word With the Governor," a musical comedy with book by Nathaniel Lande, music by Agnes Wright and lyrics by Roddy McAra, will be pre-vented off-Broadway next season by the Governor's Co. in association with Robert Dale Martin, a CBS casting executive. The show was presented in 1957 at the Oxford Playhouse, London.

Lande, the show's librettist, is actually Natt Greenblatt, another CBS casting department member, who used the nom de plume while at Oxford and will be associated with the production under the Governor's Co. banner. Miss Wright is the musical director for the BBC and McAra is a London ad man. Another Londoner, Perry Syncox, will direct and Manny Eisenberg, an off-Broadway producer and manager, will be general manager.

Actors Fund Taps Cohen For Opening Night Idea

Broadway producer Alexander H. Cohen has been made an honorary life member of the Actors Fund. The membership was presented in recognition of his innovation, which has benefited the fund with over \$10,000 in the past two years.

Instead of sending flowers, telegrams, or other such greetings to actors, authors and others on opening nights, Cohen began the practice of mailing an engraved message reading, "Every good wish on your opening night. A contribution in your name has been made to the Actors Fund." The idea has been picked up by other well-wishers.

TG-American Rep Wows Berlin

International Touring Troupe Draws Critical Raves And Popular Success—Ticket Distribution Scored

By HANS HOEHN

Berlin, May 2

ACTORS FUND OPENS NEW \$800,000 HOME

The \$800,000 Actors Fund of America home in Englewood, N. J., replacing old wooden villa long used, was dedicated last Thursday (4) with the laying of the cornerstone by Vinton Freedley, president of the fund. The home, which can accommodate from 32 residents normally to a maximum of 42, is a five-unit brick structure consisting of a two-story central service building and four one-story bedroom units, each containing eight guest rooms.

The fund, which was founded in 1882 and had an expenditure of \$1,067 its first year of operation, has, in recent years, according to Freedley, been spending almost \$500,000 annually in caring for retired members of the theatrical profession. Among the major contributors to the financing of the new home were Actors Equity, \$150,000; the Charlotte Cushman Charitable Foundation of Boston, \$100,000; the Dazian Foundation, \$100,000; and the Walter and Eva Vincent Estate, \$100,000.

Vincent had been a longtime prexy of the fund, the founders of which included Edwin Booth, Joseph Jefferson, P. T. Barnum, Charles Frohman and Tony Pastor.

'Chautauqua' Saga

"The Chautauqua Movement" by Joseph E. Gould (State U. of N.Y. Press; \$4.50) is a short, vivid history of a great force in American cultural and entertainment life. Spreading from its beginnings at Lake Chautauqua, N. Y., in 1874, and originally dedicated to religious instruction, the "movement" eventually filled tents and town halls across the continent for 50 years. Religious leaders, lecturers, "statesmen," and other public figures were presented in lecture programs that also offered Shakespeare by the Ben Greet Players, vocalists, jugglers, bellringers, magicians, children's operettas, and assorted diversions.

Show biz for the first time acquired an air of "respectability" in small towns of the Bible belt. After all, if actors could appear on the same stage that supported great moral leaders, then what actors offered was "culture, and not sinitul."

Unwittingly, Bruce Bliven wrote Chautauqua's benediction in 1924: "The pabulum provided . . . may not be much; but it is all there is at least until radio becomes a serious educational force—if it ever does." Radio did. Films found their voice. And long before television arrived, Chautauqua was only a memory of white tents on a thousand American vacant lots in summers of a quieter age.

Prof. Gould has produced a fascinating, quickly definitive study of his subject.

Rodo.

'Modern French Theatre'

"Modern French Theatre from Giroudoux to Beckett" by Jacques Guicharnaud with June Beckelman (Yale; \$4.75) is a study of contemporary French stage during a period when it has undergone possibly the most far-reaching "revolt" of its history. Author, a former colleague of Sartre's, has translated French. He did the prize-winning short film, "Mic-Mac." Now associate professor of French at Yale, his own plays are produced by academic groups in the U.S.

Writer's lively analyses of dramatists, not only those of his title, but also Cocteau, Claudel, Camus and Ionescu, among others, are penetrating. Valuable appendix: list directors and productions from time of Andre Antoine's Theatre Libre, beginning in 1888; also premieres and important revivals of the period.

Guicharnaud provides notable contribution to better understanding of controversial trends on his native stage.

Rodo.

The Theatre Guild-American Repertory Co., which started its series of four German city appearances in Berlin, was the top legit event of the season. In its five-night engagement April 26-30, it drew critical acclaim, audience ovations and sellout houses.

The enthusiasm of Berlin audiences was virtually unprecedented. There were 20 to 30 curtain calls each evening, with ovations, even in the middle of performances, and a barrage of applause on Helen Hayes' entrances.

Friedrich Luft, Berlin's leading critic, commented in weekly RIAS (radio) program: "The Americans came along with three completely different plays by three different contemporary American authors and already this excites our envy." He called the American presentation "a beautiful, vigorous injection" for the local legit scene and described the performances as "highly informative, interesting and exciting in any case."

Of Thornton Wilder's "The Skin of Our Teeth," which opened the five-night stand at the Schiller Theatre, Luft said, "This presentation proved particularly interesting inasmuch as we (the Germans) performed it quite differently." Other reviewers also noted that the previous German editions of the play were more seriously staged, while the American production proved more "on the comedy side."

William Gibson's "Miracle Worker" also made a big impression. Critics generally agreed that a German author would never dare to write such a play like that, using a realistic documentary treatment of the story of a noted personality. The presentation was "exceedingly perfect theatre," Moppet actress Rona Gale got personal raves.

The poetic "Gloss Menagerie," generally greeted as Tennessee Williams' best stage work, proved a unique triumph for Helen Hayes, whom Luft called "the queen of world theatre." He declared, "I have rarely seen such a perfect performance." Leif Erickson, Nancy Coleman and James Broderick also scored.

There was some criticism of the U.S. Cultural Affairs Dept., which handed press tickets. Although plenty of seats were distributed, scribbles of important foreign papers had to be satisfied with a set for only one performance.

Indiana Univ. Showboat To Play the Ohio Again

Bloomington, Ind., May 9. The Majestic showboat, in its second season under Indiana Univ. ownership, will begin an Ohio River journey June 8 to 30 cities and towns in Indiana, Kentucky, Ohio and Illinois. The floating theatre operation, an off-campus drama for the university's drama students, provides participants with up to six hours of academic credit.

The 1961 program will be split between two shows, "Peg 'O My Heart" and "The Old Soak," for a total of 83 performances. As last season, each performance will be rounded out by a variety show. Professor Lee Norville, of the Indiana faculty, is executive director of the Majestic. The student cast of 15 will again be directed by William E. Kinzer, associate professor of speech and theatre.

Plan 10-Tryout Series At Danville (Ky.) Barn

George Auerbach's "Meeting at the Summit" will be the first of 10 plays by new authors to be tried out this summer at the Pioneer Playhouse, Danville, Ky., opening June 29. Also selected thus far for presentation are Perry Steigltz's "Oh Gentle Trout," John Griley's "Alternath" and Monroe Stern's "Trip No Further." Each playwright will be a guest at the theatre during rehearsal and playing week, with transportation furnished from New York by the non-profit group. Irving Strouse, president of the Stage & Arena Guild of America, is managing director of the new play project at the Eben Henson operation.

Legit Bits

Coast writer-producer Jerry Devine will be partnered with Herbert Swope Jr. and Joel Schenker in the fall Broadway presentation of Bernard Evslin's "Step on a Crack."

Gloria Swanson will appear in "Between Seasons," by Malcolm Wells, in a straw hat tour beginning in June. Daniel Blum will present the play, to be directed by Bill Penn, with an eye to Broadway.

Mary O'Hara, author of "My Friend Flicka" and other novels, has written the book, music and lyrics for "Oh Wyoming," to be presented May 31-June 4 in Washington's Catholic Univ. and July 24-29 in Cheyenne, Wyo.

Herman Shumlin will stage Michael Kanin and Elick Moll's adaptation of Moll's "Seidman and Son," which David Merrick and Kanin will present on Broadway next season.

Joseph M. Hyman will present "Bobo," adapted by David R. Schwartz from Burt Cole's novel, "Olimpia," on Broadway in October. Norman Jewison will stage.

Scenarist-playwright Dalton Trumbo planned to the Coast last week, following conferences with legit producer Joe Manchester about an untitled play for Broadway.

John Gielgud arrived in New York from London last week, to rehearse Frank Overton, succeeded Jason Robards Jr. in Hugh Wheeler's "Big Fish, Little Fish," at the ANTA Theatre, N. Y.

Richard Rodgers planned to London last week to attend the May 18 premiere of "Sound of Music," at the Palace Theatre there.

Bernard Simon, who recently succeeded Harvey Sabinson as pressagent for "Rhinceros," has resigned and Barry Hyams has taken over as p.a.

David Eliscu will take a leave of absence as assistant casting director for Broadway producer David Merrick to be stage manager this summer at the Playhouse in the Park, Philadelphia.

Boris Kogan, who's completed his fourth season as musical director of the Palm Beach (Fla.) Music Festival, moves on to the Casa Manana Theatre, Ft. Worth, for his second season as musical director. Price Berkley, manager of celebrity service, has returned to New York after two weeks in the West Indies.

Actress Ruth Gillette has gone to Los Angeles for a pilot televi-

sion film and then some musical stock dates in Sacramento and St. Louis prior to returning to New York in August.

"Paintings of the Theatre," an exhibition of works by John Wenger, vet legit set designer and artist, is currently being displayed through May 26 at the Congress for Jewish Culture Art Center, N.Y.

A second company of "Young Abe Lincoln," the children's show at the Eugene O'Neill Theatre, N.Y., will begin a tour of schools and theatres in the New York area May 16, at P.S. 90, N.Y. The musical will open June 17 at the Paper Mill Playhouse, Millburn, N.J.

Harold Pinter's London click, "Caretaker," will be presented by Roger L. Stevens, Frederick Brisson and Gilbert Miller at the Lyceum, instead of Henry Miller's Theatre, opening Oct. 4.

Herbert Greene will present "Kelly," a musical with book and lyrics by Eddie Lawrence and music by Moose Charlap, on Broadway next spring.

Jeremy Wilkin, Toronto actor playing title role in "Hostage" (now at Biltmore Theatre, L. A.), is out with a cracked fibula. Jamie Ross replaces.

Harold Holifield's comedy, "Budget Card," will be given two invitational performances, May 22 and 29, at the off-Broadway Sheridan Square Playhouse, N. Y., under the auspices of Ara Welles and Max Stormes.

George Gobel has signed to start July rehearsals in "Let It Ride," a new musical version of "Three Men on a Horse," which producer Joel Spector plans to bring to Broadway in October.

Bob Dishy and Diane Ladd have succeeded Jerry Stiller and Anne Meara in the cast of "Medium Rare" at the Happy Medium Theatre, Chicago.

North Tonawanda Tent To Include Kid Shows

Melody Fair, show tent at North Tonawanda, will open June 6 and its schedule includes "Destry Rides Again," "Take Me Along," "Wish You Were Here," "Once Upon a Mattress," "Naughty Marietta" and "The Music Man," for two weeks each.

There will also be three children's performances, "Aladdin," "Robin Hood" and "Hansel and Gretel."

O'CASEY OKES 'PLOUGH' FOR DUBLIN AND TOUR

Dublin, May 9. Sean O'Casey, who forbids professional performances of his plays in his native country two years ago, has lifted the ban to enable former Abbey Theatre actor Jack MacGowran to present "The Plough and the Stars" at the Gaiety here during the International Theatre Festival next September. MacGowran recently played the Covey role in a BBC telecast of the play.

Siobhan MacKenna, now appearing in Synge's "Playboy of the Western World" in Belfast, is being sought for a role in the O'Casey work, and so is John Gregson. Sean Kenny will design the sets.

The play is to tour after the Dublin Festival, before transferring to London.

K.C. Starlight Schedules 'Drum,' 'Take,' 'Destry'

Kansas City, May 9. Shows new to local audiences and of recent Broadway vintage feature the schedule being set for the Starlight Theatre's outdoor season in Swope Park. They will include "Flower Drum Song" for two weeks as the season's finale, in addition to "Take Me Along," "Destry Rides Again" and "Calamity Jane."

Two other shows from Broadway are being considered. Starlight customarily presents a nine-show season, covering 11 weeks. This year's opener is set for June 19.

Lead players set so far include Dan Dailey, Genevieve, Carol Burnett, Jean Fenn and Earl Wrightson. Randall Jessee will be director of publicity and advertising, succeeding J. P. O'Neil, who recently resigned.

Allen Jenkins-Lullaby' At Seattle Stock Spot

Seattle, May 9. Allen Jenkins is set for a four-week appearance May 23-June 24 in Don Appell's "Lullaby" at the Cirque Theatre. Gene Keene's local year-around stock company, Sterling Holloway in "Send Me No Flowers" ends a four-week engagement May 20.

SCHEDULED B'WAY PREEMS

Mandingo, Lyceum (5-17-61).
Porgy & Bess, City Center (5-17-61).
Donnybrook, 48th St. (5-18-61).
Kurtin, Broadhurst (5-23-61).
Pal Joey, City Center (5-31-61).
Barnes People, Royale (6-13-61).

Off-Broadway Reviews

Continued from page 84

American Savoyards

buffoon as Ko-Ko. His sharp-edged voice offers an interesting contrast to the other, more melodic characterizations and his facial maneuvers, though sometimes a bit excessive, serve to complement his impish movements. Thomas Vasiloff is a fine singer and a well-controlled comic as Pooh-Bah, and becomes more and more engaging as the evening progresses.

L. D. Clements displays an excellent tenor as Nanki-Poo. Although his acting is surfacey, his lyric voice and happy, generally compensates. Mary Ann Staffa is pleasant and sings well as his giddy love interest, and Arden Anderson is delightful as another Little Maid. Jayson Steinbeck has trouble maintaining the swiftness of some of the songs as Pish-Tush, but acquires himself with an agreeable voice. John Bridson is a good Mikado, Sally Birkhead is enjoyable as the troublesome Katisha and Jo Chesley is a likeable Peep-Bo.

Ronald Bush's musical direction is well-defined and spirited and his work at the electric organ, along with Walter Mitchell Cappel at the piano, is well-modulated and effective. Simple and serviceable settings and lighting have been provided by Frank Wicks.

Kali.

The Tattooed Countess

Dick Randall, in association with Robert D. Feldstein, presentation of two-act (23 numbers) musical with book, music and lyrics by Coleman Dowell, based on the novel by Carl Van Vechten. Staged by Robert K. Adams; musical staging, Alex Palermo; arrangements, orchestrations and dance music, David Hollister; musical director, Phil Fradkin; settings, Robert Soule; costumes, Bill Hargate. Stars Irene Manning, featuring singing art, Carolyn Maye, Virginia Payne, Janet Fox, Coe Norton, Judy Guvill, Travis Hudson, Charlotte A. Jones. Opened May 5, '61, at the Barbizon Plaza Theatre, N.Y.; \$4.90 top.

Mrs. Bierbauer Peggy LeRoy
Mrs. Fox Janet McCall
Mrs. Fox Townsend Charlotte A. Jones
Wes Drell Dick Moll
Countess Nattatorini Irene Manning
Dorothy Jelliffe Travis Hudson
Lou Poore Janet Fox
Anna Schmidt Virginia Payne
Mr. Johns Howard Clancy
Gareth Johns John Stewart
Lenny Coleman Carolyn Maye
Mrs. Barnes Marcie Stringer
Mr. Jackson Jay Stern
Mr. Achison D. P. Smith
Jude Porter Art Wallace
Albert Coleman Coe Norton
Clara Judy Guvill
Musical numbers: Opening, "Home Town Girl," "You Take Paris," "These Acres," "Brushing Song," "Advice," "Fin de Siecle," "Waterworks," "Madrigal," "How She Glows," "Hi-Li-U," "Rolling Stone," "Dusters, Goggles and Hats," "Je M'en Fiche," "Gossip," "Thoughts and Waltz," "Too Old for Love," "Dance," "That's Her Life," "Autumn," "A Woman's Much Better Off Alone," "Too Young," "I Can Take It," "Got to Find My Way."

It's pretty chaotic at the Barbizon Plaza Theatre. The actors inadvertently serve as stagehands, a stagehand inadvertently performs a fleeting exit, light cues and set

changes inadvertently sneak during numbers and the show on the stage doesn't follow the one in the program. The object is the presentation of Coleman Dowell's "The Tattooed Countess," based on Carl Van Vechten's novel.

Dowell has composed book, lyrics and music for "Countess" and not too successfully in any department. The music might have worked out all right, but David Hollister has taken care of that possibility with loud and melody-defeating arrangements and orchestrations featuring an oboe, clarinet and harp in a small combo.

The story concerns the return to Maple Valley, Ia., of a supposedly wild and wicked woman who has lived in Europe for several years and become a countess. She has a particular fascination for high-school youths, becomes involved with one such would-be poet and writer.

Irene Manning is the infamous lady with "Je M'en Fiche" (translated "Who cares?") tattooed on the back of her left hand, and John Stewart is the naive boy. They are ingratiating performers who do their best with their surface and sketchy roles and songs. The local gossip, gals, puritanism is ridiculed, hearts are broken, dreams are woven and everyone gets to sing something. There are some 23 numbers, only one a dance, and several reprises. Dowell's lyrics are as trite and flat as his cliché-ridden book and rarely are the satire on small town USA in the 1890s, comedy numbers or even sentimental tunes effective.

There are game attempts to liven things up by Travis Hudson, the chick gossip, and her cronies in "Fin de Siecle" and Carolyn Maye solos pleasantly in "Autumn" and does well in "Advice," a duet with Stewart. Coe Norton does a credible acting job as her father, Janet Fox is okay in the embarrassingly-written role of the countess' spinster sister, Charlotte A. Jones tries hard to create some fun out of the supposedly comic group scenes and Judy Guvill is pleasant, if pushy, as a young girl who has a crush on the boy.

Robert K. Adams' staging is often awkward and unexciting and Robert Soule's settings do not effectively define the various locales and, since the program is little help, it is often difficult to tell where things are happening. Bill Hargate's costumes serve well and Alex Palermo provides pleasant musical staging for "Waterworks Madrigal."

Kali.

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In round figures the "GYPSY" engagement in Boston's elegant COLONIAL THEATRE will gross \$200,000—a sell-out for its 3 week run. Over \$100,000 of mail-orders were filled in advance with two standard Sunday ad schedules. The first Monday of box-office-window ticket-sales was a whopping \$16,000 in cash.

This tremendous business was done without gimmicks of any kind, without theatre-clubs, guilds, and benefits—only the vibrant magic talent of **ETHEL MERMAN** and the desire of the buying public to see her in "GYPSY."

We are grateful to **MR. DAVID MERRICK**, to **MR. SAMUEL H. SCHWARTZ** and to the local brass of the COLONIAL THEATRE in Boston for helping us stay in business.

But above all, **THANK YOU, ETHEL MERMAN!**

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and New England

Broadway

Bandleader - turned - hotelier Horace Heidt asked to write his autobiography.

Howard Lindsay and Dorothy Stickney sailed for London last Wednesday (3) on the Queen Mary. Met's Lisa della Casa will sing her first "Salome" during the Munich Opera Festival with Fischer Dieskau as Jochanaan.

Ballerina Maria Gambarelli at Columbia Presbyterian Hospital for the next six weeks recuperating from a hip operation.

Joe Mathews, Capitol Records promotion chief, in Polyclinic Hospital until Friday (12) recuperating from a troublesome ulcer.

Showman-industrialist Harry E. (and Lucille) Gould to Cannes along with the other filmsters in the Great Exodus to the Riviera.

B. Lowell Jacobsen, v.p. for personnel and labor relations at NBC, recently shifted to Pepsi-Cola, has been elected vep for industrial relations.

Air France p.r. chief Norman Reader to L.A. en route to Tahiti, a new AF service making the L.A.-Papeete 4.73-mile jet hop nonstop in under eight hours.

American Public Relations Society gave its Silver Anvil award to the Motion Picture Assn. of America for its promotion of last year's Academy Awards show.

The Clarence Derwent Awards for the best legit performances in non-theatrical roles were awarded to Rosemary Murphy, in "Period of Adjustment," and Eric Christmas, in "Little Moca of Alban."

Mae Lyons has been named general press representative for Rongling Bros.—Barnum & Bailey Circus, filling the spot vacated by the recent death of William Fields, with whom she long had been a partner.

Toots Shor is pointing to September for a World's Series preem of his new Chez Shor, whether or not the Yanks cut it again. The Teamsters' Union is angling the 33 W. 52 seven-story edifice which includes a lamped garage which Myers Bros. will operate.

Joe Cohen, son of Sylvia and Joe Cohen (VARIETY), drove in all night from Boston where he is at Harvard to Philadelphia, in order to be with his father for the Monday funeral services of latter's mother, 80, who died there on Sunday (7). In N.Y., wife of Joe is still recuperating from surgery and couldn't attend.

Mrs. Doris Warner LeRoy Vidor, widow of director Charles Vidor, who came east for the marriage of her son, Warner LeRoy, reported a \$42,000 jewel robbery from her Hampshire House suite. The Saturday night nuptials went forward, per schedule. Young LeRoy is an off-Broadway legit producer.

John Sebastian, the U.S. harmonica virtuoso, performed a unique "audition" recently when he appeared as the solo entertainment at the St. Regis Roof in honor of the Moiseyev Dance Co. after its Met Opera premiere. Hurok's purpose was to stir Russian interest in having Sebastian do a tour of the USSR under Cultural Exchange Program.

Winners of the annual Vernon Rice Memorial Awards for outstanding achievement in the off-Broadway theatre this year were actress Joan Hackett, producers Bernard Baruch and Clinton Wilder, director Boris Tannin, Theodore J. Flicker, of "The Premise," a Greenwich Village hit-theatre, and Tom Jones and Harvey Schmidt, authors of the musical, "The Fantasticks."

American Airlines' new "21" Club Flight inaugurated Sunday night (7) to the Coast with a VIP show by group, catered by the West 52d St. eatery, featuring a champagne supper and intended to give show biz and other VIPs a 11:15 p.m. departure to arrive in L.A. 1:55 a.m. The pre-midnight flights, from either coast, are primed to permit a full day and leisurely evening dining in a city theatre also before taking off.

Bucks County, Pa.

By Penny Larsen

(Pg. 43251)

New Playhouse flack is Dave Reinberger.

Canal House boniface Johnny Francis Myers opening The Gaslight, new Dixieland jazzery in Buckingham.

Leonard McLean, former p.a. for

Manhattan's El Morocco and Stork Club, joined Doylestown Intelligence staff.

James Michener will bring wife Mari back from Spain in time to play a role in "The King and I" at Lambertville Music Circus this season.

Playhouse Inn reopened under direction of new manager William J. Haertl, formerly of the Boca Raton Club in Miami and Gocman's Park Plaza.

Bandleader Buddy Williams beaming over son Buddy Jr.'s bofo reviews as drummer with Charley Byrd Trio, currently on Southern American tour.

Paul Whiteinan, who'll narrate "Music of the Thirties," soon to be aired on NBC's Project 20, home rebuilding the basement of his house on Windyush Road, New Hope.

Susan Simpson, who'll be featured in a Gant Gathier film to be shot in Mexico, flies home to New Hope for month of July. She has been a managing gift shops at Hotel Pierre Marquise in Acapulco.

New Jersey Public Service Bus Co. to start regular bus service between Gotham and New Hope, another tourist boon causing concern among many exurbans who rejoice in the inaccessibility of Bucks County.

New Hope Business Assn. brought a touch of Paris to the local scene this week with the installation of 10 portable outdoor privies in strategic sites about town in preparation for summer tourist onslaught.

Push new New Hope histo. Chez Odette, becoming spot for valet snowfall. Bert Wheeler, Corbie Price, Beatrice Lillie, Howard Keel, Shirl Conway among scores of celebs seen yacking with owner Odette Myrtil who has trod the boards with most of them.

Lambertville Music Circus unshutters May 30 with "Majority of One" running through June 4. Monday nights the circus will feature jazz concerts, opening with Stan Kenton, to be followed by Maynard Ferguson, Dave Brubeck, The Dukes of Dixieland, George Shearing, Count Basie, Benny Goodman, Lionel Hampton and Duke Ellington.

Beatrice Lillie avec entourage here for launching of Bucks County Playhouse 23d season in "The Pleasure of His Company" costarring Constance Carpenter and Murray Matheson. Runs through May 13, followed by the strawhat preem of "Raisin in the Sun" May 15-27 and "Biggest Thief in Town" May 29-June 10. Director Dan Petrie also in for looksee of current show. Actor Harry Millard, playing bull-breeding juvenile in "Pleasure," actually breeds prize-winning bulls.

Minneapolis

By Bob Rees

(4009 Xerxes Ave. So.; WA 6-6955)

Flame Cafe has Wilburn Brothers this week.

Symphony Ball netted \$32,000 for Minneapolis Symphony orchestra.

Five local nabe houses have upped admission from 85c to \$1.25 on "Alamo."

Theatre St. Paul's 10-day run of "Taming of Shrew" continues through May 14.

New Mar-Key Club, first of its type in Twin Cities, featuring pianist Millie Lee.

Academy theatre running reduced admission showings of "Exodus" (UA) for youngsters on Saturday mornings.

Freddie's has comic Irwin Corey and singer Tad Audrey through Saturday (13). Bill Dana booked for June 19-July 1.

While neighboring Wisconsin went on daylight saving time May 1, Minnesota waits until May 28 before advancing clocks.

Vivienne della Chicks bows out at Hotel Radisson Flame Room Wednesday (10) with Dick Shavin opening two-week stint following day.

Comic Adam Keefe interrupts Padded Cell date this week to fly to New York where he will tape a seg for Ed Sullivan show. Keefe and Israeli Folksingers Ben and Adam wind up at Padded Cell on May 14.

Minneapolis Star carried full-page of thanking public for a wonderful reception it has given Bob Murphy, former film editor-critic, in his new role as daily columnist, succeeding the late Cedric Adams.

Paris

By Gene Moskowitz

(66 Ave Breteuil; SUF. 5920)

Paul Graetz getting the Legion of Honor.

Cirque Medrano going bankrupt and may shutter.

Leonide Moguy now making "Men Want to Live," about scientists and the atomic bomb.

Roger Leenhardt, film critic, will do his first feature pic since '47 with "Love Can't Be Killed." Jean Thuillier produces.

Statistics for the last full fiscal film year denote that there is a 5% increase in attendance over 1959. Though slight, this is the first real hike in years.

"Shadows" opened at two first-runs here. It is being billed as the American "Breathless" and got good reviews with biz probably to match.

The traveling Yank legit "West Side Story" company got steadily better biz during its stay here and went from 50% capacity the first week, to 90% in the third stanza.

Erwin Leiser, who made the hit montage pic "Mein Kampf," winding "Eichmann, Man of the Third Reich" which will consist of newsreel footage and some specially shot at the present Eichmann trial.

A French-Italian pic version of the Gogol novel "Taras Bulba" is being prepped by CCE Films of Italy and Thanos Films of France. Harold Hecht also has announced a version with Tony Curtis to be distributed by UA.

Las Vegas

By Forrest Duke

(DUDLEY 44141)

Flamingo's new steak house, Candlelight Room, now open.

Mike Tulane of the Riviera Health Club taking five-month tour of Europe.

Joe Dalitz, Desert Inn exec, pulled a heart muscle and has been ordered by the doc to take a rest.

Chuck Kenney, formerly of the Sheraton-West in L.A., named host at new Colonial House Rebel Room.

Barry Ashton now having three shows on Fridays and Saturdays at New Frontier for his "Holiday in Rio."

Red Marshall, on vacation for five weeks, being replaced in the Silver Slipper shows by Eddie Innes.

Dale "Deacon" Jones did a special one-framer in the Desert Inn lounge while Henri Rose & Bobby Stevenson group were recording in L.A.

Berlin

By Hans Hoehn

(760264)

Willi Schaeffers, local cabaret pioneer, visiting New York.

Andrews Sisters expected here this month for a tv appearance.

Renata Tebaldi starting her German tour May 25 at Deutschlandhalle here.

Italo primadonna, Renata Tebaldi, will sing May 25 at Deutschlandhalle.

Protestant Film Guild of Germany picked the Yugoslav "H 8" as best pic of April.

United Artists' "Elmer Gantry" declared valuable by West German film classification board.

Paramount's "It Started in Naples" declared valuable by West German film classification board.

West Berlin currently has 254 cinemas seating 125,999 which corresponds to about 17 per one seat.

Artur Brauner (CCC) signed Kurt Hahn as his production chief. Hahn previously held a similar post with UFA.

Dr. Alfred Bauer, head of Berlin Film Fest, off to France, England, Italy and Spain to look for possible festival entries.

CCC's "Giant Wheel," a remake of "Four Poster," completed. Gloria will release this Maria Schell-O. W. Fischer starrer.

Walter Talmon-Gros, manager of West German art house guild, is head of upcoming Mannheim Documentary Film Week next October.

Hungarian-born U.S. pianist Andre Földes invited by Federal Republic, Heinrich Lübke, to give a concert in latter's Villa Hammer-schmidt near Bonn.

Ira Bauer and Toni Sailer are the stars of Kurt Ulrich-Munich production, "A Star Fell From the Sky," to be made for UFA Film House release next season.

Helen Hayes, June Haver, John Harkness and Lief Eiderman are the stars of American International

Co., currently guesting here, signed the City's Golden Book.

A shortened version of the local production of Jerome Kilty's "Dear Liar" has been put on wax by Deutsche Grammophon. Elisabeth Bergner and O. E. Hasse are stars of this production.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; 356156)

Newest American attraction in the amusement district Prater-garcs.

City's newest "festival" will be in June. On the program is Shakespeare's "As You Like It."

"Cannonball" Jazz at the Philharmonie. 11 Adversary Quintet guested twice in Vienna Konzerthaus.

Finally agreed upon is that "Troubadour" with Herbert von Karajan directing will be produced at 1902 Salzburg festivals.

Philadelphia

By Jerry Gashan

(319 N. 18th St.; Locast 44848)

The John B. Kelly Playhouse-in-the-Park opening week earlier than scheduled, with Carol Channing's "Show Girl" 261.

Dave Titelman, assistant branch manager for Metro here, given party, at the Capri, before transfer to same post in Boston.

Johnny Francis, owner of the Canal House, in New Hope, Pa., opened the Gaslight, theatre restaurant, featuring jazz naues.

Jacob Krachmalnick, former concertmaster of the Philadelphia Orchestra and recently with the Concertgebouw of Amsterdam, returns for the third season to take over the first chair of Robin Hood Dell Orch.

India

By Austen Nazareth

Federation of Film Societies of India presents Hungarian film week at Sapru House auditorium, New Delhi.

Producer John Counsell, director of Theatre Royal, Windsor, England, and actress-wife Mary Kerridge on lecture tour of India.

Editor Piepenburg of a Hamburg mag in Bombay enroute back home to Germany from Hong Kong, where a German unit is shooting "Till the End of Time."

Indian film director Tapan Sinha to U.S. in September under educational exchange program for twomonth tour which will include attendance at Frisco Film Fest, to which he has been specially invited. Sinha is first Indian director in such an exchange program.

Kansas City

By John Quinn

Don Roth Trio held over in the Picardy Cafe of Hotel Muehlebach on its first engagement at this spot.

"Fiorello" set by Theatre Enterprises for four performances May 11-13 in the Music Hall, first musical here in months.

Billy Grammer is to sing at Genova's Chestnut Inn, and being plugged by his pals at country music station KANS.

Singer Tommy Zang stopped off during a break in his p.a. tour to visit his mother, Mrs. Beulah Zang, in nearby Independence.

Annual Jewel Ball benefitting the Kansas City Philharmonic set for June 23 at Nelson Gallery and Atkins Auditorium. Russ David orch to play.

Milwaukee

By James Gahagan

(2547 A. N. Booth St.; FR 26731)

Gary Morton at Gallagher's.

"Flower Drum Song" at Wisconsin Theatre.

"The Boy Friend" moves first of summer season at First United Theatre for indefinite run.

Molly Picon sparked 40th anniversary of Milwaukee's Jewish at Jewish Community Center.

Phil Ford and Mimi Hines, on Holiday House May 1 for two weeks. Jim Backus, John Desmond and Ted Lewis penciled in to follow.

Ronald Rogers, ex-Norwich Wis., actor-vocalist, penciled in as lead in "Vagabond King," July 7-8 in "Music Under Stars" summer series at Washington Park.

Hollywood

Richard F. Walsh in for IATSE talks.

Greta Garbo toured Metro lot as a guest.

Katie Amidon joined Pam & Joseph indie flackery.

Hardy Kruger returns to Berlin to set up his own indie production unit.

Tab Hunter on eight-city trek to bally Par's "Pleasure of His Company."

Burt Lancaster spoke before U. of California Extension Dept. on the film industry.

Montgomery Clift hops to Ireland May 31 to confab with John Huston on his role in "Freud."

Ernest Gold hopped to Munich to record German choices for Stanley Kramer's "Judgment at Nuremberg."

L. Wolfe Gilbert, Samay Hain and Ben Oakland will appear in special Mother's Day tribute at Bevilhilton Hotel.

Allen Arthur repalcies Janet Byers as KFNB ad director, later shifting to associate pub director berth at KTLA.

Chicago

(DELAware 74984)

Ernie Harper took over as 88'er at Yorkshire Room.

Ravenshoe Amusement Park opens its 58th season this Friday (12).

The Mist, a nabe nitery, opened a "Fabulous '20s" revue, produced by Rudy Noel.

Leo G. Carroll starring in Goodman Theatre production of "On Borrowed Time."

The Weavers return to Chi for a one-nighter next Wed., 19 at Orchestra Hall under the First Fried banner.

ANTA is seeking to move "Fantasticks" from the south side Del Prado Hotel to a downtown or north side site.

Victor Wong replaced Paul Sord in the Second City revue. Said is moving over to the east of "The Explainers" at nextdoor Playwrights.

Metropolitan Opera is SRO for all four performances at 5,000-seat McCormick Place Theatre Friday (12) through Sunday. New 1,000-front expo hall booked for 29 days in May.

Scotland

By Gordon Irving

(Theatre Royal, Glasgow; DOUGLAS 9999)

Derck Dene set as comedian at Perth Theatre for summer run.

Lex McLean, comedian, featured in new radio series "Laugh with Lex."

Sheila Paton, local thrush, waxing series of 15-minute shows for Scot indie tele.

Flora Rob-on to Edinburgh and Glasgow in new play, "Time and Yellow Roses."

"Snow White and Seven Dwarfs" (on ice) doing good business at Empire, Glasgow.

"Rob Roy," partly filmed in Scot locations, being serialized on children's hour of BBC-tv.

Athens

By Rena Velissariou

(47 Kallitias Str.; TEL. 84248)

"Madalena" is Greek entry at Cannes Film Fest.

"Mouse That Roared" (col) breaking records at Astor Theatre.

Israeli Ballet Karmon gave a performance at Dionysia Theatre.

Greek director Michael Cacoyannis off to Rome to discuss offers of foreign film producers.

Madagaskare Ballet on its way to Paris stopped in Athens for a performance at the Kotopouli Theatre.

Greek stage director Dinos Rendiris back from New York where he staged ancient Greek tragedies.

Joe Pappas off to London to attend world preem of "Curs of Navarone" in which she stars as the femme fatale.

German conductor Georg Ludwig Jachum conducted the Athens State Orch concert at Kotopouli Theatre, with Greek soloist Louisa Coster.

Theatre Guild American Repertory Company left for Tel Aviv after giving three performances in Athens at the National Theatre.

Last performance was attended by Royal Family of Greece.

Heidi Lichner, 16-year-old daughter of the Radio Athens Symphony conductor Franz Lichner gave a cello recital at the Pantheon Hall. She is booked to give recitals in other European cities.

'Cactus Garden'

Continued from page 2

on the spot when it happened"—advantage, and since he is a trained dramatist (he also has written plays, novels, poems and short stories) it is fair to presume that he is capable of drawing upon experiences and evaluating them now with perception.

In "Naked in a Cactus Garden" (Bobbs-Merrill; \$3.95) Lasky is telling a Hollywood tale—a story of the rise, fall, resurgence and final passing over by the industry he helped to build—of a production mogul. Latter could be a composite of half a dozen or more Hollywood figures who have experienced the dizzy rollercoaster not uncommon in this citadel of make-believe, where dreams more often don't have that happy ending. Rex Godwin, the central figure, is liberally endowed by Lasky with the vices, strength, cunning and showman's instincts which comprise the stock portrait of a Hollywood big shot. That's the trouble with this book—Godwin is a stereotype.

Although Lasky spins his novel with professional competence, developing the character of Godwin via a series of biog backlogs from the night Hollywood kisses off the great man with a testimonial dinner, he hasn't managed to come up with a book that provides any special illumination of the Hollywood scene. But credit the author with a nice touch of irony at the fadeout, and one of the sharpest criticisms by an insider of the current state of affairs in Hollywood. Says Lasky, speaking through Godwin:

"Some of you have treated our industry like the goose who laid the golden egg, fattening your coffers with the seasonal sale of your backlogs to television. You have tolerated the stupendous idiocy of a star system that has made corporate, insatiable cannibals out of 60-year-old leading men—the so-called names—who if the facts be faced, can barely any longer draw fans at the boxoffice.

"And there are those among you who have distorted showmanship into a game of personal indulgence. In which you make pretence to entertain yourselves, without regard or concern for audiences. You have bought books and plays for astronomical figures that have no place on the screen. You have explored dope addiction—homosexuality—and all the vices in high fashion without feeling a modicum of conscience or responsibility to promote healthy entertainment for the areas of our country where Roman depravity is not the sole diversion.

"You have become so adult in characterization and dialog that a degree in abnormal psychology is needed to understand what you are saying. You have allowed messengers to infiltrate what once had been the rostrums of pure entertainment, until even the horses in westerns became symbols of distorted social conscience. Now you wail about the weight of the temple that you have pulled down, upon your own heads, and cringing, alibi your mistakes with excuses against television—that you lacked the vision to embrace when it was still a potential flicker in the eye of the entertainment world."

Aside from that burst of older-angry-man-in-m. "Naked in a Cactus Garden" has no special distinction, however, as literary work or as social commentary. Let's hope that Lasky was just warming up with this exercise to that Great Hollywood novel which has been begging for an author for so long.

Pamela Danova

Continued from page 2

Cesar. Houseman will delve into this play for benefit of students.

School house on lot is where classes meet daily. Attendance is recorded for each student. Only those working in six are excused, unless ill, providing doctor's certificate. Morning classes are from 10-12. Afternoons, from 1-5.

Miss Danova will keep the class going for six months with guest lectures "until I run out of friends." Bob Bush, 20th-Fox dramatic coach, assists her.

An individual report is prepared on each student weekly as to attendance and grade marks. These go to Creative Production head Bob

Goldstein and to proxy Spyros P. Skouras.

Fencing, dancing, etiquette, social graces, figure consulting, dress advice, speech, diction and acting are on agenda for different days of the week.

After six months, if students do not show signs of star potential they are dropped from payroll. Four of the newcomers have already appeared in several pix. Other studios can borrow students to give them exposure, which is Goldstein's great desire.

Exposure is important in many ways, Goldstein feels. It gives students best chance to be seen by movie-going public, act with other personalities for experience and get to know how other studios operate.

Cherry Blossoms

Continued from page 2

"MYA" weeks. Resultantly "music for Young America" has now played to more than 250,000 young people.

Project has served as an introduction to "live" music for most of the students who live in cities and towns without resident symphony orchestras. Programs, lasting an hour, offer six or seven compositions, ranging from the great classical to modern composers, with brief introductory remarks by Mitchell preceding each one. An average program might include the Allegro from Schubert's Symphony No. 5 and Stavinisky's Berceuse and Finale from "Fire Bird Suite." It is obvious that Mitchell and his complement of 94 musicians are old hands at youth concerts... ranking first in the U. S. A. during the regular season by offering Washington itself more than 70.

Expense Account Blues

Continued from page 1

projected rules. But the feeling is that many execs who lunch or dine at the more expensive restaurants, under present circumstances, can't afford that spot.

There would be an increasing number of days when the customers would find that they need their lunch period for some important work in the office and arrange to have something sent up from the neighborhood beanery. The extra drink at lunch or dinner would be the first casualty, and that is the most profitable segment of the restaurant and nitery industry.

It is the belief of many in the nitery sphere that Congress will take cognizance of the fact that a vast number of cafes and restaurants would have to curtail activity and ultimately decrease employment rolls under the proposed rules. Hotels will be hit, especially those in the luxury bracket. For example, with present day building costs, new hotels may have to charge over \$20 daily for single room occupancy. With the \$30 limit, travel and food will have to be on a very low basis, or else cheaper inns will be necessary.

New York bonifaces are certain that Congress will not go along with many of Secretary Dillon's proposals. But whatever the outcome, it is likely that there will be some restrictions on expenses.

3 Chi Columnists

Continued from page 1

says, "is that what happened to the movie—the infernal abuse of a great art medium—will happen to tv." He added that Robert Sarnoff and ABC program chief Thomas Moore are "on record" as advocating that "the tide cannot be stopped."

Miss Keen replied a few days later in a long column devoted to the subject. After a lengthy listing of classical works of art that have had success and perversion as themes, she asserted that morality is not offended merely by the presentation of the facets of sex, but by their presentation in a vulgar, cheap, sensational or tasteless way. She objects to the insertion of a pointlessly sexy scene in a picture. She points out that "Sons and Lovers" deals with, among other things, a young man's concern with sex "It is done with taste," according to Miss Keen, "because its skillful director, Jack Cardiff, was careful to include only scenes that had meaning."

Her summing up: "Anyone care

to take a stand with us for less cheapness but no more taboos? Or must the baby go out with the bath water?"

Reflects U.S.

Kupcinet, probably the most widely-read columnist in the four Chicago papers, used the occasion of a Variety Club award to Joe Swedie to enter the debate a few days later. Swedie, a factory worker, shows films to sick and crippled children in hospitals and orphanages on his own time and with his own money.

Kup teed off with a brief panegyric to motion pictures, describing the can of film that Swedie carries around as "a jewel box, full of laughter and tears and excitement and education." A paragraph later he summarizes his attitude toward pictures and criticism of them on moral grounds: "The motion picture always has reflected our democratic society. It always has set forth for all to see our morals, our behavior, our thinking. It never has been ahead, nor far behind, the American public. Down through the years, the motion picture has been subjected to violent criticism. Some of this certainly has been justified, for moviemakers have made their share of mistakes. But much of this criticism is aimed at the wrong target. This criticism, aimed at movies dealing with sex violence and delinquency, should be more penetrating and hit at the real target—life in our time, which gives rise to sex and violence and delinquency."

In the same day's paper that Kup's column appeared, Molloy's column ran a series of reaction letters to his original piece. Reader comment varied from "Your column is Bible with us" to "Are you a preacher or a tv critic?" To a reader who asked if Molloy and his letter writers "are not aware that the incidents and situations depicted in those movies are happening every day?" Molloy replied: "The alley-cat conduct of the minority who scorn morality as outdated pap for out-of-step squares does not justify Hollywood's incessant, overbalanced preoccupation with sex neurotics and degeneracy."

Molloy, who kicked off the hassle, began a gradual switch from straight tv reviewing to acid attacks on the ethics displayed on the 21-inch screen about 18 months ago. He has since become a veritable vacuum tube Carrie Nation and devotes most of his space to bewailing the decline and fall of virtue on video. In recent months he has turned his jaundiced eye to motion pictures, and has found them wanting in everything but lust and violence. He has even lapped over into the book field and has recently expressed sympathy for a suburban American Legion post that wants Max Lerner's "Civilization in America" removed from the bookshelves because of its comments on teenage sex.

Fidel's Best Weapons

Continued from page 1

south of the border Mestre declared. Mestre is a founder and past president of the Inter-American Assn. of Broadcasters which wound up its confab just ahead of the NAB convention.

Mestre declared that Castro's lies to the Cuban public via radio and television are "more important to him than his Russian tanks, his Czech armaments and his MIG aircraft." This is mostly because the U.S. has not been able to answer Castro's attacks effectively, he said.

Astronaut Song

Continued from page 1

read something like "Lindy Crashes!"

The 1961 paean of praise reads: "Hail to the Astronaut of Space, Hail to the rocket in the sky, Hail to the man from outer space, Who came to earth from ray on high, Who brought new glory to America, In the Hall of Fame he takes his place. The world is proud of Young America, And Alan Shepard the Astronaut of Space." (Copyright Leo Feist Inc., N. Y.)

Robert Ellis Miller will stage a Coast production of Jean Genet's "The Balcony," opening June 8 at the Civic Playhouse, Hollywood.

Shows Abroad

Continued from page 33

South

by the Lord Chamberlain. Britain's official legit censor vetoed the Julien Green drama because the central character is revealed as a homosexual. Under the Lord Chamberlain's more relaxed policy, the ruling has been reversed and the play is now being shown publicly. In the interim it was screened on television, which is not subject to any official censorship.

The fact that "South" was once banned will certainly stimulate public interest, but though it is a thoughtful piece it has been clumsily constructed and is not helped by slack direction and several indifferent performances. The constant comings and goings on stage are frequently contrived to leave just two characters on the board, turning it into a succession of duologues of varying intensity.

The locale is Charleston amid the tense atmosphere of the eve of the Civil War. Against a background discussion of slavery, the treatment of the Negroes and the respective claims of north and south, a visitor to the house, a Polish refugee officer in the Union Army, finds himself more attracted to a youthful southerner than he is to his host's niece. And she, too, has realized that the appeal of his own sex is far greater than his fascination for her.

Denholm Elliott, who created the role in the original Arts Theatre presentation, shows profound understanding for the tortured character, and his interpretation is at once sensitive and convincing. It is a performance of unusual depth. Heather Sears, an actress of considerable skill, isn't able to give reality to the ill defined character of the perceptive girl.

William Fox has little scope as the host, Jenna Hyde is pleasantly fresh and youthful as his daughter, and Barbara Cavan takes the part of his sister in her stride. Robin Phillips has the right manner as the handsome young southerner to whom the officer is attracted.

Disley Jones's drawing room set, with its porch on the side to facilitate the comings and goings, adequately meets the needs of the production. Myro.

The Prisoner and L'Heure Espagnole

London, April 26.

New Opera Co. presentation of two one-act operas: "The Prisoner," with music and text by Luigi Dallapiccola; English version, Harold Arberg. Staged by Anthony Beech; decor, Ralph Koltai; conductor, Leon Lovett. Stars, Rosina Raisbeck, John Cameron, Alexander Young, and "L'Heure Espagnole," with music by Maurice Ravel and text by Franc-Nohain; English version, Viola Tarrant. Staged by Anthony Beech; decor, Peter Rice; conductor, Brian Priestman. Stars, Marie Collier, Howell Glynn, Peter Glossop, Alexander Young, John Kishin, opened April 25, at Sadler's Wells Theatre, London. \$2.48 top.

THE PRISONER

Mother Rosina Raisbeck
Prisoner John Cameron
Jailer Alexander Young
Priests Griffith Lewis
Delme Bryn Jones

L'HEURE ESPAGNOLE

Muteeater Peter Glossop
"Lucky" John Kishin
His Wife Marie Collier
Banker Alexander Young
Postman Howell Glynn
New Opera Chorus (chorus master, David Lloyd-Jones), London Bach Group (musical director, John Minchinott), New Opera Orchestra (leader, Mx Salpeter).

This operatic double-bill contrasts the broody menace of a thunder-cloud with the sweet-and-sharp lightness of a lemon meringue pie.

Dallapiccola's "The Prisoner"—full of shuddersome 12-note music—has a nightmare plot, set in Spain at the time of the Inquisition. On the eve of the morning fixed for his execution, a political prisoner, well sung by John Cameron, is given hope by the unexpected kindness of his jailer.

With the help of this apparent friend he apparently escapes from the dungeon after torture, and wanders into a garden, only to find the Grand Inquisitor himself waiting for him. Broken by the final cruel trick, he allows the Inquisitor to lead him quietly to the stake.

Only the scratchily recorded chorus-singing mars this production which bangs home the horror with sledge-hammer impact. The effect is greatly helped by the singing of Rosina Raisbeck as the prisoner's grief-stricken mother, Young (doubling as jailer and Inquisitor) and Ralph Koltai's dark, doom-colored sets.

Ravel's "L'Heure Espagnole" is a sexy trifle about a fuddy-duddy clockmaker's young wife who is

at home to her lovers for one hour every Thursday while her husband is out winding the town clocks.

The first lover is a pompous young poet who is too busy reciting his own romantic verses to have time for love. The second is a portly banker, too old for such revels. So the wife consoler herself with a handsome muleteer who has called at her husband's shop to have his watch repaired.

Viola Tunnard's translation almost matches the wit of the music, Anthony Beech's staging is as quicksilver as his direction of "The Prisoner" is solemn, and Peter Rice's set, painted, apparently, in lollipop juice, provides a splendid pair of grandfather clocks for the lovers to hide in.

As the wife, Marie Collier sings as elegantly as she looks, and there is devoted support from the four male singers, whose voices matched their ardour. Nash.

Maikafer-Komoele (Cockchafer Comedy)

Jurich, April 10.

Schauspielhaus presentation of comedy-drama in 10 scenes, by Joseph Viktor Widmann. Adapted and staged by Oskar Waeltelin; set, Theo Otto; music, Rolf Langnese; costumes, Charles Bardet; technical direction, Ferdinand Lange; lighting, Walter Gross. Opened April 9, at the Schauspielhaus, Zurich; \$3 top. King Wolfgang Stendar
Court Preacher Hans Krasnitzer
Chancellor Friedrich Braun
Medical Council Horst Schenker
Poet: Sylvan Peter Oehme
Roter Sepp Hans-Helmut Dickow
Oskar Waeltelin Robert Biecher
Old Husbard Hermann Wach
Hans Englerling Fred Tanner
His Brothers Michael Palya, René Müller
Dummerchen Greta Hezer
Citizens Alfred Schiageler, Elmar Schulte
Reas Richard Alexander
Klops Erwin Parker
Queen Artemisia Elisabeth Mueller
Tatibabias Ellen Widmann
Andria Anneliese Betschart
Courtier Katarina Schuler
Phyllis Gisela Zoch
Lamilla Petra Schmidt
Curtain Walter Zerk
Anbus Rosemarie Gerstenberg
Phryka Marlies Gerwig
Andromida Angelika Landis
Man Willy Walther
Officer Edwin Maechler

This latest Schauspielhaus presentation unexpectedly turned into a post-mortem tribute to a noted Swiss show personality, Oskar Waeltelin, the house's artistic head for the last 23 years. He had planned the production as his Zurich bowout before returning to his native Basle next fall to take over the top spot at the local Stadttheater. A few days after the opening, however, he died of a heart attack in Hamburg, where he was to assume stage direction of the Debussy opera, "Pelleas and Melisande."

"Cockchafer Comedy," written in 1896 by Swiss poet Joseph Viktor Widmann, but never produced until 1942, when Waeltelin "discovered" it for the stage, is a curious mixture of allegorical poetry and pessimistic philosophy. It sometimes fairytale-like simplifications often give way to perceptions of depth and meaning. It is a poetic fantasy of lingual beauty (most of it is written in verse), which betrays its now unrealistic, turn-of-the-century origin. Surprisingly outspoken in erotic matters, it's not exactly kids' stuff, either. Though probably too ephemeral for Broadway consumption, it might have a chance as an offbeat off-Broadway venture.

The title is to be taken literally as the play's "heroes" are actually cockchafers. Their short lives and quick deaths on earth are seen as symbols of man's life and death, and all of man's joys and sorrow, love and hatred, intrigues and turmoils are projected into the brief existence of the destructive beetles. Parallels are obvious when they are threatened and destroyed by outsize enemies (in this case, birds and humans). The play ends on a morbid note as the last of the cockchafers, the idealistic "Kling" and his adversary (a sort of six-footed Mephisto called "Red Sepp," the color having an astonishingly modern connotation) are about to die.

The Schauspielhaus production looms as a moving tribute to Waeltelin's artistic stature. It's one of his best efforts. Sets by Theo Otto and delightfully fantastic costumes by Charles Bardet contribute importantly. The performances are excellent, notably Wolfgang Stendar as the king and Hans-Helmut Dickow as "Red Sepp," and, on the distaff side, Elisabeth Mezzo.

OBITUARIES

ANITA STEWART

Anita Stewart, 63, one of the early silent pix stars, died suddenly May 4 at her Beverly Hills home. Her body was found by her sister, Lucille, also a former actress.

Actress, who retired from the screen in 1928, was a contemporary of the Talmadge sisters, Norma and Constance, and the Gishes, Lillian and Dorothy. For a number of years she and the late Earle Williams were a top romantic team, along with Beverly Bayne and Francis X. Bushman, and May Allison and the late Harold Lockwood. She also appeared in a number of serials.

Making her screen-bow in 1912 in Vitagraph's "The Wood Violet," she teamed with the J. Stuart Blackton company for some years, and gained status in title role of "The Goddess." "The Girl Philippa" further strengthened her as a star, and she made several dozen starlets before swinging to First National in 1919, where she starred in such films as "Virtuous Wives" with Conway Tearle; "Midnight Romance" with Jack Holt; and "Mary Regan" with Frank Mayo. In 1925, she went to Tahiti to make "Never the Twain Shall

character actor, died May 2 in Elmhurst, N.Y. He was active in the theatre until his illness forced his retirement about a year ago.

Born in Italy, he came to the U.S. as the youngest member of the Eleanora Duse legit company. The troupe toured the U.S. and Europe. He returned to Broadway and throughout the years appeared in numerous productions including, "Rose of the Rancho," "Walk Into My Parlor," "A Bell for Adano," and most recently "Best House In Naples."

Minciotti also appeared in many Hollywood films including, "Man on the Ledge," "Deported," "Marty," "House of Strangers," "Great Caruso," "Clash by Night" and "Full of Life."

His wife, actress Esther Minciotti, with whom he appeared both on stage and in films, and two daughters survive.

NIKITAS DIPSON

Nikitas Dipson, 72, once operator of more than 50 theatres in Western New York, Pennsylvania, Virginia and Ohio, died May 4 in Athens, Greece. A resident of Batavia, near Buffalo, for years, he retired five years ago and moved

Wood later pluralized the name in order to make it conform to popular mispronunciation.

Woods was also an agent as well as a producer. He is credited with urging the Keith-Albee circuit to break out of the two-day show format into three and more shows daily. He retired about 25 years ago.

He is also survived by his wife, the former Minnie Mason, who was in one of Woods' flash acts, and a daughter.

THOMAS E. WOOD

Thomas E. Wood, 63, Cincinnati business and sports figure, died April 24 of a heart attack as he was entering a plane at Philadelphia for a flight to Florida. Besides his insurance and realty firms he was president of Cincinnati Gardens Inc., and the Cincy Royals pro basketball team, which he angled into black ink, and board chairman of the Cincinnati Turi Club. His interests also included a Florida horse breeding farm in which Arthur Godfrey was a reported associate. Survived by daughter, son and four sisters.

BILLY GILBERT

Billy Gilbert, 70, vet vaude-stage-film actor (real name, William V. Campbell) and more recently a propan at Republic Studios (not to be confused with sneezing comedian Billy Gilbert), died after prolonged illness in Hollywood, April 29.

In eastern vaude from 1909 to 1912, he was on stage from 1913 to 1928, when he went to Hollywood and appeared as a film actor. He also once propped for Mack Sennett.

His wife and daughter survive.

ROSE DUNN

Rose Dunn, 46, theatre manager and former Chicago TV personality, died of a heart attack May 2 in that city. For the past 10 years, she had managed the Hyde Park Theatre, a south side art house. Previously, she emceed the WGN-TV musical quiz show, "Stop the Record," and had produced and appeared in an early TV fashion show, "Telefashions," seen in Chicago of WBKB several years ago. Her husband and parents survive.

ALEX MANKE

Alex Manke, 66, cellist and conductor, died April 23 in Oakland, a native of Germany, he took a doctorate in music at the U. of Cologne and toured Europe and South America giving concerts before coming to the U.S. in 1931.

Settling in the San Francisco area, he began teaching. He helped found and also served as conductor for symphony orchestras in San Leandro, Palo Alto, Sunnyvale and Hayward.

Four brothers and two sisters survive.

HELEN S. MORRISON

Mrs. Helen Stewart Morrison, 64, onetime actress and former president of the Twelfth Night Club, died May 6 in New York after an illness of several months. Upon the death of her first husband, actor Percy T. Moore, she was named to succeed him as executive secretary of the Episcopal Actors' Guild of America.

Mrs. Morrison, who was the widow of Dr. William Wallace Morrison, is survived by several cousins.

WALTER WEEKS

Walter Weeks, 79, field representative for the New York branch of the Screen Actors Guild for the past 21 years, died in his sleep on May 4, 1961. He was an actor on both stage and screen before taking the business job with SAG.

For some years he maintained a home in Hartford, Conn., where he is survived by his wife, Mary (Jensen) Weeks.

FELIX JACOYES

Felix Jacoyes, 53, film director and dialog director, died in Bannin, Cal., May 4. He first became associated with the N. Y. Theatre Guild, transferring from assistant director at the Guild to director at Paramount's eastern studios.

From 1943 to 1948 he was dialog director at Warner Bros. on the Coast. He also wrote the play, "Village Green."

His wife survives.

PAT O'DEA

Pat O'Dea, 61, manager of the Beachcomber restaurant, Palm Springs, Cal., died of a heart at-

tack there last week. He was the son of Ann Caldwell who was one of the founders of the American Society of Composers, Authors and Publishers. Surviving are his wife and three children.

WILLIAM W. PRICE

William Webb Price, senior partner in the Philadelphia architectural firm of Price & Dickey, died April 24 in Rose Valley, Pa. At one time, he was an actor and appeared on Broadway and in stock companies. He was one of the original members of the Hedgerow Theatre in Moylan, Pa. His wife, son and sister survive.

JAMES K. BLAIN

James K. Blain, 59, supervisor of car card promotion for WLV, Cincinnati, since 1958, died April 24 in Cincinnati. He was with National Transit Ads Inc. before joining the Crosley Broadcasting Corp.

His wife, two sons, a daughter, two brothers and a sister survive.

HILDA M. WILCOX

Mrs. Hilda Morgan Wilcox, tent show actress, died April 21 in Houston. She organized the Hilda Morgan Show, a traveling theatrical troupe that played to tent show audiences in Iowa and Missouri for 30 years.

Survivors include her husband and a sister.

EDDIE HALSON

Eddie "Petch" Halson, about 70, long a New York agent, died of a heart attack May 3 in N.Y. A familiar figure among vaudeville agents, he handled many of the lesser known acts.

Three brothers and a sister survive.

FREDERICK V. BOWERS

Frederick V. Bowers, 86, vet actor-singer and ASCAP member, died in Los Angeles April 29. For the past decade he had entertained at various service club meetings. Son and brother survive.

Mrs. George C. McConaughy, 92, wife of the former Federal Communications Commission chairman, died May 7 in Upper Arlington, O. Since leaving the FCC, McConaughy has been practicing law in Columbus, O. Surviving besides her husband are two sons, two brothers and a sister.

Golda Heller, 60, former associate of Tyson Theatre Ticket agency in Cleveland, died of heart attack April 26 in Cleveland. Surviving are a sister and brother, Saul, ex-legit stock producer and concert impresario.

Joseph F. Beranek, 35, tumburiza player who played with a number of orchestras in the Milwaukee area, died recently in that city. Surviving are his wife, two sons, daughter and his parents.

Mother, 68, of Mrs. Edna S. Plitt, former dancer-actress, died of a heart attack May 5 in New York. Mrs. Plitt is the wife of ABC Films president Henry G. Plitt.

Clarence T. Backous, 80, onetime member of the Al G. Fields Minstrels and the Gillette Opera Company, died April 24 in Connerville, Ind. He retired in 1932.

Oscar Ruesch, 59, concertinist with Milwaukee dance bands, died April 23 in that city following a stroke. His wife and son survive.

Chester W. Baker, bandleader and business manager of Local 351, Musicians Protective Union, died April 13 in Burlington, Vt.

Ian Worring, 65, concert party pianist, died April 14 in the Concert Artists Club, London. He had just attended an audition.

Father of Edith Maison, business representative of Actors' Equity, died April 17 in New York. Her mother died Jan. 22.

Lilli Wiska, 91, operetta star during the heyday of Johann Strauss and Karl Millöcker, died March 27 in Vienna.

Infant daughter of film actress Sylvia Syms (Mrs. Alan Edney) died in London April 28, the day after her birth.

Wife, 78, of actor Frank Royde, died April 4 in London.

Leo E. Lemire, 61, conductor of the Laconia, N. H., Concert Band

for more than 25 years, died April 12 in that city.

Wallace Greenslade, 48, RBC announcer, died April 21 at Weybridge, Eng.

Mother of theatrical agent Michael Roy died April 3 in Lincoln, Eng.

Father of San Francisco bandleader Art Norwak died there April 23.

Father of bandleader Louis Prima, died April 15 in New Orleans.

Jesus Guridi, 75, Spanish composer of operas and musicodrames, died April 7 in Madrid, Spain.

Herbert A. Willard, 54, longtime director of the Temple, N.H., orchestra, died there April 21.

Mother, 80, of Victor N. Y., staffer, Joe Cohen (Joe), died in native Philadelphia, May 7.

Widow, 89, of tenor Edward Lloyd died April 23 in London.

MARRIAGES

Darryl Link to Len Morrow, Westwood, N. J., April 21. He's emcee of ABC-TV's "Camouflage."

Lesley Erica Davison to Forrest G. Perrin, New York, May 3. Bride, a lyricist-composer, is also a witty comedienne; he's a pianist.

Nancy Windsor to William Cammarota, New York, May 2. Bride's an actress.

Mary Levy to Frank J. Diney Jr., Alexandria, Va., April 26. Bride has been associated with her father Lou Levy's music publishing enterprises, Leeds Music etc.

BIRTHS

Mr. and Mrs. Keith Larsen, son, Burbank, Cal., April 20. Mother is actress Vera Miles; father's an actor.

Mr. and Mrs. Kelton Garwood, son, Burbank, Cal., April 28. Father's an actor.

Mr. and Mrs. Michael Kirby, son, Chicago, May 2. Father, a professional ice skater, owns the Michael Kirby ice skating schools and rink chain.

Mr. and Mrs. Eric Morley, son, London, May 1. Mother is former actress-model Julie Rodicks; father is a Mecca Dance Hall exec.

Mr. and Mrs. Ralph Wiethorn, daughter, Pittsburgh, May 1. Father is a staff announcer on WWSW in that city.

Mr. and Mrs. Bill Beutel, son, New York, May 4. Father is a newsmen with WBSB Radio.

Mr. and Mrs. Jan Hamer, daughter, London, April 23. Father is a jazz trumpeter with Bernie Stanton's Don Juan outfit.

Mr. and Mrs. Cecil E. Conney, son, San Francisco, March 29. Father is a KRON-TV salesman.

Mr. and Mrs. Juan J. Aberbach, son, New York, April 21. Father runs the Hill & Rancie music publishing operation with his brother Jean.

Mr. and Mrs. Paul Lambert, son, Santa Monica, Cal., May 2. Father's an actor.

Mr. and Mrs. Jack Armstrong, son, Hollywood, May 2. Father is national program editor of TV Guide mag.

Mr. and Mrs. Abner Klipstein, son, New York, May 5. Mother is the former Mabel Kirsch, who had been active in the souvenir program business; father is a Broadway legit pressagent.

Mr. and Mrs. Samuel H. Schwartz, daughter, New York, May 8. Mother is the former Nan Bourne, of the N. Y. Times magazine; father is president of Ju Jampin Corp., owner of the St. James Theatre, N. Y., and other out-of-town houses.

Mr. and Mrs. Don Luttig, daughter, New Brunswick, N.J., April 27. Father is a tv producer-director at WNTA-TV.

Mr. and Mrs. Bernard Eismann, son, Chicago, May 1. Father is CBS correspondent and bureau chief of CBS news (midwest) and brother of Goldine Eismann of Celebrity Service in New York.

Mr. and Mrs. Steve London, son, New York, April 30. Father is a singer with Crown Records.

Mr. and Mrs. William Stejskal, son, Hollywood, May 2. Father is sales service coordinator at KABC-TV.

Mr. and Mrs. Ted Nathanson, daughter, New York, April 24. Father is director of NBC-TV's nighttime and daytime "Concentration" shows.

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

Meet for Metro, one of the first to be leased there.

One of the wealthiest women of the screen, Miss Stewart retired for several years, then returned for Columbia's "Name the Woman," "The Romance of a Rogue" and "Sisters of Eve." She left the screen before making a talking picture, but for five years in the late '20s and early '30s sang on the stage for Public, Loew's and RKO circuits. She also made personal appearances in Europe in the '30s.

Surviving is her widower, George Converse, whom she married in 1928.

JOHN MCCORMICK

John McCormick, 67, former general manager of First National Pictures and divorced from silent screen actress Colleen Moore, died of a heart attack in Hollywood May 3. Prior to heading FN on the Coast in the middle '20s, he was its publicity director. He resigned his general manager post in 1927 to produce a program of Colleen Moore starlets for FN release.

McCormick started his career as an usher in a Seattle theatre, and

to Greece. His son, William J. Dipson, took over the presidency and operation of the Dipson chain.

The former Erlanger (legit) in Buffalo was a Dipson operation. At one time Dipson headed a combine booking over 200 picture theatres. In the late 1920s, 25 Dipson houses were leased to Warner Bros.

Besides his wife and son, he leaves three daughters.

VICKI COSCIA

Vicki Coscia, 63, former showgirl who was in the "Ziegfeld Follies" of 1922 and 1923, died May 8 in New York of a heart attack. Until a previous attack last year she had worked as a mail clerk at the Taft Hotel, N. Y.

A native of Atlantic City, she was one of the four sisters, all show girls in their time. The surviving sisters, Jeanne and Rita had also been in the "Follies," and the deceased sister, Brownie, in George White's "Scandals."

Ex-trouper's husband is Phil Coscia, formerly in vaudeville with Al Verdi, whose obit appeared here last issue. Coscia was long a booker (Eddie Sherman) and agent (Charles Yates) in New York and is currently in the contract dept. of American Guild of Variety Artists.

Funeral today (Wed.) at Riverside Chapel, N. Y., at 1 p.m.

FLOYD HALICY

Floyd Halicy, 61, vet vauder, died April 25, 1961, in Cleveland. He and William (Billy) Hagedorn, a fellow actor, were on the way to their hotel from the Roxie Theatre in a taxicab when Halicy collapsed. He was taken to a hospital and died a short time later. Physicians said a malignant tumor in his neck caused him to suffocate.

Halicy returned to his native Rochester summers and worked as a stagehand in the Eastman Theatre and Masonic Auditorium and also introduced acts in Dreamland Park.

A few years ago when Bud Abbott was taken ill, he was chosen by Abbott's partner, Lou Costello, as his temporary straight man.

Halicy, a bachelor, is survived by a sister and a nephew.

JOE WOODS

Joe Woods, 61, oldtime flash act producer who for years was represented on all the major vaudeville circuits, died April 30 in New York. He was the father of George Wood, of the William Morris Agency. The original family name is Wood, but the elder

WILLIAM WIEMANN

February 16, 1902—May 15, 1952

later became treasurer of the Empire Theatre, Frisco. Entering motion pictures in 1914, he bought rights to "Birth of a Nation" and "Fille's Punctured Romance" for Pacific Northwest territory, and sold and exploited pix in that area. Later he became affiliated with Sol Lesser, first as exchange manager in Denver of All Star Features Distributors, then as pub-exploitation manager for entire organization.

Retiring from production in 1929, McCormick entered the agency field. He concentrated on directors and writers and continued in this line for 10 years. Later, he interested himself in Alcoholics Anonymous and worked on the Coast for years, buying a hospital in downtown L.A. for A.A., which he operated until three years ago.

Surviving are twin daughters, Dorothy and Dianne, 19, by a marriage subsequent to Miss Moore.

SILVIO MINCIOTTI

Silvio Minciotti, 78, Italian

"Overwhelmed"



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80 PAGES

POLITICS PICKS PUNY PICTURES

Tavern-Owning Solon Waters Down Illinois Liquor Bill Backed by WCTU

Chicago, May 16.

A tavern-owning Illinois state representative turned the tables on a WCTU-backed senator by changing a bill designed to raise the legal drinking age for women into one that would lower it for men. Recipient of the legislative fast-count was Sen. John A. Graham, who had handily pushed the bill through the Senate committee and past the floor vote with the help of temperance and church groups.

But the big-city oriented House of Representatives short-stopped it in the House Liquor Regulations Committee and, with the temperance heat dissipated in the Senate, produced its own invested version.

Currently, men must be 21 to buy liquor in a cafe or store and women 18. Graham's bill would have raised it to 21 for distaffers also. Saloon owner Rep. John G. Gary's adaptation would up the requirement for women one year to 19, but lower the permissible age for men to the same level. The bill, in its latest form, will now go to the House floor where, if it is approved, it will be sent to the governor for signature. Graham has promised to fight it all the way.

Recent concern with age levels for drinking was precipitated by an expose of teenage boozing in the plushy suburbs north of Chicago. Chi bonifaces have not shown a great deal of interest in the Graham bill, although a few have expressed concern that it will make enforcement even more difficult than at present. Belief is that men tend to date girls younger than themselves, and that a 21-year-old will take advantage of his legal right to buy a drink even if he is escorting an underage femme.

Concert Outfit Launches Subscription Jazz Plan To Bolster Boston Buffs

Boston, May 16.

Jazz buffs will get a chance to participate in their own concert series under a plan of the newly formed United Jazz Concert Assn. With a guaranteed membership of 2,631, the Symphony Hall capacity, those who join the nonprofit group would be able to hear five jazz concerts during the 1961-62 season for \$12. And they would be able to vote for particular artists and the type of concert they want to attend.

Raymond J. Considine, exec veep of the group, says that if every seat in the hall was subscribed in advance the new jazz outfit would have more than \$31,000 per concert to cover expenses, and members would be able to hear jazz artists at relatively low cost. There would be no tickets or reserved seats and no problem of filling the house.

(Continued on page 19)

'Expose' of Nobel Prizes?

Hollywood, May 16.

Darryl F. Zanuck, who starts camera work May 22 on Irving Wallace tome, "The Chapman Report," is negotiating with author for rights to his new novel, "The Prize," which Simon & Schuster will bring out next Spring.

"Prize" reportedly is an expose of the Nobel awards, fictionally treated.

Imported Culture Can't Match Bulls

Madrid, May 16.

Cultural showmen are ready to give Madrid back to the Visigoths after witnessing the bullfight-crazy public's passivity to such programs as the Comedie Francaise and a Wagnerian opera cycle—both billed at the showcase Teatro de la Zarzuela.

Despite the presence of such outstanding French thespas as Renee Faure, Lise Delamare, Annie Ducaux, Jean Marchat, Robert Manuel, Jacques Blaess, Regine Blaess, Helene Perdriere and Jean Piat in a six-day repertory program consisting of Girardoux's "Electra," Marcel Achard's "Domino" and Montherlant's "Port Royal," performances received only moderate attendance in the face of rave reviews.

Even more disappointing to Zarzuela impresario Lasalle was the cool initial public response to elaborate opera programming of "Die Walkyrie," "Tristan and Isolde," "Carmen," "Samson and Delilah," "Adrienne Lecouvreur" and a popular Spanish light opera, "La Dolores."

Opera line-up is timed to Madrid's San Isidro holidays—annually featuring select bullfights and sport events. Having been prodded in the past to brighten the Madrid fete with a dash of cultural entertainment, San Isidro municipalities prevailed on the Zarzuela management to organize the 20-day opera cycle. Despite government financial and moral support, opening Wagner performances laid a bovine egg in Castile—again, despite solid reviews.

Principal Wagnerians included Italy's Elsa Cavelli, N.Y. Met's Karl Liebel and German singers Hilde Zadek. Auth Siever, Wilhelm Ernest and Walter Heinrich.

Unless remaining schedule of more familiar title scores draws throngs to change prevailing impresario mood, opera in Madrid may be doomed for years to come.

'DIPLOMACY' MARS CANNES FESTIVAL

By GENE MOSKOWITZ

Cannes, May 16.

International film festivals are undoubtedly here to stay, but not necessarily without drastic overhaul. That is the feeling here. Granting whatever value you elect to assign for glamour, beaches, parties and starlet-gazing, it comes down in the end to the quality of the feature films on the spool. And that relates to diplomacy, since fair-to-middling-quality pictures still have a way of getting screen time at festivals, not on merit but on diplomatic credentials.

This present (14th) Cannes festival opened strong, with an unusual note of cheeriness despite, or perhaps because of, its narrow avoidance of cancellation altogether because of the Algerian generals' mutiny. It helped that a release of much curiosity arousal, United Artists' "Exodus," was the opening night event, with a Hollywood-style reception following.

Then in the next day or two the excitement of meeting trade confreres and getting out on the sand all operated to swell anticipation. Unhappily there was to be the all-too-familiar letdown when the pictures started grinding. The barometer of boredom is always hanging on the wall of any festival when the films prove less than festive.

The thing which "makes weight" for a festival is the quality and provocation of its offerings. Social events and private gaiety will not stretch. Above all they will not cover the unforgivable sin: dullness.

There is a veritable army of journalists in attendance, esti-

(Continued on page 17)

Le Bret Chided For Okaying 4 Italos

Cannes, May 16.

Robert Favre le Bret, director of the Cannes film fest, has been mildly rapped by the International Federation of Film Producers for ignoring its advice and allowing four Italian entries—all in competition. There was no protest about America's three in-competition films, plus two out of contest.

Such participation, however, will be impossible from next year, when the Federation's new festival rules come into force. Among other things, these impose a ceiling of two pictures from any one country, and limit the duration of any fest to a maximum of 12 days.

With a total of 30 entries, the Cannes fest has a 16-day schedule, having started on the 3rd and due to wind on Thursday (18).

If WNTA Goes 'Educational,' FCC May Force One N.Y. VHF to Jersey

Comic's 12-Year Run

Omaha, May 16.

The Westward Ho Jr. niftery here boasted a new show last week for the first time in 12 years. Comic Jim McGowan, who cavorted at the spot all that time, decided it was time to go and opened his own Nut Club in nearby Rajston, Neb.

Westward replaced him with Chuck Mason, another comic, and pianist Ed Farrel.

Latest rumble to accompany the impending sale of WNTA-TV, Newark-N. Y., emanates from sources close to the Federal Communications Commission in Washington. FCC, according to the word from Washington, is thinking of salvaging a VHF outlet for the State of New Jersey. In the event WNTA-TV is bought by the educational citizens group.

Purchase of Channel 13 by the citizens group which includes John D. Rockefeller 3d, chairman of the Lincoln Center of Performing Arts, would account for New Jersey's only VHF outlet. New Jersey's Governor Meyner and other state interests have evidenced their opposition to the sale. In order to placate state interests and retain one VHF commercial channel for New Jersey, FCC quarters reportedly feel that one of the three independent commercial stations in New York might be shifted to Jersey. In the event of such a shift, the new channel would be geared to service downstate Jersey, the southern area of the state, as well.

WNTA-TV has maintained studios in Newark, although it has used New York studios, too, and transmits from the Empire State Building in N. Y.

The FCC has asked for comments by June 1 on the commission's exploration of how to activate an educational VHF channel in New York. N. Y. citizens group for etv has made an offer of \$5,750,000 for the station. Howard Stark, station broker, is handling the etv offer. Negotiations between etv and National Telefilm Associates still are proceeding, with legal technicalities rather than substantive issues holding up formal announcement of the deal.

Public Library Exceeds Newsstand Magazines For 'Pornography': Prof

Albuquerque, May 16.

You can find sexier—and better written—pornography in the public library than on the newsstands in paperback, according to a U. of New Mexico professor, Dr. Morris Freedman, appearing as a witness for the defense in the current municipal court trial here—which resulted from recent raid by city police on three newsstands and confiscation of about a ton of girls and nudist mags and paperbacks. Freedman, who teaches English, said he thought Boccaccio's "Decameron" a shade more specific than "Sex Kittens," one of books under discussion. Orgy after orgy described in "Wife Swappers" was seen as similar to Gibbon's "Decline and Fall of the Roman Empire."

"The Tease," called "a silly book" (Continued on page 79.)

'Maybe No Opera' Threat Up Anew

Taking a leaf from experience

In dealing with the theatrical craft unions in former years the management of the Metropolitan Opera House in Manhattan has been issuing a series of mimeographed fact sheets to everyone on its payroll. A crisis situation has again developed on contract renewals. This time the American Federation of Musicians has made it a condition of negotiation that the Met must re-hire a musician it has dropped. This has been flatly rejected on the basis that no union may dictate to management on the issue of artistic competence and the Met holds the dismissed musician musically mediocre. In none of the handouts is the man's name given.

Rudolf Bing is flatly asserting that the man who was notified he wouldn't be there in the fall of 1961 may be the reason the opera itself isn't there. Without contracts with all the unions tied up by June 30 Bing says the Met cannot plan its season; hold the singing stars upon which its boxoffice expectations rest, or afford the over-summer expenses.

Musicians demands call for 134% in wage increases, adding a presumed additional \$1,000,000 deficit. But wages are negotiable, says Bing. It's that "sour" musician who is not. Under no circumstances, says Bing and his Met board, will they re-swallow the member they have already unsalvaged. AFM put the man in question on its Met Orchestra Committee, apparently compounding the aggravation.

About 700 persons are employed at the Met. The current deficit is \$520,000. Boxoffice receipts are \$50,000 under seasonal expectations and contributions are off \$40,000 from the budget hopes.

Apart from the Musicians Union demands, which have not gone to the bargaining table, the Met faces \$291,000 added outlay next season for members of the American

(Continued on page 61)

Actors at Disadvantage in Spain

John Derek's Defeat Removes Basis of Protection Since 1949—Now Portuguese Case

Madrid, May 16.

The recent Supreme Court verdict rejecting screen actor John Derek's suit against "Colossus of Rhodes" producer Procuca, stripping actors—stars to bit players—of protective labor laws that have been in the books for 13 years, stirred a wave of unfavorable commentary from entertainment legalities and sindicato groups.

In their findings, judges pointed out that an order emanating from the director general of labor in 1949, lifting actors into the category of workers, did not have sufficient authority to alter a government law regulating the film industry one year before. Critics say law courts have often upheld actors' right to initiate suits before labor magistrates until it suddenly dawned on high court judges that a director general cannot modify ministerial edicts.

Immediate effect of the Derek vs. Procuca verdict, however, helped popular Portuguese actor Virgilio Teixeira win first round in a suit brought against him by talent agent Luis Sanz.

Teixeira was signed to a minor role in "El Cid" but was given release by producer Samuel Bronston half-way through the film to play a co-starring role in James Hill's "Once A Thief." "El Cid" fee was sharply reduced to his actual pro-rata services but agent Sanz (a 15%) based his cut on Teixeira contract sum.

Case was thrown out of court when labor tribunal disqualified itself in the light of recent Derek ruling.

Vico Torriani Due For U.S. Return Later

European warbler Vico Torriani, who says on the Continent he's styled as the "Perry Como of Europe" and he hopes that the original won't take umbrage, has returned to Europe for a vigorous concert sked after two U.S. appearances and some scouting by the William Morris office, General Artists Corp. and other agents.

Singer records for the London label and has his own hourlong television, "Hotel Victoria," in Germany. He's also made a number of theatrical features, and does beaucoup concertizing with a multi-lingual chanson, l'amour, folk tune songbook in Europe. He has dates up ahead in Russia and Israel, and hopes to return to the U.S. for three months next year—this time for a real crack at Yank showbiz and with an American manager.

Are You Somebody?

Madrid, May 16.

Melvyn Douglas, who left Broadway for a prolonged rest in Europe, was cooling his heels in the Hotel Wellington lobby when a Colonel Blimp-type Englishman approached him:

"The Spanish friends at my table say you are a film person or something. I couldn't care less, but would you like to join us for a glass of sherry?"

Madrid is becoming very cosmopolitan.

Find Peter Tripp Guilty of Payola

Bad news for disk jockeys and radio station librarians facing similar charges came down this week when N.Y. Special Sessions Court found Peter Tripp, ex-WMGM, N.Y., deejay, guilty on 35 counts of commercial bribery. Tripp now faces a maximum penalty on each count of a year in jail and a \$500 fine. He'll be sentenced June 30.

Tripp had been accused of taking close to \$36,000 from various disk companies and distributors in return for spinning records on his WMGM program. Throughout the two-week testimony, Tripp insisted that the money he had received was not payola but consideration for "expert advice" he gave to the diskies and the distributors.

Another point offered in his defense by attorney Benjamin Sheder was that Tripp was not an employee of the station but an independent contractor who could make outside deals.

VIENNA FEST CONCERTS

Will Reach Continental Audience Via Eurovision

Vienna, May 16.

A pair of Vienna Festival concerts are slated for the Eurovision tele hookup.

First, with Karl Boehm conducting, is the best opener May 28. Then, on June 4, with Mililitades Caridis on the podium, seldom-heard Liszt "Graner Messe" will be aired. Composition celebrates the consecration of the city of Gran in Hungary, and concert will originate in the new Vienna city hall, which is due for expanded, longhair musicalizing this season.

Soloists for "Graner Messe" include Irmgard Seefried, Bizerka Cvejic, Walter Berry and Anton Dermota.



PAUL ANKA

It was delightful to be on Perry Como's TV show again last Wednesday. So gratifying for a performer, as young as I, to appear with the poised, skillful, talented Mr. Como, Jackie Leonard and Marion Marlowe. I'm looking forward with pleasure to another appearance with Mr. Como.

Vincent Gentry's Long Hospital Siege After Hunter Strikes Leg

Vincent Gentry, now 23, has been hospitalized at Binghamton, N.Y., since a hunting accident near there last November injured him in the back of the knee. Transplanted artery and nerve therapy have been required, the immediate goal of the medics being to save the leg, his professional future as a dancer and acrobat for later decision.

Performing professionally since aged 12, Gentry was able to travel to Long Island for his sister's wedding last weekend, thereafter returning for further treatments.

Victim's 26-year old twin brothers, Joseph and Michael, are continuing the Gentry Bros. turn, currently playing in Canada. Family name is Guggleotti. Men were trained by Lou Wills.

SHARMAT-HIFT PLOT SPANISH NOVEL PIC

Pair of film publicists, Stephen W. Sharmat and Fred Hift, control screen rights to a former novel and Playhouse 90 television work, "Child Of Our Times" by Michel del Castillo, 28-year-old Spaniard. Sharmat has resigned from 20th-Fox to further the task of finding finances, director and adaptor of the work. Hift continues with Fox, currently on "The Hustler" but due for a two-year stint with Darryl Zanuck in France on "The Longest Day."

Hift is currently doing a 10-city tom-tom tour for Plato Skouras' "Francis of Assisi" on which he earlier did location publicity in Italy. He'll be away four-five weeks, then to Paris.

Nat Kahn in Gotham As Realty Publicist

Nat Kahn, whilom newspaperman (VARIETY, Hollywood Reporter) is back in Manhattan after three years in Cuba and Florida on public relations assignments. He's now with the PR shop of Martial & Co., headed by Norman Frank.

Kahn is servicing his own account, Flora Sun Corp., promoters of Apollo Beach, south of Tampa. This is the realty project of a syndicate headed by Wilbur Hones, former Florida Commissioner of Roads.

Vienna, Full Time

Vienna, May 16.

Baritone Eberhard Wachter who made his U.S. debut in Dallas this season and later sang at the Met opera has signed a five-year-exclusive contract for the entire season with the Staatsoper in Vienna. Knows his own mind!

Max Wyllie's Old School Tie Heavy

By ROBERT J. LANDRY

Max Wyllie, whose credits include CBS, Blacket-Sample-Hummert, that was, Lennen & Nevell, et al, has had another novel published, it bears the tired title, "Never the Twain," and the imprint of Morrow and \$3.95, and concerns India in 1943. This was the time and place of a play Wyllie wrote which missed Broadway production when the British double-crossed him by really giving India its freedom. He has now salvaged some of the plot for the present novel. Several stage-like "confrontations" evidence this.

Story is melodramatic and may well have screen chances though it will hardly delight the British, even now. Wyllie's villain is actually a paragon of the Civil Service. As Chief Justice of a region his stiff-necked loyalty to his concept of justice and his bloodhound zest for exposing and punishing seditious crushes the lives or happiness of a group of persons he professes to admire and even love.

The author's point of view is not wholly explicit. There is much reference to the venal natives and the incorruptible British who never accept bribes, giving rise to the thought that they would be more lovable if more bribable. In any event Sir Percy Chadbourn emerges, at the end, as a veritable monster of rectitude.

Mostly Wyllie is dealing with the Moslems in the period before independence plunged India into its own ghastly religious slaughters of Moslems and Hindus. Having in his own youth taught English in the Punjab Wyllie is able to give the setting considerable realism. His hero is also an American English instructor. His heroine, a model of femininity, is a Moslem girl from whom he is cruelly wrenched when deported for involvement in the escape of her patriot-brother whose fate is to swing from English hemp.

Wyllie's previous novel, based on Eugene O'Neill, won him good notices and a small tenure on the Best Seller list. The present volume reads well, at moments eloquently. There are some unresolved points. What happens to the gumshoe John Gunther character when finally detected? Is he, too, hung? Were the British police prone to beat native servants to death in an effort to make them squeal on their masters? It's an unpretty implication.

Culture Exchange for N.Y. Natives!

Upstate-Downstate Tours—New York Has First State Council on Arts Functioning

Roosevelt Lauds Sinatra

Washington, May 16.

Frank Sinatra's recent Mexico City performance for sweet charity's sake (Mexican Rehabilitation Institute benefit) was highly lauded in a speech to Congress by Rep. James Roosevelt (D-Calif.).

"I feel," Roosevelt said, "that Mr. Sinatra's humane contribution entitles him to applause beyond that given a great entertainer."

Sinatra's benefit earned \$45,000 for the Center and won him the accolade, "The Man With the Golden Heart," Roosevelt told the U.S. House.

Of the 50 states in the American union, New York is the first to create a State Council on the Arts. Enabling act passed the legislature in Albany last year under Senator MacNeill Mitchell's bill and there is \$450,000 in funds to implement a program. What will follow soon is "cultural exchange" for the natives, upstate vs downstate. A revolution!

First projects call for touring of upstate communities by the opera and other productions of N.Y. City Center, by selected dramas of the Phoenix Repertory Theatre, also of Manhattan, and, reversing the scheme, to tour the Buffalo Philharmonic "downstate."

Opera dates tentatively are lined up for Albany, Corning, Poughkeepsie, Elmira, Hempstead, Buffalo, Syracuse, Utica, Binghamton, Rochester, Genesee. That's between Nov. 22-Dec. 13. N.Y. City Ballet will hit an out-of-town trail for two weeks, Feb. 5-19, 1962.

Phoenix, per T. Edward Hamblen, will tour its present "Hamlet" with Donald Madden, within New York State under the Council plan. Also in view is a mounting of G. B. Shaw's "Androcles and the Lion."

Chairman of the new State Council on the Arts, as appointed by

(Continued on page 79)

Harmonica Tour Sells Americana

Larry Logan, American harmonica virtuoso handled by Henry C. Brown, is winding up five and half months of touring in the Orient under the President's Program, administered by American National Theatre & Academy. His engagements were in Formosa. (Continued on page 19)

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SKOURAS PRESIDES & PREVAILS

Amusement Shares Average \$44.78

Amusement stock issues on the New York Stock Exchange had a total trading value of \$2,006,848,686 at the end of April, as prices continued on the upgrade. Average price per share was \$44.78.

In terms of the paper values, amusement were 17th on the list of all industries, being ahead of textiles, ship building and operating, real estate and others.

Theatres Rebel as Spain Seeks Earlier Closings for Late Madrileno Habits

Madrid, May 16.

Reactions to Spain's official early-to-bed, early-to-rise decree which goes into effect June 1 were not long in coming.

The International Assn. of Spanish Exhibitors called for a general assembly late last week to determine a plan of action containing compromise recommendations which exhibitors hope will induce the Minister of Interior to push back projected film house closing hours from the new midnight curtain (11:30 p.m. from October through May).

The exhib. bulletin brought to light an exchange of correspondence between government officials and the association in which sale owners had recommended a gradual quarter-hour reduction of late-show curtains from 1:15 a.m. to an eventual 12:45 limit.

In its radical move to have Spaniards in bed as close to midnight as possible, the government ignored previous exhib. recommendations. Consensus of opinion in film circles is that the exhib. association will make little if any progress in revising the new official timetable, even though a clause in the recent edict makes it possible for all groups affected to petition for modifications.

Night club constitute the sole sector unaffected. The current 3 a.m. time limit is not mentioned in the new law. With movie houses and theatres forced to close by midnight at the very latest and all cafes, bars and restaurants ordered to pull in the shingle by 1 a.m. (12:30 from October to May), cab-

Author Shoots Balloon

Chicago, May 16.

There has been some publicity, notably in Joe Hyams' syndicated column carried in the Sun-Times here, on Columbia's upcoming film, "A Walk on the Wild Side," which will star Jane Fonda. Title is that of a novel written by Nelson Algren a few years ago.

Algren, however, says the only thing he knows about the filmization of his book is what he has seen in the publicity. According to Algren, no one has purchased the rights nor cleared the use of the title with him.

Par Lewis Pic To RKO, Not Loew's

Jerry Lewis' "The Ladies Man" will open in New York next month around the RKO chain. This is a Paramount release and marks the first Par departure from the Loew's metropolitan circuit for as long as just anyone can remember.

Through the years Par pictures just about automatically went to Loew's. Both sides adhered to the traditional pattern.

According to insiders, reason for the switch now is that several of Loew's better outlets are being tied up with "Ben-Hur" at a time when Par is desirous of getting "Ladies Man" into wide circulation.

Question arises, however, as to whether such a situation never arose before. That is, whether the Loew's theatres might not have been available to Par at a given time. Seems as though if such conflicts came about they always were resolved in past.

HECKLED APLENTY AT 20TH MEETING

Spyros Skouras did not preside at his own liquidation when the annual stockholders meeting of 20th Century-Fox met in Manhattan yesterday (Tues.) afternoon though it was a session of considerable drama which ran from 2-4:10 p.m. in the projection theatre at the company's home office on 10th Ave. Criticism of Skouras and of the company's policies and decisions during 1960 came chiefly from the owner-editor of a Hollywood periodical, "Close-Up." Other questions were mostly technical and without the barbed point of Jaik Rosenstein's prodding.

The situation was perhaps unparalleled in the history of film company annual meetings, even recalling some of the fierce heckling at Metro meetings some years ago. But the initial advantage which the man from Hollywood seemed to enjoy was dissipated in part by his own weakness as an interrogator. Too many of Rosenstein's comments were just that, not questions and went unanswered. Those put in a form demanding reply got a reply.

Skouras's voice gained in volume and his manner in snap as the questioning proceeded. He did a generally deft job of fielding. Concerning a charge that television pilot films made by 20th-Fox would return less in sponsor fees than their cost he retorted that the networks were paying for all but one pilot and that Rosenstein was "absolutely mistaken" and moreover "your information is wrong and irresponsible."

Handout to Press

Coast guard had signalled ahead the nature of his charges and distributed a five-page mimeograph of them to the trade and lay press covering the meeting. He levelled the accusation that 20th was "heavy with nepotism" but with the exception of a son and a nephew and an in-law employed, Skouras stated, at straight salary without commission of any sort as his "practical real estate man" the nepotism charge was not too potent.

The quality and cost of the Italian-made and not-yet-released "Francis of Assisi" was another football. That it had cost \$3,000,000 was inaccurate, said the president. The true budget figure was around \$1,900,000. That it was a "bomb" as Rosenstein averred, was denied from the floor by sales chief Glen Norris and an exhibitor who had seen it and pronounced it good.

Skouras was supported by Wal-

(Continued on page 10)

Cuba Grabs U.S. Film Exchanges; Long Under Castro 'Supervision,' They Lacked Prints, Recent Releases

Styles in Monsters

Allied Artists is attempting to buttress "Operation Eichmann" in the N.Y. area by pairing it with last year's hotly "Al Capone" in some 60-70 RKO Theatres. No plans yet to duplicate the combo nationally, although it remains a distinct possibility.

"Eichmann" has done only fair biz in the majority of its 200 or so bookings to date.

Howard Harrison Par British Head

Howard Harrison, who has been functioning as Paramount's home-office distribution representative in England and the Continent, and also has been responsible for putting together production properties in part or whole, is the company's new director of Par British Pictures Ltd.

Jack Karp, overall production v.p. in Europe this week, expectedly will reveal that fact there.

Harrison will succeed Richard Patterson, who left Par to join Seven Arts Productions as exec in charge of all European production. Seven Arts' Kenneth Hyman, now Seven Arts' top man in Europe, and now producing "Gigol" in Paris, will return to the United States upon completion of the film to become domestic v.p.

JOHN SISK'S NOVELLA WINS

Carl Foreman Award Carries 'Ify' \$21,000 Option

Literary award bearing name of producer-director Carl Foreman was copied by John P. Sisk for his novella "A Trial of Strength." Award carries a one-year option for film rights, with total payment of \$21,000 if its exercised.

Foreman launched the international competition to encourage the writing of novels based upon a contemporary theme, and with an eye, of course, to filmic sources.

American film companies, as they had been expecting, last week got the hook in Cuba, formally and officially. All remaining offices, and assets, of the U. S. distributors were seized by the Fidel Castro government. Operations have been taken over by the Cuban Institute of Cinematographic Arts & Industries, which is headed by Dr. Alfredo Guevara.

The Yanks are out and they don't expect (don't even look for) any State Dept. intervention to get them back. An official of the Motion Picture Assn. of America pointed out that many other American industries have been "intervened," with no action by official Washington and it would be "unrealistic" to expect anything now in the case of the picture business.

The seizure actually has meaning only in that the severance of the American film business from Cuba is now clear cut. The Yank companies maintained operations in Castroland after the revolution but the Cinema Institute placed supervisors in each of their offices and they called the turns as to bookings and rental terms. Immediately after Castro's conquest several U. S. film managers were arrested but quickly released.

No money has been remitted to the American companies, and the latter have sent no new prints to Havana, for some time.

Guevara, who claims the American films carry political messages for imperialism and against liberation of oppressed peoples, thus has officially inherited film prints which he has had in his possession right along.

Prints Gone

Specifically involved are 20th-Fox, Metro, Warners, Columbia United Artists and Universal Paramount. (Continued on page 22)

Readys, Nearlys, Soonies: 20th Has 39 in Sight By Terminus of 1961

Hollywood, May 16.

20th-Fox has total of 39 pix completed shooting and in preparation for production between June and December. Creative production head Bob Goldstein points out figures are broken down into four segments:

Completed and preparing for release, 12;

In production, 4;
Set for June start, 7;
Set for start between July 1 and December, 16.

Totals are exclusive of imports from J. Arthur Rank and other foreign sources which could boost tally to 45 or better. Also, it doesn't take into consideration portion of 15 Robert L. Lippert pix to come between now and same time next year.

Currently in production are three here and one in England. British-made pic is "The Immigrants." Trio being made at Beverly Hills lot include "Bachelor Flat," "Star in the West" and "Tender Is the Night," for which two weeks of exteriors are being filmed in Italy.

Slated for lensing next month are Charles Brackett's production, "Blue Denim Baby," "The Conquerors," George Sherman, producer; Michael Curtiz' director, with John Wayne, Tom Tryon, Ina Balin; Jerry Wald's "Celebration"; Henry Weinstein's "A Summer World," starring Fabian; Leo McCarey's "The China Story," starring William Holden and Cliff Webb; Richard Zanuck's "The Chapman Report," Jose Ferrer directing; and Mark Robson's "The Inspector," Phil Dunne directing, starring Stephen Boyd, to be made in Holland, Tangiers and London.

Doren plus two in preparation stages for "Shooting" before year's (Continued on page 19)

Recalling Theda Bara: Lurid Sex Never Lasts In Goldwyn's Judgment

Samuel Goldwyn says he can recall three instances where the industry has gone off on riskier paths. First came with late William Fox doing Theda Bara hot vamp, this being immediately followed by other producers who wanted to cash in on seductresses.

Vet Goldwyn doesn't believe the current movement toward offbeat sex will really take hold; instead, the public will go back to genuine love and dramatic stories.

Said he hasn't decided on his next, is now shopping around for something that will be exciting to himself. Age 76 is no time to call it quit.

Goldwyn's most recent, "Porgy and Bess" was a disappointment in the States he acknowledges, but fine in Europe. He had it with drawn because of "the climate" in the south, hopes to re-enter it, maybe in a year or two. The Gershwin music is undying, the play returned years after introduction.

Foreman's Own Brigadier Of Sales for 'Navarone'

Jerome Saffron, Columbia circuit sales exec, has been named national sales coordinator on Carl Foreman's production of "Guns of Navarone." He'll work closely with v.p.-general sales manager Rube Jackier and assistant g.s.m. Milt Goodman.

Saffron held the same post with "Pepe." Dan Rothenberg, his assistant on the latter film, again will join him with "Navarone."

Film opens June 22 at New York's Criterion Theatre, then goes to other keys around the country during the summer.

Sam: They Made The Suit Too Short; Rues Lack of Damages Before 1947

By GENE ARNEEL

Samuel Goldwyn says he has had a happy relationship with the responsible press over the years. But don't include the "bad jokes and the Goldwynisms." He let it go at that, except for, perhaps, a plug for the Manchester Guardian, which copied his thoughts right on the beam and reproduced the best likeness of him. Latter comment was tongue-in-cheek, the interviewer thinks, because some cuts of the man have been seen and they were rather out of focus and he didn't object, at least openly.

Goldwyn, 76, is dozen of America's independent film producers. Hopefully he won't object to publication of the Goldwynism about an employee's son being christened Philip. "Why Philip," he allegedly asked, "Every Tom, Dick and Harry is being called Philip."

Poland-born Sam Goldwyn, ever agile-minded and apparently physically fit, sat back on relaxed fashion, pajamaed and robed, in his suite at the Sherry-Netherlands. He had come to New York for a visit of a few weeks and in this

instance was agreeable to airing a few thoughts for VARIETY.

Main, or at least numerically first, consideration in the filmmaker's opinion was the decision in the Goldwyn vs. Fox-West Coast, et al, antitrust suit. Federal court in San Francisco ruled that Fox circuit and other theatre exhibition interests in the area were guilty of conspiracy and monopoly and forced Goldwyn into playing his pictures at their terms on a take-it-or-leave-it basis. Suit was filed May 16, 1950.

Judiciary ruling on the extent of damages was to be given Monday. Christened Philip. "Why Philip," granted. Defendants asked for a 30-day delay; got 10.

Although the victor, Goldwyn

Pop's Perspective

Samuel Goldwyn was asked how his son, indie producer Sam Jr., was doing.

Answer: "Well, he's working on three properties and probably will select the best of them. Someday I'll become famous through him."

portrays himself as unsatisfied partial victor and is taking an appeal. Reason for this is that in the interim the court ruled his suit could not cover claims on pictures prior to May 16, 1947, because of the statute of limitations. Consequently 20 significant productions are not part of the judgment in Goldwyn's calculation.

Too Much Conniving

The producer states his main objective was "to give exhibitors something to look at. It's tough enough to make pictures. So much money goes to the writers and the stars and others. And the exhibitors want to take so much. It's unfair for people to connive, as they did."

The subject was one of dead seriousness for Goldwyn. He pointed to the court decision which mentioned parking lot meetings among the exhibitor defendant-plaintiff who was to take which producer's pictures, decide on terms, and render the producers impotent to act.

"This is a contribution on my part," Goldwyn asserts, because we (meaning all producers) must (Continued on page 22)

Johnston Relents Re 'Classification'; Questioned by Cannes Press Mob On MPEA Slants on Festivals

By VINCENT CANBY

Cannes, May 16. Eric Johnston, proxy of the Motion Picture Export Assn., said here he was not opposed to "voluntary classification," thus appearing to reverse the MPAA's long-standing opposition to film classification of any sort. At a lunch for the press, he differentiated between "statutory classification"—that is, classification by some kind of government body—and voluntary classification imposed by members of the industry itself on their own pictures.

As an example of the self-classification to which he is not opposed, Johnston pointed to the MPAA's Green Sheet service. Unusual aspect of his statement here is that until now, anyway, the MPAA has frowned on the use, by exhibitors, of Green Sheet ratings in their film ads. Despite this, the practice has become increasingly popular in many sections of the country. U.S. industryites who heard his statements interpreted them as an important modification in the MPAA's stand as frequently outlined by Johnston. The MPAA has never really admitted that the Green Sheet rating is a form of classification. Classification has always been a dirty word.

Johnston's remarks came at a lunch hosted by the Motion Picture Export Assn. for members of the press covering the current Cannes fest. During a question-and-answer period following the chic vittles (langouste, boeuf roti, etc.) Johnston also predicted that in the next several years U.S. producers would be making more and more films in Hollywood and fewer abroad. The old incentives to work a road-blocked funds, low production and living costs—no

(Continued on page 17)

Yank 'Penetration' Notable in 1961

By HAROLD MYERS

Cannes, May 16. Last year's sins of omission have more than been corrected by this year's massive participation by the American industry in the Cannes festival. In product and top brass personnel, the U. S. is more prominent and more active than it has been for years past.

Right from the start of this annual party, it was evident that the American penetration was to be deep and prolonged. There was none of the friction that existed a year ago between the festival director Robert Favre le Bret and the Motion Picture Export Assn's Fred Gronich. There is full and harmonious co-operation.

It was not just a case of the familiar gang of importers coming in to gander the product which is being unspooled, but there was impressive top echelon support. Abe Schneider headed a delegation from Columbia which included vice-presidents Mo Rothman and Mike J. Frankovich for the presentation of the company's in-competition entry, "Raisin in the Sun." Otto Preminger, accompanied by a trio of stars, came for "Exodus." United Artists execs present included Arnold Picker, continental manager Eric Pleskov and European publicity co-ordinator Francis Winnikow. The last two were due back for the presentation of U.A.'s "Hoodlum Priest." "Goodbye Again" completes the official list of U.S. entries.

Eric Johnston's visit was limited to a 48-hour stopover but was a limited span he was guest of honor at an MPEA press luncheon and met with industry leaders from several of the participating countries.

Giving added force to the Yankee is the choice of Fred Zinneman as the official representative on the international jury and Walter Mirisch as the official government rep, supported by Howard Simpson of the United States Information Agency office in Versailles.

U.S. Fest Outlook

Cannes, May 16. Why not an international film festival in Hollywood in connection with the annual Academy Awards affair? Suggestion was made by producer Plato Skouras here following a lunch hosted by the Motion Picture Export Assn. for members of the U.S. and other nations' press covering the Cannes event.

In the course of the lunch itself, Eric Johnston, MPEA proxy, said he was all in favor of a film fest in the U.S., but he declined to be tied down as to when and where, or even why the MPEA and Motion Picture Assn. of America had not been more enthusiastic about the annual San Francisco fest, which is a going affair. Or another festival, newly projected in Boston.

USSR's Big-Neg Process Rates

Cannes, May 16.

Whether or not the official Russian entry at this year's fest, "L'Histoire des Annes de Feu," is truly an epic film or just a lugubrious propaganda pic may be a subject of debate. Audiences did agree, however, that the U.S.S.R.'s new 70m process is the equal of anything in the States. "Histoire" is the first to be made in big negative by the Russ.

Alexei Temerine, one of the two chief photographers who worked on the war spectacle, reports that there are now only three U.S.S.R. theatres equipped to handle this initial big negative pic, but that a score of others are now in process of equipping. The first three Russ cities to get 70m are Moscow, Leningrad and Kiev. A second Russ 70m pic is said to be shooting now.

Temerine described himself as completely sold on 70m, especially in comparison to the Russ three-panel Cinerama-like process, Kinepanorama. "Histoire" required almost two years to shoot, not only because of the elaborate war scenes but because the 70m equipment was an entirely new experience to the technicians. Film is said to have cost the equivalent of about two million dollars, the most expensive ever made in Russia.

Festival Product Itself Dull, New 'Market' Accordingly Valued

Cannes, May 16.

The International Film Market, organized by the French Film Producers Assn., turned out to be an important commercial adjunct of the Cannes Film Fest after a slow start. In fact, most scribes claimed that better pix were shown there than officially at the Film Palace.

Two houses were rented by the fest and FFPA to allow all sellers to screen pix. Buyers and press attended and several pix got plenty of press attention. Buying and selling was felt to be on a par with other fests. The fairly low level appeal and importance of most of the competitive entries made the outside mart even more important than its start professed for it.

The Venice Fest usually has the same difficulty with its Information Section. But in Venice the invited pix out of competition, are shown in the Film Palace itself. Several French producers showed films that were picked for Cannes competition by the official selection committee but turned down by the Ministry of Culture, when

A NEW CANNES LABEL: MADE-IN-MANHATTAN

Cannes, May 16.

Fulfilling her own prophecy that a foreign film festival was a necessary showcase for an obscure American-made "art" offbeater, Shirley Clarke's "The Connection" copped beaucoup attention here. That applies to the international press and film dealers from her own country.

That Europe has often given the welcome which was withheld in the States is not exactly a fresh idea in 1961. It is recalled that on previous years U. S. indie films like "The Savage Eye," "On the Bowery," "Lovers and Lollipops," "Jazz on a Summer Day" drew recognition on this side.

N. Y. to L. A.

James T. Aubrey
George Cahane
Frank DeVol
Fred Hitt
Alan Hewitt
Mike Kellin
Henry Levin
Donald O'Connor
Wallace A. Ross
Tom H. Sand
Natalie Schafer
Alix Talton
Gore Vidal

L. A. to N. Y.

Carroll Baker
William Castle
Jim Denton
Joe DeSantis
William Fadiman
Ben Gazzara
Thomas Gomez
Ross Hunter
Millard Kaufman
Peter G. LeVathes
Iring H. Levin
Edward Muhl
William Perlberg
Paul C. Ross
Ralph Wheelwright
Robert Wise
Keenan Wynn
Tony Young

U. S. to Europe

Judith Evelyn
Edward Feldman
Gertrude A. Fellner
Jimmy Gardiner
Milton Goldman
David Griesdorf
Hallbjorg
David Marshall Holtzmann
Emily Kimbrough
Joseph E. Levine
Peggy Pope
Leontyne Price
Oliver Smith
Cesare Valletti
L. Arnold Weissberger
Avram Westin
Leon Zitron

Europe to U. S.

Americo Abaof
Vincent Canby
Alexander H. Cohen
Fairfax M. Cone
Sam Kaiser
George Minter
Hildy Parks
Milton R. Rackmil
Honey Sanders
Jack Small
Ray Ventura

only two were picked of the five selected.

Films getting the most recognition and sales interest at the mart were the following: The French led with "A Taxi for Tobruk," "Foul Play," "The Enclosure," and "The Dead Season of Loves." Italians scored with "Nude Odyssey," and two pix invited for out of competition showings by the French Federation of Film Authors and the French Federation of Film Critics also clicked both in a prestige and selling manner. They were the NY indie "The Connection" and the French "Summer Chronicle" of Jean Rouch.

Though there was some US foreign film distrib interest in the Polish pic "Mother Jeanne of the Angels," which waned when it was found that Cy Howard, head of the US foreign distrib outfit, Janus Films, already had it, not many films came out as something that US buyers would fight over. There were many good pix but not the solid show stoppers and unique ones that also had the glint of office that studded the fest last year.

Strolling The Croisette

Cannes, May 16.

Veteran fest-hoppers agree that the MPEA is really making a public relations effort this year. Official U.S. function of one sort or another every day from May 9 through May 18 . . . Harold (Doc) Humes, the novelist who espoused the cause of the Washington Square folk singers, is here helping Shirley Clarke promote "The Connection." Also in the "beat delegation" are poet Allan Ginsberg and novelist Gregory Corso. If they're so "beat," how did they get the dough to get here?

Between 10 a.m. and noon, the Carlton beach looks like a strange Lindy's where everyone has been suddenly stripped to shorts and bikinis. Hobnobbing under their oils are such folk as Mo Rothman, Mike Frankovitch, Binnie Barnes, Mike Halvas, Rae Gronich, (Fred is too busy), Ed Kingsley, Duncan McGregor, Irvin Shapiro, Stuart Whitman, Ilya Lopert . . . The official Russ invitation list to a reception following the screening of their "L'Histoire des Annes de Feu," included only one U.S. newspaperwoman and no newspapermen. VARIETY, however, was there in disguise, and found it a dull affair, unless you like either vodka or perrier water . . . The joint 20th-Fox-Continental distributing reception following the screening of "The Mark" featured Eric Johnston and a fancy mambo with Mme Faure-Courmouret, wife of the fest proxy. . . Cannes beach scene: 20 photographers clustered around a would-be starlet-at-bikini while three fret-aways an elderly gentleman proceeds to change from his beach togs to full dress using nothing more than a hand towel as a screen.

Somebody has worked out the usual statistics of film footage unspooled at the Cannes Fest. It is 104,214 meters with 89,916 for the features and 14,298 for the shorts. And since all pix are projected three times each day it means 177 hours 15 minutes of screenings. This is only official films not counting the over 150 features shown in the International Film Market outside the fest in the Cannes Film houses . . . More statistics have 250 French pic producers present, 250 foreign producers and film distributors. French regional exhibs are set at 60 with 22 pic publicity people, 50 film authors and 250 French film exhibs. With this sort of attendance it is estimated that anybody flaunting a contract with the name of a noted film star would immediately be able to find a script, director, producer and foreign buyers for his pic.

Betsy Blair in for a personal visit to the fest where she won an acting award for "Marty" (UA) in '55 . . . Alex North, set for some film music stints in Italy. Ben Barzman, working on a film script here, scripter, Paul Jarrico, and Paris-based U.S. literary and film agent Alain Bernheim, are about Richard Widmark "went by" on his way to London to set up a film he will also partly produce on U.S. missile bases . . . Don Murray got big hand from crowds outside the Film Palace after the screening of "The Hoodlum Priest" (UA). Critics were mainly favorable but several felt it was a well-meaning small scale film that really had no place at an art festival. But others thought its expert moving qualities and emotions, and stand against capital punishment, made this an important and worthy pic . . . Sophia Loren went on record as saying that she really learned to act during her Hollywood films and was thus able to play the tragic role she essayed in the Italo pic "Two Women" which may have her up for the acting prize here . . . Rising French actor Alain Delon mobbed by autograph hounds and oglers . . . Polish actress Barbara Lass, seen in a Polish entry at Cannes last year, in as the star of the Italo competitive pic "What Joy of Living" . . . Word comes from outside the fest that there are more art galleries in Paris than film houses and that most draw more patrons, admission or not, than most pic houses. So producers begin to wonder if films should be an art after all. Fests maintain they are, but admit they are also a business.

Gina Lollobrigida came in to create an all day crush around the Carlton. A real star, in a film or not, still draws the public. The fest more than proves this . . . A private luncheon was thrown for her by Cineriz Films to tout her next Italo pic "Imperial Venus" on the life of Napoleon's sister Pauline. It rolls after her current "Lady L" stint for Metro. She is somewhat miffed at the script changes holding up shooting. She thinks the first script was the best after all. Solid road watch fob medals were handed out to the few scribes invited . . . The Italo pic "Nude Odyssey" was bought here by Columbia Films for the world. It was shown in the International Film Mart to good response. Franco Rossi directed this story of a man who goes to Tahiti to escape worldly cares but finally realizes one needs roots and has to accept his responsibilities and go back home. Stunning color and incisive direction help . . . A three year old Mexican film "El Brazo Fuerte" (The Strong Arm) was also shown in the mart for good effect. Forbidden in its own country, this pic is a deft satire on Mexican politics and small town backwardness. It has a knowing ironic style and is an unusual pic with possible specialized chances abroad. Giovanni Korporal directed this Rebecca and Norman Thomas production.

Several pix seen here are rough on pro journalists. In Anglo, "The Mark" one hounds a man who had been incarcerated for "almost" molesting a little girl and drives him nearly mad, and one does ditto in "The Hoodlum Priest" on an ex-con . . . Jerome Hill's U.S. indie 65 minute pic "The Sand Castle" was shown for mixed results in the mart section.

Jean Thullier showed his French pic "Les Mauvais Couins" (Foul Play) (20th) at midnight in town for fest regulars for SRO attendance. Pic was one of those picked by the official selection committee to rep France at Cannes but lost out in the final selection of two pix from a possible five. Simone Signoret, its star, was present and it was followed at 3 a.m. by a dinner at Eden Roc . . . Rene Clement's Italo pic "What Joy of Living" was the first comedy and went down well with critics who felt this takeoff on early 1920's Fascists and anarchists in Italy was clever and full of neat gags that were reminiscent of both Charles Chaplin and Rene Clair. However others felt the mixture of farce and a comedy of mores did not come off and Clement was too heavyhanded in his direction to give it the spark, impertinence and invention it needed.

A party for 500 was thrown by Jack Wiener, Columbia European pub head, before the screening of the official Yank entry "Raisin in the Sun." Sidney Poitier, director Daniel Petrie and producer Peter Rose were in as well as Columbia brass in proxy Abe Schneider, foreign head Mo Rothman and Continental manager Marion Jordan . . . Georges Pilzer, Yank indie distrib handler in Paris, in to ogle local pix that may want specialized rather than major company spotting abroad.

Fineshriber's Latin O.O.

William H. Fineshriber, veep of the Motion Picture Export Assn. and head of the Television Film Export Committee, left Manhattan Saturday (13) for an extended South American swing, starting in Brasilia, new capitol of the coffee republic.

His biz there will centre on recent decrees by the Brazilian government which would sharply curtail exposure of U.S. pix on that country's home screens. Decrees takes effect next Jan. 1.

Fineshriber will hook up with Eric Johnston, MPEA topper, and Robert J. Corkery, vice-pres. who are also making a Latin looksee.

MIYOSHI UMEKI IN OWN TWO-LAND STORY

Hollywood, May 16.

First Academy-award winner to be biopicked on screen will be Miyoshi Umeke, who won an Oscar for Best Supporting Actress in "Sayonara." Ross Hunter will star Japanese actress in "Eleven Is Heaven," story of her own life, to be made under producer's indie banner for U release.

Thesp currently is costarring for Hunter in U's "Flower Drum Song." William Ludwig has been inked to develop screen treatment of "Eleven," with no date set for launching.

NEW POST-CASTRO SOLIDARITY

If You're Confused, You Shouldn't Be, Says Metro, About 'Unsinkability'

Hollywood, May 16. Metro has registered "The Unsinkable Mrs. Brown" with Motion Picture Title Bureau and says it plans to go ahead with production some time next year under Joe Pasternak's aegis. Title is not to be confused (says Metro!) with Meredith Willson's Broadway musical smash, "The Unsinkable Molly Brown."

A Metro story exec yesterday asserted chapter in Gene Fowler's book "Timberline" is headed "The

'Mrs. Jay,' 1934

Actually it's a three-way problem as Lewis ("Amateur Hour"), Graham and Edwin Olmstead have a 1934 copyright on their story, "The Unsinkable Mrs. Jay" which bears a striking resemblance to the "Molly Brown" character. Property is being handled by their Tyro Productions.

Unsinkable Mrs. Brown," and story will be developed around fabulous Denver woman from material in book and in public domain. However, Pasternak said he has a writer in New York working on script now. Neither he nor story department would reveal scribbler's name.

Meanwhile, William Morris Agency, representing author Richard Morris and composer Meredith Willson, is preparing to preserve title of Broadway play and, if necessary, take action to prevent use of any similarity by a film company. (Continued on page 20)

BRONSTON BRAIN TRUST CEREBRATES IN LONDON

Madrid, May 16. High command echelon of Samuel Bronston Productions accompanied the producer to London over the weekend for six days of talks and activities connected with the M-G-M "King of Kings" conference, the post-production phase of "El Cid" and producer Bronston's forthcoming 1961-62 program.

Attending the London pow-wows are directors Nicholas Ray ("Kings") and Anthony Mann, who recently terminated "El Cid" after almost six months of filming. Phil Yordan, who screenplayed "Kings" and co-authored "El Cid" is also attending with company vice-presidents Jaime Prades and Michael Waszynski. "Kings" associate producer Alan Brown and production executive Stan Goldsmith.

Metro's London "King of Kings" conference for European Middle East and African Continent sales managers will take place May 15-16, following a similar reunion for Latin-American reps and preceding the Far East parley in Hong-Kong. Bronston will attend the London sales sessions as guest of Morton Spring and bring the conference to a close as dinner host to Metro Int'l brass and reps at the Dorchester.

Bronston Co. talks thereafter will emphasize organizational streamlining of production apparatus in Spain, distribution strategy and upcoming projects. Word here is that Bronston announcement of his future program will climax London talks and mark another stride beyond his 1960-61 brace of "King of Kings" and "El Cid," both scheduled for world release this fall.

MANSFIELD IN RAFT BIOPIC

Hollywood, May 16. Jayne Mansfield snagged femme lead opposite Ray Danton in Allied Artists' "The George Raft Story," on loanout from 20th-Fox. She'll play a Hollywood star with whom Raft strikes up a warm friendship after his arrival in Hollywood, which number of thespes may regard as their own portraiture.

LATINS JOIN WITH BROTHER CRAFTS

Hollywood, May 16. Of the more than 40 delegates from 17 countries to attend Entertainment Workers Founding Congress in Costa Rica starting May 19, U. S. will be represented by 13 union and guild spokesmen.

American unions will lift tab for Latin American countries attending, as pointed up by Richard F. Walsh, prexy of International Alliance of Theatrical Stage Employees.

Countries signifying intention of being on hand for meetings to form Western Hemisphere anti-Communist alliance of free trade unions and guilds in entertainment industry are Bahamas Islands, Argentina, Bolivia, Brazil, Canada, Colombia, Costa Rica, Ecuador, Honduras, Jamaica, Mexico, Panama, Peru, Trinidad, U. S. of North America, Uruguay, and Venezuela.

George Meany, prexy of American Federation of Labor-Congress of Industrial Unions, recently appointed Herman Kenin, international head of American Federation of Musicians, as chairman of U. S. Committee.

In addition to Kenlin, American union and guild execs attending Costa Rica seshes will be George Chandler, prexy and Pat Somerset, assistant secretary, Screen Actors Guild; Walsh; George Smith, international prexy of National Assn. of Broadcasting Employees and Technicians; Albert Hardy, international rep, International Brotherhood of Electrical Workers; Frederick O'Neal, Actors Equity Assn., prexy of Negro Actors Guild; Mortimer Becker, counsel, American Federation of Television and Radio Artists; Hy Faine, national exec secretary, American Guild of Musical Artists; Jackie Bright, national administrator, American Guild of Variety Artists; H. O'Neill Shanks, exec secretary, and Robert W. Gilbert, counsel, Screen Extras Guild; Milton Weintraub, secretary-treasurer, Assn. of Theatrical Press Agents; and Stanley Ballard, American Federation of Musicians.

'It's Bad' Says Tony Richardson Of 'Sanctuary,' Which He Directed; Majors Can't Handle Certain Themes

By JACK PITMAN

100% Outside Studio

British-made "Taste of Honey," which Continental will handle in the U.S., won't have a single frame of studio-shot footage, according to Tony Richardson, director.

Helmer was able to give it totally authentic backgrounds. Says it made for lowered cost and expedited lensing.

British director-producer Tony Richardson is having no British understatement in comment on "Sanctuary," the Zanuck-20th-Fox production which he helmed "It's very bad," he declared in N.Y. last week. His tone was derisive, not concessional.

That sort of project, he made clear, just isn't a major company's cup of tea. Moreover, the only hope for the future of the U.S. cinema is for the majors to "collapse—they're an anachronism." In their stead, adds Richardson, a way has to be found to make pictures "simply and cheaply." Seems to place him in the multiplying company of critics who hold that Hollywood equates money, and little else, with production value.

Won't his unmitigated views make him persona non grata on the Coast? He doesn't care, because he has no intention of going back—though he says he's had several offers to do so since "Sanctuary."

Of the Faulknerian saga—the pie was a play of the author's "Sanctuary" and "Requiem for a Nun"—Richardson says it was "diluted to make the (Production Code) Seal," and that the screen hybrid evolved with such distortion and dis-maying prospects that 20th topper Spyros Skouras "wanted to close the picture down midway." Obviously producer Richard Zanuck prevailed.

Richardson says he was promised the script "I wanted," but the one that eventuated was, instead, studded with compromises. Little details significant to the story "disappeared," as he puts it. His perspective at this distance harks to an old refrain: "Hollywood is too trapped in its own system. They want to buy you and own you."

Too Complicated

Generally, Richardson admires Faulkner, but thinks he's "too complicated a writer" for the screen. Still, in the same breath is an expression that "Sanctuary" could have been transmuted to worthwhile film entertainment under a more willing aegis. Conceding the pic lacked the frankness and realism it should have packed cues him to assert that a major should not have been the one to make it. "They chopped it into no sense at all. They tried to make its sex acceptable instead of grim"—i.e., per Faulkner's depiction.

Richardson speaks more kindly of the Coast production talents, albeit with qualification. They are "immensely efficient," is his praise. (Continued on page 61)

Reclip Atlanta; Reverse Ban Of 'Room At Top'

Atlanta, May 16.

For the second time within a week Fulton Superior Court Judge Luther Alverson handed down a decision enjoining the City of Atlanta from interfering with the showing of a future film. This time is was Continental Distributing, Inc.'s "Room at the Top," starring Laurence Harvey and Simone Signoret. Week before it was Lopert's Greek-made "Never on Sunday," with Melina Mercouri.

In ordering the city to allow the showing of "Sunday" Judge Alverson ruled that Atlanta's censorship ordinances are unconstitutional. In a court order signed Wednesday (10) he said the ruling in the "Room at the Top" case was controlled by his first decision.

Judge Alverson at the same time overruled general demurrers by the city. Associate City Attorney Edwin L. Sterne has not said whether the city intends to appeal last week's ruling.

Judge Alverson explained that his rulings apply only to the mo- (Continued on page 19)

Multi-Opinioned CBS Documentary Bares Problem of Screen Censoring

The controversial matter of motion picture censorship, in terms of the pros and cons from all interested sides, has been laid out on Columbia network television via a film aired nationally last Thursday (11) night. It's conceivable that this one exposure will not be all.

TV treatment proved an important document. It's thorough-going and penetrating, and devoid of one-sidedness in the analysis of why films should or should not be censored or classified, and if so, by whom.

CBS is not a disinterested party, of course. Censorship is a troubled area and more and more the broadcasters are becoming a part of it. For this reason CBS should be complimented for its non-partisanship. In behalf of political censorship was an intelligent, obviously sincere and courteous censor. The press had a spokesman, as did the Production Code, the Catholics and the Protestants. Also, a voice from Britain where classification is in effect.

The program, "CBS Reports," is a permanent document that may well be used by private groups, at debating meetings and perhaps even in a courtroom, depending, of course, upon CBS accommodation.

Included was (1) The people of Abilene, Texas, who sounded out their differences in a townhall-like debate and then voted for curbs and fines against films found ob-

jectionable by a nine-man board. The rebuttal against this ordinance was impressive, but the new Abilene law was passed anyway. Preceding this was New York Timesman Bosley Crowther offering a blow at censorship by backing his historical observations with clips of oldtime pictures which were objected to. Shots of the nickelodeon "Jesse James" and then "Foolish Wives," "Flesh And The Devil," and "Little Caesar" were offered by Crowther as examples of those specific things with which the censors find fault.

Shurlock: 2 Taboos

Geoffrey Shurlock, Production Code Administrator, asked about the percentage of pictures submitted to the code and approved, said "I think that last year out of 211 films offered 46 required changes." As to taboos, he said there are really only two: venereal disease and homosexuality. He said there is nothing else actually forbidden by the code except that there is a "blueprint for treatment." Explaining this, he said, "No picture should lower the moral standards of those who see it."

Shurlock was asked about "Butterfield 8" and "Cat On A Hot Tin Roof" as possibly having been forbidden by the code 15 years ago. He said 20 years ago "Cat" wouldn't even have been possible on the stage, but now the climate of entertainment has changed, that "From Here to Eternity," when it appeared as a novel in

1951, created a furor by its sexual frankness and brutality.

He quoted VARIETY as saying "The film adaptation of the novel captures the essential spirit of the James Jones study... and stands as a shining example of truly professional picture-making," causing consternation among the blue pencilers in the years back.

His point was that censors of those days—in light of the innocuousness of subject matter as judged by today's standards—just looked silly. He didn't say it outright but the impression was that censors of 1961 appear just as backward.

Atlanta Censor's Views

Participants on the television program included Christine Gilliam, censor of Atlanta, whose basic point seems to be: "I don't think that the existence of censorship is any real hardship to someone who has an important idea to transmit. I think it is a restraint on those who have smut to smear." Mrs. Gilliam, recently involved in the "Never On Sunday" hassle in Atlanta, offered the point that that picture was foreign produced and never submitted to the MPAA production code.

Federico Fellini, director of "La Dolce Vita," asked to join in the separately-filmed segments of the program, said: "I think that censorship is dangerous in any way, in any occasion, in any opportunity, because an artist cannot cre- (Continued on page 21)

PROMO CONVOCATION IN ROME FOR 'SODOM'

What Embassy Pictures is billing as its "first international merchandising conference"—that Joe Levine touch—a sales-promo powwow on "Sodom and Gomorrah"—is taking place today (Wed.) in Rome. Tripartite talks involve Embassy (pe: topper Levine and pubrel chief Ed Feldman), Titanus and the Rank organization.

Biblical pic, a Titanus-Embassy coproduction for release about a year hence, will be handled in the U. S. and Canada by Embassy. Titanus gets Italian and possibly German rights, and Rank will deal in off over pretty much the rest of the globe, including South America.

Titanus moguls at the sales huddle are headed by prexy Goffredo Lombardo. For Rank it's Colan W. P. MacArthur and R. M. D. Odgers, director and general sales chief, respectively.

"Sodom," with Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker and Anouk Aimee, has a \$5,000,000 production tag. It's currently shooting in Morocco with Robert Aldrich helming.

The stream of escapist sextravanzas from Italy continues. The Warrior Empress," an excessive, fanciful account of masculine goings-on and feminine comings-off in and around the notorious isle of Lesbos, circa 600 B.C. Like most of the recent costume capers in heavy Italian

Latest Cannes Festival Films on Review

have bombarded the domestic market, this one, released by Columbia, is suitable only for the hit-and-run school of contemporary theatrical exhibition—a slippery but sound technique better known as instant saturation.

Within the first 10 minutes mad montage includes one fierce ambush, one bloody passage of hand-to-hand saber combat, one skirmish between man and beast in a lion moat, one chariot race with ladies at the reins (Ben-Hur), and an exotic boating and terpsichorean ritual conducted by a bevy of wispy-frocked Lesbosomy creatures who make the Goldeny Girls seem adolescent by comparison.

Balance of the sit-back-and-relaxation is concerned with the efforts of the underprivileged people of Mytilene to overthrow their decadent government and rid the impoverished monarchy of taxation without representation. Most of the action takes place in the Temple of Aphrodite, a kind of finishing school for high priestesses that more closely resembles in its gay and giddy character a dormitory for sexy showgirls, and the dialog is peppered with perennially puny profundities such as "when a woman is angry, she is even more beautiful."

The leading romantic players are dashing Kerwin Mathews and statuesque Tina Louise, who in their inability to communicate or woo in harmony suggests a 26th-century-old variation on the Bickersons. All of the playing, given to stereotype, is further burdened by post-dubbing, but director Pietro Francisci has whipped up some divertingly violent and ingenious scenes to combat. Many of the lavish sets fashioned by art director Giulio Boncini resemble something inspired by a trip to Disneyland, and the fun house image is further conveyed by Carlo Carlini's Eastman Color photography. Francesco Lavagnino's score heightens the excitement, but Nino Baragli's editing is frequently jumpy.

Tabu.

Vacaciones en Acapulco (Vacations in Acapulco) (MEXICAN-COLOR)

Mexico City, May 9.
Peliculas Nacionales release of Alamida Films. (Cesar Santos Galindo) production. Stars Antonio Aguilar, Aracida Weller, Fernando Fernandez, Cesarina Soma Furi, Rafael Bertrand, Maria Cortes, Alfonso Mejia, Fernando Lujan. Directed by Fernando Cortes. Screenplay by Jose Maria Fernandez and Alfredo Valenzuela Jr. Camera: Eusebio Rios. Editor: Ramon. Music: Antonio Prieto and Navarro Brothers. At Cine Latino, Mexico City. Running time, 90 MINS.

Without any top stellar film names, this filmed musical comedy, with tourist overtones, is a pleasant enough effort in color. It is definitely big leap ahead of the so-called musical comedies made in Mexico where accent is on so-so ranchero or non-ranchero singers.

Jose Ortiz Ramos has used his color camera to good effect in depicting the tourist centers of Cuernavaca, Taxco and Acapulco. The script is not the main thing, but it revolves about a pair of newly-weds who go to Acapulco and return as a bored married couple, a long suffering father who goes vacationing with eight kids, an entertainer on the hunt for a millionaire, a girl from Chicago, of Mexican descent, who is in Acapulco to learn about her parent's native land, and the tired industrialist, who is prey for the gold digging entertainer.

The episodes are played against the colorful background of Acapulco's beaches, hotels and night life, with dozens of easy-to-look-at "Orguideas" (Orchids) of the national film industry starlets, cavorting around in brief bathing costumes. Director Fernando Cortes has achieved a continuity and order in the various incidents. Therefore, the film escapes being merely a string of isolated incidents, interspersed with musical numbers, and comes out fairly interesting film fare.

On the travelogue side, apart from the scenic beauties, there are two nightclub scenes; the ski show; the "bat" man who soars into the air from a ski take off and other highlights of the port resort's life.

Players interpret their roles well, they simply play themselves. This is an agreeable sort of picture that is packing them in at the Latino and cinemas in key areas, including Acapulco. This has better than average possibilities for Spanish markets, and may be spruced up as a tourist propaganda tour de force for English-speaking

Emil.

Domaren (The Judge) (SWEDISH)

Cannes, May 16.
Sandrews production and release. Stars Ingrid Thulin, Gunnar Hellstrom, Per Myrberg. Features Georg Rydeberg, Naima Wistrand. Cif Palmer. Directed by Alf Sjoberg. Screenplay: Wilhelm Moberg. Story from play by Moberg; camera: Sven Nykvist; editor: Lennart Wallen. At Cannes Film Fest. Running time, 110 MINS.

This picture concerns corruptive bureaucratic manipulating that drives a man into insanity and degrades most of the people concerned. Played on an expressionistic level, with satiric, suspense and even ghost-like comic overtones, this is somewhat too involved to be able to make its point effectively. It appears a chance foreign entry except for a few arty spots.

A rich, young man comes home from a stay in Italy with his new fiancée to find he has been ruined. The executor of his estate has milked him dry by forging documents and getting all his money tied up. The former is a mysterious judge who manages to block all his attempts to get justice, and the boy is finally driven insane. His fiancée tries to help and gets a young lawyer who wants to fight the judge. But he also sells out.

Though this has some deft suspense at the beginning when the boy is driven frantic by bureaucratic red tape, it gets too involved as it goes on. Picture makes its points in a too heavy-handed manner to have its condemnation of graft and power, taken too seriously.

Alf Sjoberg, the director, has a good eye for imagery and handles his actors well. But this is all too worried and rambling to get across.

Pic would need specialized handling for off-shore chances plus some pruning of unnecessary hallucination scenes.

Mosk.

The Wastrel (ITALIAN) (In English)

Cannes, May 16.
Lux release of Lux-Therap production. Stars Van Heflin, Ellie Lambert. Features Michael Stellan, Franco Fabrizi. Directed by Michael Cacovatis. Screenplay by Cacovatis. Frederic Wakeman from novel by Wakeman; camera: Piero Portuquetti; editor: Alberto Gallati. At Cannes Film Fest. Running time, 115 MINS.

This melodrama meanders somewhat and appears short in character portrayals. It concerns a rich playboy who early in life has learned to distrust women but falls in love and marries only to find he has been betrayed. This makes his wife's life a hell until an adventure while adrift at sea with his young son brings on a probable change of heart.

A refusal to accompany his wife to a party leads to his going on a boating trip with his son. The boat blows up and this leaves him alone with his boy on a little raft. As they try to make shore, a series of flashbacks shows how he met his wife, married her and loved her till a suspicion of betrayal led to a hellish continued union.

Film entered the Cannes Festival as a Cyprus pic though it was made in Italy for an Italo company. In English, with Yank star Van Heflin and Greek actress Ellie Lambert. This consequently is a truly international film.

But the many temperaments have made this vehicle somewhat sluggish. The action and dialog is too simplified, lacking the depth of meaning so essential for this story.

Heflin turns in an acceptable performance as does Ellie Lambert, as his wife. The latter has the looks and elegance which could spell a future in international pic. Technical credits are good, but this drama needs a little pruning to sift out some repetitious sea stuff. It then could possibly be an okay dueler bet or programmer for the U.S. on the Heflin name and its familiar love story. Arty theatre possibilities are chancey.

Mosk.

Ototo (Her Brother) (JAPANESE-COLOR C'SCOPE)

Cannes, May 9.
Daiel production and release. Stars Keiko Kishi, Hiroshi Kawaguchi, Kinuyo Tanaka, Masayuki Mori. Features Noburo Nakaya, Jun Hamamura. Directed by Ken Ichikawa. Screenplay: Yoko Mizuki. Camera: Akira Kurosawa. Editor: T. Shimozawa. At Cannes Film Fest. Running time, 100 MINS.

This film details a close relationship between a teenage brother and sister caused by negligent parents. The boy can only confide in his stalwart sister and uses her. He only begins to understand himself and life on his deathbed. Though meticulously done, this lacks a true connection with life. And it emerges a chancey foreign bet because of its slowness.

Director Ken Ichikawa has a deft flair for depicting character and quite a feeling for imagery. The production only takes dramatic moving form during the boy's illness. It transpires in 1926 when the old-fashioned family rituals of Japan are just beginning to take on a modern outlook. Color is splendid as is the use of Cinemascope, with acting and technical qualities outstanding.

The pic just tries to put too much emphasis and meaning on trivial aspects.

Mosk.

Madolena (GREEK)

Cannes, May 16.
Fina Films-Dimoskios-Michalides production and release. Stars Dimitris Papachristou, Ales Voukoulaki, features Patselis Zeivos. Directed by Dinos Dimopolous. Screenplay: Georges Roussou. Camera: Alex Tsalyas. Editor: M. Zorinos. At Cannes Film Fest. Running time, 90 MINS.

Madolena, Ales Voukoulaki; Father, Dimitris Papachristou; Patselis Zeivos.

Folk comedy concerns a 17-year-old girl orphan with several brothers and sisters. She takes over the ferry of her defunct father on a little Greek island. She fights against a rival to keep her father's biz and support her charges. It divides the islanders but is finally settled by a marriage to the son of the rival ferry owner. Sentimental onus appears mainly for limo situations abroad because it never transcends its conventional envelope.

However, this has a spirited, simple zest about it and has Greek star Aiki Voukoulaki emerging as an engaging player whose mannerisms do not interfere with her charm. It is technically good.

Mosk.

Piesen O Sivom Holubovi (Song of the Gray Pigeon) (CZECHOSLAVAKIAN)

Cannes, May 16.
Czech State Film production and release. With Pavel Polacek, Pavel Mattov, Karel Machata, Karla Chadimova. Directed by Stanislav Barab's. Screenplay: Ivan Bukovany, Albert Marencik; camera: Vladimir Jozsa. Editor: W. Releiden. At Cannes Film Fest. Running time, 95 MINS.

Engaging moppet pic bundles five episodes during the last war as it affects three children. The terror of war is muted but ever present as the film unfolds. But it lacks the filip of feeling to give it a sure atmosphere of the times. And some episodes are weak while others are too self-consciously preachy. This makes it a chancey item abroad except for a few special situations.

A 14-year-old and two more youthful ones are the heroes. At one stage, they meet a Russian soldier and save him from capture. Another time, they help partisans. They are present when a boy finds his father is a coward. They also meet with an escaped Russian girl guerrilla, and finally find tragedy at the war's end in a mine field.

Some sketches are extremely perceptive, especially the one in which the 14-year-old gets his first taste of combat and the poignant ending. The pigeon is a bird with a crippled wing which is a pet of one of the boys. The children are well handled. Direction is intermittently successful in showing the war's colors through the eyes of the young. Technical qualities are good.

Mosk.

Povesi Plamennykh Let (Story of the Burning Years) (RUSSIAN-COLOR)

Cannes, May 16.
Mosfilm production and release. With Nikolai Vinnogradskii, Svetlana Jonin, Boris Andrei, Sergei Loukianov. Directed by Julia Solovtseva. Screenplay: Alexandre Dovchenko; camera: Sovetskoye. Editor: Alexei Temerine. Editor: Miss Solovtseva. At Cannes Film Fest. Running time, 85 MINS.

For this Soviet pic there is a step back to the heroic lyrical film of yore albeit with a step forward in the first use of 70m size film by the Russians. It is a stunning tribute to the will to survive of the soldiers and civilians during the last World War. Of course, the characters are larger than life and it all may seem like pamphleteering at times. So this is mainly an entry on its brilliantly conceived battle scenes for the foreign market. It is chancey but might be worth it on its exceptional technical qualities, direction and poetic conception.

One man symbolizes most of the soldiers and emerges a heroic figure doing almost superhuman deeds in his belief of a better life after the war.

The color is excellent and the 70m screen is fine for the massively conceived and executed battle scenes. This is based on a script by the late Russo director Alexandre Dovchenko, and was directed by his wife. It is a tribute to their relationship that the film has the lyrical stamp of Dovchenko. There is a feeling for the land, heroism and dedication that overcome the proselytizing of the film. Film should be around some time for prizes.

Mosk.

Dan Cetnaesti (The 14th Day) (YUGOSLAVIAN)

Cannes, May 9.
Loven production and release. With Nikola Popovic, Ota Spiridonovic, Kuzo Radochich, Ota Voukoulaki, features Zelazko Velimirovic. Screenplay: Boris A. Petrovic; camera: Videta Lukic; editor: V. Rateric. At Cannes Film Fest. Running time, 100 MINS.

A Yugoslav law allows prisoners out for two weeks near the end of their terms. This film is about a few of them and their adventures on one of these sojourns. Film adds no deep insight into their return for a while to real life and is only a series of predictable episodes dominated by love. Film is a very chancey foreign item.

This has fairly spirited direction and acting but is just too sketchy and tedious to make much impact. Technical credits are par while the acting is good considering the one dimensional characters.

Mosk.

Line (NORWEGIAN)

Cannes, May 16.
Concord Film production and release. Stars Margrethe Robsahm, Torvald Maustad. Directed by Nils Reinhardt Christensen. Screenplay: Axel Jensen. Camera: Ragnar Skjenseth. Editor: E. Iversen. At Cannes Film Fest. Running time, 90 MINS.

Main theme is a young talented man coming of personal age and responsibility when he realizes that he has to learn to forgive others their faults. However, the unfolding is fairly conventional and, though it sustains interest, looks mainly a Scandinavian entry with only exploitation chances abroad via some nude swim scenes.

The youth comes home after years at sea with a novel and refuses to see his sick father who drove his mother insane and taunted him. He falls in love but almost kills the girl in a fit of jealous anger when self doubt and the refusal of his book undermine his logic.

Direction keeps this moving but never displays the insight to make the characters more than one dimensional. Acting is acceptable as are technical credits.

Mosk.

Maika Joanna Od Aniotow (Mother Jeanne And Angels) (POLISH)

Cannes, May 9.
Polish State Film release of Kade production. Stars Lucyna Winnicka, Mieczyslaw Voit. Features Anna Cieplewska, Maria Kwiatkowska, Kuzo Radochich, Stanislaw Jaskulczewski. Directed by Jerzy Kawalerowicz. Screenplay: Tadousz Konwicki. Camera: Kuzo Radochich. Editor: Jaroslaw Iwaszkiewicz; camera: Jerzy Wojcik. Editor: W. Olkica. At Cannes Film Fest. Running time, 105 MINS.

This film is about bad and evil, darkness and light, and love and death, set in the 17th Century in which a group of nuns supposes they are visited by demons make up the storyboard of the plot. It creates a strong image and, and looks nothing an arty entry abroad on theme and treatment.

A convent in a small town is being visited by such Catholic church officials that to even the nuns who seem to be in the grip of Satan. A local priest has been burned at the stake for supposedly creating the condition by sexual temptation of the nuns, especially the Mother Superior who is supposed to bring on the collective hysteria of the group.

Into this setting comes a young priest who is also to help in the exorcism. His first meeting with the convent head, Mother Jeanne of the Angels, has her seemingly possessed by her demons and troubling the priest as she utters blasphemous and heilish him.

She begs the priest to save her and help her to be a saint. To help her be free and go towards sainthood, he kills two innocent people to be forever a prey of the devil and thus allow her freedom.

Jerzy Kawalerowicz has given this sombre symbolic tale a real feeling for time and place. The acting of Lucyna Winnicka as the Mother Jeanne is exemplary as she vacillates between seeming madness and a need for faith and love. Mieczyslaw Voit is powerful as the tortured priest while the remainder of the cast fits into the framework of this offbeat pic.

Its main problem abroad probably will be the fact that interpretations of the film's message may differ. There also could be Catholic objections, though the film seems to transcend its actual theme and place.

This film makes a point about withdrawal from life being dangerous. This is an offbeat with an amazing visual quality. But it is something that needs personalized handling and placement. As most socialized pic make their way into U.S. arty theatre marts, this may be another that comes out if it is well used. Technical credits, and production dress are topnotch.

Mosk.

La Peau Et Les Os (Skin and Bones) (FRENCH)

Cannes, May 16.
Pathé release of Roud Plouquin-Standard and Film production. Stars Gerard Blain, Juliette Meynel. Features Rene Davy, Andre Gumprecht, Jean Verdun, Wladimir and directed by Jean Paul Saut. Camera: Jacques Pannell; camera: Georges Leclercq; editor: Pierre Gillette. At Cannes Film Fest. Running time, 85 MINS.

This prison pic vacillates between an attempt at a hardboiled depiction of the milieu and the story of a new prisoner who is helped by another out of sheer goodness. It lacks the tautness and virtue qualities for the prison segments or the characterization and clarity. This is thus mainly a local item with only minor program chances abroad.

A newcomer in a prison lead, to trouble when the leader tries to lord it over him. But in spite of persecution, the new man resists and then the ex-pejores decide to help because they feel he is innocent. All this is contrived.

Direction is too soft and undecided to weld all this together while acting is only fair. Technical credits are also only passable. The film won a special French Film Critic's Award, the Prix Jean Vign. It is difficult to see why Pic played in the commercial section of the Cannes Festival.

Mosk.

Few Newcomers in Toronto Albeit

'Wind' Wow \$35,000; 'Sanctuary' 11G, 'Silence' Meek 6G; 'Kampf' Fast 10G

Toronto, May 17. Only newcomers are "Sanctuary," "Virgin Spring" and "The Angry Silence," with first two off to strong starts but "Silence" is sad.

Return of reissued "Gone With Wind" is leading city to turnaway night biz in two-house combo. It shapes boffo on week. "Mein Kampf," also in two-house setup, which set house records last week, still is big in second round. It holds.

"Pepe" and "Millionaires" are also lusty in second stanzas while "Absent-Minded Professor" in fourth frame shapes good.

Estimates for This Week

Carlton (Danforth, Humber) (Rank) 2,318; 1,339; 1,203; \$1-\$1.50— "Millionaires" (20th) 2d wk. Good \$17,000. Last week, \$21,000.

Eglinton (FP) 918; \$1.50-\$2.50— "Windjammer" (NT) 21st wk. Trim \$6,000. Last week, \$8,500.

Hollywood (FP) 1,080; \$1-\$1.50— "Sanctuary" (20th) Strong \$11,000. Last week, "Suzie Wong" (Par) (14th wk), \$5,000.

Hyland (Rank) 1,357; \$1-\$1.50— "Angry Silence" (Rank) Fair \$6,000. Last week, "Sons and Lovers" (20th) 7th wk, \$5,000.

Imperial (FP) 3,343; \$1-\$1.50— "Absent-Minded Professor" (BV) (4th wk). Tapering to good \$9,500. Last week, \$15,000.

Loew's Uptown (Loew) 1,641; 1,304; \$1-\$1.50— "Gone With Wind" (M-G) (reissue). With night, turnaways, whom \$35,000. Last week, Loew's at same prices, "Secret Partner" (M-G) \$6,500; Uptown, at \$1-\$1.25, "Green Helmet" (M-G) 2d wk, \$6,000.

Tivoli (FP) 935; \$1.50-\$2.50— "Exodus" (UA) 8th wk. Still big \$6,000. Last week, near-capacity \$9,500.

Towne (Taylor) 693; 90-\$1.25— "Virgin Spring" (Janus). Stout \$6,000. Last week, "Never on Sunday" (Lope) (15th wk), \$5,000.

University (FP) 1,360; \$1-\$1.50— "Pepe" (Col) 2d wk. Fine \$8,000. Last week, \$8,500.

Vaughan, York (FP) 929; 745; 75-\$1.25— "Mein Kampf" (Col) 2d wk. Hefty \$10,000. Last week, broke records at both houses, \$17,000.

PEYTON' LIVELY 7G, PORT.; 'PROF.' 6½G, 5th

Portland, Ore., May 16. City is bogged down with holdovers and longruns. Some of these are starting to slip sharply. "Return to Peyton Place" is best of openers, with a fast session at Orpheum. "Mein Kampf" shapes solid in second inning at Fox. "Absent-Minded Professor" is fine in fifth round at Paramount. "Exodus" sails into 17th week at Music Box, with only two more set. "Atlantis, Lost Continent" is slow in second at the Broadway.

Estimates for This Week

Broadway (Parker) 1,890; \$1-\$1.50— "Atlantis, Lost Continent" (M-G) and "Secret Partner" (M-G) (2d wk). Slow \$3,500. Last week, \$8,200.

Fox (Evergreen) 1,600; \$1-\$1.49— "Mein Kampf" (Col) and "Terror of Tongs" (Col) (2d wk). Lusty \$7,000 or near. Last week, \$12,400.

Hollywood (Evergreen) 900; \$1.25-\$2.49— "Ben-Hur" (M-G) (10th wk) on popscale. Okay \$4,000. Last week, \$4,000.

Music Box (Hamrick) 640; \$1.50-\$3— "Exodus" (UA) (17th wk). Stout \$6,500. Last week, \$6,700.

Oriental (McFadden) 2,100; \$1— "Dial M For Murder" (Par) and "Stranger on Train" (Par) reissues. Dull \$2,000. Last week, "Hoodlum Priest" (UA) and "Oklahoma Territory" (UA), \$2,200.

Orpheum (Evergreen) 1,536; \$1-\$1.49— "Return to Peyton Place" (20th) and "Upstairs and Downstairs" (20th). Fast \$7,000. Last week, "Elmer Gantry" (UA) and "Apartment" (UA) (reissues) (3d wk), \$6,600.

Paramount (Port-Par) 3,400; \$1-\$1.70— "Absent-Minded Professor" (BV) (5th wk). Fine \$6,500. Last week, \$7,700.

Tornado Scares Omaha Biz, Peyton' Stout 11G

Omaha, May 16. A tornado scare over the weekend slowed biz at downtown first-runs, making for an offish week. However, "Return to Peyton Place" is smooth at Orpheum and "This Is Cinerama" is big at the Cooper. "Portrait of Mobster," dubbed "Dutch Schultz Story" by Manager Carl Hoffman of Omaha, shapes slow. "Cimarron" is brighter as it nears its windup in seventh week at Dundee. "Gone With Wind" is okay in third stanza at State.

Estimates for This Week

Cooper (Cooper) 687; \$1.55-\$2.20— "This Is Cinerama" (Cinerama) (13th wk). Hotzy \$7,000. Last week, \$6,400.

Dundee (Cooper) 500; \$1— "Cimarron" (M-G) (7th wk). Big \$2,000. Last week, \$1,500.

Omaha (Tristates) 2,066; 75-\$1— "Portrait of Mobster" (WB) and "Enemy General" (Col). Slow \$4,000 or near. Last week, "Enemy Below" (20th) and "Between Heaven and Hell" (20th) (reissues), \$4,500.

Orpheum (Tristates) 2,877; \$1-\$1.25— "Return to Peyton Place" (20th). Stout \$11,000. Last week, "Sanctuary" (20th), \$3,000 in 5 days at 75-\$1 scale.

State (Cooper) 743; \$1— "Gone With Wind" (M-G) (reissue) (3d wk). Oke \$4,500. Last week, \$5,500.

Kampf' Loud 16G, Cincy; 'Prof.' 12G

Cincinnati, May 16. "Mein Kampf" shapes big on opener at the Albee to top Cincy first-runs this canto. Continuing in winning form are "Gone With Wind," bidding strong in fourth frame; "Absent-Minded Professor," looking boffo in third semester, and good in second week for "Trapp Family."

Shor's Twin ozoner "Canadians," and "Ferry to Hong Kong" backed by "Tomboy and Champ" and "Wings of Chance," shapes sluggish. Hard-ticket "Exodus" bids fairish in eighth round. "League of Gentlemen" looms as nifty artie newcomer.

Estimates for This Week

Albee (RKO) 3,100; \$1-\$1.50— "Mein Kampf" (Col). Big \$16,000. Last week, "Cimarron" (M-G) \$8,000 at \$1-\$1.25 scale.

Capitol (SW-Cinerama) 1,400; \$1-\$1.50— "Gone With Wind" (M-G) (reissue) (4th wk). Strong \$12,000. Last week, \$13,500.

Esquire Art (Shor) 500; \$1.25— "Make Mine Mink" (Cont) (3d wk). Hotzy \$1,700. Last week, \$2,100.

Grand (RKO) 1,300; \$1-\$1.25— "Trapp Family" (20th) (2d wk). Swell \$7,500 after \$8,000 preem.

Guild (Vance) 300; \$1.25— "League of Gentlemen" (May) Nifty \$2,200. Last week, "Virgin Spring" (Janus) (7th wk), \$1,200.

Hyde Park Art (Shor) 500; \$1.25— "Left, Right, Centre" (Indie). Okay \$1,500. Last week, "Serengeti" (AA), \$1,300.

Keith's (Shor) 1,500; 90-\$1.25— "Absent-Minded Professor" (BV) (3d wk). Boff \$12,000. Last week, \$20,600 and ahead of first week.

Palace (RKO) 2,600; 90-\$1.10— "Dial M For Murder" (WB) and "Strangers on Train" (WB) (reissues). Mild \$6,000. Last week, "Secret Partner" (M-G) split with "Cat on Tin Roof" (M-G) and "High Society" (M-G) (reissues), \$5,700.

Twin Drive-In (Shor) 600 cars each side; 90c—West: "Canadians" (20th) and "Ferry to Hong Kong" (20th). Slow \$3,000. Last week, "Jekyll's Inferno" (Indie) and "Trouble in Sky" (Indie), \$4,100. East: "Tomboy and Champ" (U) and "Wings of Chance" (U). Mild \$3,300. Last week, "Private Lives of Adam and Eve" (U) and "Shakedown" (U), \$4,600.

Valley (Wiethe) 1,200; \$1.50-\$2.50— "Exodus" (UA) (8th wk). Fair \$7,000. Last week, \$8,100.

'Mein Kampf' Wham 25G, Philly; Peyton' Hot 18G, 'Wind' Strong 15G, 3d

Philadelphia, May 16. Mother's Day made for lines at the eateries here but not for the cinemas. "Mein Kampf" is heading for a wow total at the Gold- man while "Return to Peyton Place" looms lofty at Randolph, also in first round. "The Executioners" is big in opener at the handbox Studio.

"Absent-Minded Professor" shapes sturdy in fifth session at Stanley. "Gone With Wind" continues strongly in third at Stanton. "Exodus" is down considerably in 16th frame at the Boyd but still making good coin. "One-Eyed Jacks" is rated trim in seventh at the Fox.

Estimates for This Week

Arcadia (S&S) 536; 99-\$1.80— "Five Golden Hours" (Col) (2d wk). Dim \$3,500. Last week, \$5,000.

Boyd (SW) 1,536; \$2-\$2.75— "Exodus" (UA) (16th wk). Slowed to \$11,500. Last week, \$14,000.

Fox (Milgram) 2,200; 99-\$1.80— "One-Eyed Jacks" (Par) (7th wk). Trim \$9,000. Last week, \$10,000.

Goldman (Goldman) 1,200; 99-\$1.80— "Mein Kampf" (Col). Wow \$25,000 or near. Last week, "Portrait of Mobster" (WB), \$9,000.

Midtown (Goldman) 1,000; 99-\$1.80— "All in Night's Work" (Par) (3d wk). Oke \$6,500. Last week, \$9,000.

Randolph (Goldman) 2,500; 99-\$1.80— "Return to Peyton Place" (20th). Hot \$18,000. Last week, "All Hands on Deck" (20th) (2d wk), \$6,000.

Stanley (SW) 2,500; 99-\$1.80— "Absent-Minded Professor" (BV) (5th wk). Sturdy \$11,000. Last week, \$15,000.

Stanton (SW) 1,433; 99-\$1.80— "Gone With Wind" (M-G) (reissue) (3d wk). Off to big \$15,000 or near. Last week, \$21,000.

Studio Goldbergs 483; 99-\$1.80— "Executioners" (Indie). Big \$7,000 or close. Last week, "Don Quixote" (M-G) (2d wk), \$3,900.

Trans-Lux (T-L) 500; 99-\$1.80— "Never On Sunday" (Lope) (25th wk). Good \$4,500. Last week, \$5,000.

Viking (Slev) 1,000; 99-\$1.80— "Hoodlum Priest" (UA) (3d wk). Fair \$2,000. Last week, \$9,000.

World (R&B-Pathel) 499; 99-\$1.80— "L'Avventura" (Janus). Pleasing \$4,200. Last week, "Picnic on Grass" (Kings) (2d wk), \$3,600.

Kampf' Fast 15G, Cleve.; 'Prof.' 10G

Cleveland, May 16. "Konga," one of few newcomers currently, turned out to be a sad boxoffice pigmy at the Allen. Holdover product shows more strength despite the competition of first hot weekend here. Hippodrome's "Absent-Minded Professor," in third, and "Return to Peyton Place" at Palace in second are going well enough to rate extensions. "Gone With Wind" briskly justified the return date at State but "Exodus" is slowing up at Loew's Ohio.

Estimates for This Week

Allen (SW) 3,500; \$1-\$1.25— "Konga" (AI). Lean \$7,000 at best. Last week, "Trapp Family" (20th), \$9,000.

Continental Art (Art Theatre Guild) 900; \$1-\$1.25— "Never On Sunday" (Lope) (20th wk). Nice \$1,800 after \$2,400 last week.

Heights Art (Art Theatre Guild) 925; \$1-\$1.25— "Make Mine Mink" (Cont) (2d wk). Good \$2,400 after \$3,600 last week.

Hippodrome (Eastern Hipp) 3,700; \$1-\$1.25— "Absent-Minded Professor" (BV) (3d wk). Stout \$10,000 after \$15,000 for second.

Ohio (Loew) 2,700; \$1.25-\$2.75— "Exodus" (UA) (9th wk). Slipping to draggy \$5,500 after \$6,200 last week.

Palace (Silk & Halpern) 2,739; \$1-\$1.50— "Return to Peyton Place" (20th) (2d wk). Smart \$11,000. Last week, \$15,300.

State (Loew) 3,700; \$1-\$1.50— "Gone With Wind" (M-G) (4th wk). Nice \$8,000. Last week, \$11,000.

Sullivan (Loew) 3,700; \$1-\$1.50— "Mein Kampf" (Col). Powerful \$15,000. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (3d wk), \$5,500.

Hub Torrid; 'Kampf' New High 18G, 'Hippodrome' \$9,000; 'Prof.' Big 11G

'Prof.' Socko \$24,000 In Denver; Peyton' Hot 14G

Denver, May 16. Biz is holding very stoutly this round although there are only two newcomers and first-runs had to contend with a one-day spring blizzard. Standout is "Absent-Minded Professor" which shapes wow at the Denver. "Return to Peyton Place" is rated socko on opener at the Centre. "Gone With Wind" still is sturdy in third round at Orpheum while "Cimarron" continues at good pace in second at Paramount.

Estimates for This Week

Aladdin (Fox) 1,900; \$1.25-\$2.50— "Spartacus" (U) (17th wk). Good \$4,500. Last week, \$5,000.

Centre (Fox) 1,270; \$1-\$1.45— "Return to Peyton Place" (20th). Sock \$14,000 or over. Last week, "Pepe" (Col) (6th wk), \$8,000.

Denham (Indie) 800; \$1.25-\$2.50— "Ben-Hur" (M-G) (57th wk). Fine \$7,500. Last week, \$7,000.

Denver (Fox) 2,432; \$1-\$1.25— "Absent-Minded Professor" (BV). Wow \$24,000 or better. Last week, "All Hands on Deck" (20th) (2d wk), \$8,000.

Esquire (Fox) 600; \$1— "Virgin Spring" (Janus) (6th wk). Stout \$1,900. Last week, \$2,000.

Orpheum (RKO) 2,690; \$1.25-\$1.45— "Gone With Wind" (M-G) (reissue) (3d wk). Sturdy \$11,500. Last week, \$16,000.

Paramount (Indie) 2,100; 90-\$1.25— "Cimarron" (M-G) (2d wk). Good \$10,500. Last week, \$22,000.

Towne (Indie) 600; \$1-\$1.45— "Hoodlum Priest" (UA) (3d wk). Okay \$3,000. Last week, \$3,500.

'Mein Kampf' Fat \$18,500 in Balto

Baltimore, May 16. "Mein Kampf" is the big news here currently. First week at the Hipp is drawing the biggest crowds that the house has had in months. Also impressive is "Return to Peyton Place," sock in opening week at the Mayfair. "Breathless" looms trim on opener at Cinema while "Mad Dog Coll" looks good in first at the Little. "Hoodlum Priest" is fair in first at the New. "Absent-Minded Professor" leads holdovers nicely in third at the Stanton. "Never On Sunday" is steady in 26th week at Playhouse. "Two-Way Stretch" is big in second week at the Five West.

Estimates for This Week

Aurora (Rappaport) 367; 90-\$1.50— "Virgin Spring" (Janus) (3d wk) (rerun). Down to \$1,300 after \$1,700 in second.

Charles (Fruchtman) 500; 90-\$1.80— "Suzie Wong" (Par) (21st wk). Oke \$2,000 after \$3,000 last week.

Cinema (Schwaber) 460; 90-\$1.50— "Breathless" (Films Around World). Warm \$2,300. Last week, "Would-Be Gentleman" (Kings) (2d wk), \$1,500.

Five West (Schwaber) 435; 90-\$1.50— "Two-Way Stretch" (Show) (2d wk). Big \$3,100 after \$4,000 opener.

Hippodrome (Rappaport) 2,300; 90-\$1.50— "Mein Kampf" (Col). Socks \$18,500. Last week, "Cimarron" (M-G) (2d wk), \$5,000.

Little (Rappaport) 300; 90-\$1.50— "Mad Dog Coll" (Col). Good \$1,700. Last week, "Underworld USA" (Col), \$2,500.

Mayfair (Fruchtman) 750; 90-\$1.50— "Return to Peyton Place" (20th). Great \$10,000. Last week, "Exodus" (UA) (21st wk), \$3,000.

New (Fruchtman) 1,600; 90-\$1.50— "Hoodlum Priest" (UA). Fair \$3,500. Last week, "Portrait of Mobster" (WB), \$3,500 in 4 days.

Playhouse (Schwaber) 355; 90-\$1.50— "Never on Sunday" (Lope) (26th wk). Good \$2,200 after \$2,500 in 25th week.

Stanton (Fruchtman) 2,800; 90-\$1.50— "Absent-Minded Professor" (BV) (3d wk). Fine \$6,000 after \$10,000 in second.

Town (Rappaport) 1,125; 90-\$1.50— "Gone With Wind" (M-G) (reissue) (6th wk). Down to oke \$5,000 after \$5,800 in fifth week.

Boston, May 16. The cool weather which has been keeping potential patrons from the outdoor spots is doing well by exhibitors with the Boston b.o. hyped this week again. "Mein Kampf" hit a new record at Pilgrim but "Hippodrome" is light at Paramount in a scanty list of newies.

"La Dolce Vita" looks hotzy in fourth at the Gary. "Absent-Minded Professor" is sparkling at Memorial in fifth. "Gone With Wind" is holding torrid in third week at Orpheum. "Saturday Night, Sunday Morning" opens at the Kenmore tomorrow (WB).

"One-Eyed Jacks" is holding nicely at Astor in seventh week. "Never On Sunday" is still terrific in sixth at Beacon Hill. "Breathless" shapes solid in third round at Capri.

Estimates for This Week

Astor (B&Q) 1,170; 90-\$1.50— "One-Eyed Jacks" (Par) (7th wk). Oke \$6,000. Last week, same.

Beacon Hill (Sack) 678; \$1-\$1.50— "Never On Sunday" (Lope) (6th wk). Fine \$10,000. Last week, \$12,000.

Boston (Cinerama, Inc.) 1,354; \$1.75-\$2.65— "Windjammer" (NT) (reissue). Opened May 15. Last week, "Seven Wonders of World" (Cinerama) (reissue) (12th wk), oke \$6,500.

Capri (Sack) 900; \$1-\$1.50— "Breathless" (FAW) (3d wk). Big \$7,000. Last week, \$8,000.

Exeter (1376; 90-\$1.50— "Make Mine Mink" (Cont). Opened Sunday (14). Last week, "Della Rovere" (Cont) (3d wk), hot \$4,000.

Fenway (Indie) 1,350; \$1.50— "Idiot" (20th) (reissue). Slick \$4,400. Last week, "Bernadette Lourdes" (Janus) (5th wk), \$3,800.

Gary (Sack) 1,277; \$1.25-\$1.80— "La Dolce Vita" (Astor) (4th wk). Torrid \$15,000. Last week, \$19,000.

Kenmore (Indie) 700; \$1.50— "League of Gentlemen" (Kings) (6th wk-final). Neat \$4,200. Last week, \$8,000.

Metropolitan (NET) 4,357; 90-\$1.25— "Hoodlum Priest" (UA) (4th wk). Fair \$8,000. Last week, \$9,000.

Memorial (RKO) 3,000; 90-\$1.49— "Absent-Minded Professor" (BV) (5th wk). Solid \$11,000. Last week, \$12,000.

Orpheum (Loew) 2,900; 90-\$1.49— "Gone With Wind" (M-G) (reissue) (3d wk). Socko \$17,000. Last week, \$20,000.

Paramount (NET) 2,357; 70-\$1.25— "Hippodrome" (Cont) and "Breaker" (Indie). Mild \$9,000. Last week, "Black Sunday" (AI) and "Little Shop of Horrors" (Indie), \$13,000.

Pilgrim (ATC) 1,900; 75-\$1.25— "Mein Kampf" (Col) and "Terror of Tongs" (Col). New high \$18,000. Last week, "Mad Dog Coll" (Col) and "Battle Stations" (Indie) (rerun), \$8,000.

Saxon (Sack) 1,100; \$1.50-\$3— "Exodus" (UA) (21st wk). Good \$10,000. Last week, \$12,000.

State (Trans-Lux) 730; 75-\$1.25— "Hideout in Sun" (Astor) and "Career Girl" (Astor) (rerun). Nifty \$5,500. Last week, "Savage Eye" (T-L) (8-days), \$3,500.

'KAMPF' ROFF \$11,000, SEATTLE; 'PLACE' 10G

Seattle, May 16. In final (11th) week, "Exodus" is rated okay at Blue Mouse currently. "Absent-Minded Professor" looks big in fifth week at Music Hall. "Mein Kampf" is solid at Coliseum to pace newcomers. "Return to Peyton Place" looks nice on opening round at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) 739; \$1.50-\$3— "Exodus" (UA) (11th wk). Okay \$7,000 in final week. Last week, \$7,300.

Coliseum (Fox-Evergreen) 1,187; \$1-\$1.50— "Mein Kampf" (Col) and "Terror of Tongs" (Col). Swell \$11,000 or close. Last week, "Canadians" (20th) and "Fiercest Heart" (20th), \$4,800.

Fifth Avenue (Fox-Evergreen) 2,500; \$1-\$1.50— "Return to Peyton Place" (20th) (20th) "Right Approach" (20th). Trim \$10,000. Last week, "Pepe" (Col) (7th wk), \$5,300.

Music Box (Hamrick) 738; \$1— (Continued on page 10)

NEW PIX BEAT SPRING IN CHI

L.A. Lags Albeit 'Professor' Boffo

\$34,000; 'Peyton' OK \$22,000, 'King'

Dull 12G, 'Wind' Fancy \$12,500, 8th

Los Angeles, May 16. First-runs here this session generally are off although brightened by a pair of new bills. "Absent-Minded Professor," on first general release, is shaping to get a sock \$34,000 or near in four theatres while "Return to Peyton Place" looks okay \$22,000 in four houses.

"King and I" looms disappointing with dull \$12,000 in sight on initial round at Chinese although this reissue is in widescreen grandeur 70. "Revolt of Slaves" shapes pallid \$5,500 in two locations for first week.

"Gone With Wind" still is torrid in eighth stanza, out on reissue again, at Hollywood. Paramount with \$12,500. "Ben-Hur" is picking up to a slick \$15,000 or close in 76th stanza at the Egyptian.

Estimates for This Week

Los Angeles, Hollywood, Beverly, Baldwin (FWC-Stat.) (2,019; 756; 1,150; 1,800; 90-\$1.50)—"Return to Peyton Place" (20th) and "Fiercest Heart" (20th). Okay \$22,000 or near. Last week, Los Angeles, Hollywood, "Virgin Spring" (Janus), "Entertainer" (Cont), \$7,700. Beverly with Warren's, "Mein Kampf" (Col), "Hell Is City" (Col) (2d wk), \$9,100. Baldwin with Hillstreet, Wiltern, Vogue, "Grass Is Greener" (U) (1st general release), "Trouble in Sky" (U), \$22,000.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; 90-\$1.50)—"Revolt of Slaves" (UA) and "Gunfight" (UA). Tepid \$5,000. Last week, Orpheum with Iris, Loyola, "Hoodlum Priest" (UA), "Frontier Uprising" (UA), \$12,100. Pix with El Rey, "Apartment" (UA), "Elmer Gantry" (UA) (reissues) (m.o.), \$6,600.

Hillstreet, Wiltern, Iris, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 825; 1,298; 90-\$1.50)—"Absent-Minded Professor" (BV) (1st general release) and "Hangman's Knot" (Col) (reissue) (Hillstreet). Socko \$34,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"King and I" (20th) (reissue). Dull \$12,000 for new Grandeur 70 version. Last week, "Absent-Minded Professor" (BV) (8th wk 4 days), \$10,300.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-\$1.50)—"Atlantis." (Continued on page 10)

'Wind' Rousing \$14,000,

Prov; 'Kampf' Good 7G; 'Professor' Big 6½G, 4th

Providence, May 16. That grand oldie, "Gone With Wind" is giving the State a hefty lead in overall take currently. Both the Majestic's "Portrait of Mobster" and Strand's "Mein Kampf" are rated good. "Absent-Minded Professor" is hoisy in fourth at Albee.

Estimates for This Week

Albee (RKO) (2,200; 50-90-\$1.25)—"Absent-Minded Professor" (BV) (4th wk). Peppy \$6,500. Third was \$7,000.

Elmwood (Snyder) (724; 65-90)—"Butterfield 8" (M-G) and "Gigi" (M-G) (reissues). Okay \$4,000. Last week, "Pepe" (Col) (6th wk), \$3,000. Majestic (SW) (2,200; 65-90)—"Portrait of Mobster" (WB) and "48 Hours to Live" (WB). Good \$6,500. Last week, "Black Sunday" (AI) and "Little Shop Horrors" (Indie), \$6,000.

State (Loew) (3,200; 90-\$1.25)—"Gone With Wind" (M-G) (reissue). Getting heavy play for sock \$14,000 or over. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) (2d wk), \$8,500. Strand (National Reality) (2,200; 65-90)—"Mein Kampf" (Col) and "Born Yesterday" (Col) (reissue). Good \$7,000. Last week, "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues), \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Continent' Wide

\$15,000 in D.C.

Washington, May 16. Mainstream biz is big at most spots this session. "Atlantis, the Lost Continent," is rated big at Capitol. "Absent-Minded Professor," day-dating locations, shapes smash in second stanza. "Mein Kampf" stays boff at two Trans-Lux houses in first holdover sessions. "Saturday Night and Sunday Morning" is fancy in fourth at the Ontario. "Two-Way Stretch" at MacArthur looms good.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; 90-\$1.49)—"Absent-Minded Professor" (BV) (2d wk). Sock \$18,000. Last week, \$30,000. Apex (K-B) (940; 75-\$1.10)—"L'Avventura" (Indie). Oke \$4,000. Last week, "Serengeti Shall Not Die" (AA), \$3,600.

Capitol (Loew) (3,420; \$1-\$1.65)—"Atlantis" (M-G). Big \$15,000. Last week, "Gone With Wind" (M-G) (reissue) (6th wk), \$12,000 in four days.

Keith's (RKO) (1,850; \$1-\$1.49)—"Curse of Werewolf" (U) and "Shadow of Cat" (U). Fair \$9,000. Last week, "Indiscreet" (WB) and "Mr. Roberts" (WB) (reissues), \$7,000.

MacArthur (K-B) (900; \$1.25)—"Two-Way Stretch" (Indie). Tall \$7,000. Last week, "League of Gentlemen" (Union) (6th wk), \$3,100.

Ontario (K-B) (1,240; \$1-\$1.49)—"Saturday Night, Sunday Morning" (Cont) (4th wk). Fancy \$5,500. Last week, \$6,400.

Palace (Loew) (2,390; \$1-\$1.49)—"Cimarron" (M-G) (2d wk). Mild \$9,000 after \$14,000 opener.

Playhouse (T-L) (459; \$1.49-\$2)—"Mein Kampf" (Col) (2d wk). Boff \$8,500 after \$12,100 for first. Plaza (T-L) (278; \$1-\$1.80)—"Sunlover's Holiday" (Indie) (3d wk). So-so \$3,500. Last week, \$4,500.

Town (King) (800; \$1.25-\$1.49)—"One-Eyed Jacks" (Par) (7th wk). Neat \$4,000. Last week, \$5,500. Trans-Lux (T-L) (600; \$1.49-\$2)—"Mein Kampf" (Col) (2d wk). Great \$9,500 after \$17,000 opener. Uptown (SW) (1,300; \$1.25-\$2.25)—"Exodus" (UA) (12th wk). Hot \$7,500. Last week, \$8,000.

Warner (SW) (1,440; \$1.49-\$2.25)—"Spartacus" (U) (18th wk). Smash \$8,800. Last week, \$9,000.

'Kampf' Cool \$13,000,

St. L.; 'Show' Slow 8G

St. Louis, May 16. Both "Mein Kampf" at State and "Return to Peyton Place" at the Ambassador shape good in opening rounds here this stanza. However, "Big Show" is rated slow in first at the big Fox. "Exodus" is off to fair take in fifth session at Esquire. "Absent-Minded Professor" looms big in second at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-\$1.50)—"Return to Peyton Place" (20th). Good \$12,000. Last week, "All Night's Work" (Par) (2d wk), \$12,000.

Apollo Ari (Grace) (700; 90-\$1.25)—"Never on Sunday" (Lope) (Continued on page 10)

'LOVES,' 'VIRGIN' 'WIND' BRIGHT

Chicago, May 16.

Several lively new entries are meeting resistance from the spring pinch here, but overall activity at first-runs continues solid. Highly-touted "Virgin Spring" looks slick \$8,000 on preem at World while "Two Loves" shapes fine \$21,000 for its Oriental inaugural.

"Revolt of Slaves" rates good \$16,000 on initial Roosevelt session. "Return to Peyton Place" is big in second Woods canto. "General Della Rovere" looms brisk in Cinema second round. "Two-Way Stretch" is heading for a snappy second round at Esquire.

"Mein Kampf" continues torrid in third Loop lap. Fourth week of "One-Eyed Jacks" is still sturdy at the Chicago. "Gone With Wind" still is in the chips in United Artists fifth. Eighth round of "Absent-Minded Professor" looks nifty at State-Lake. "Never On Sunday" is racking up a tidy 15th session at the Surf.

Estimates for This Week

Carnegie (Telem) (495; \$1.50)—"Days of Thrills, Laughter" (20th). So-so \$3,000 or close. Last week, "Tunes of Glory" (Lope) (7th wk), \$3,100.

Chicago (B&K) (3,900; 90-\$1.80)—"One-Eyed Jacks" (Par) (4th wk). Strong \$18,000. Last week, \$26,000.

Cinema (Stern) (500; \$1.50)—"General Della Rovere" (Cont) (2d wk). Fine \$3,000. Last week, \$5,000.

Cinestage (Todd) (1,038; \$1.75-\$3.50)—"Exodus" (UA) (22d wk). Sturdy \$15,500. Last week, \$17,000. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Two-Way Stretch" (Show) (2d wk). Nifty \$7,200 or near. Last week, \$9,500.

Loop (Telem) (606; \$1.25-\$1.80)—"Mein Kampf" (Col) (3d wk). Lusty \$14,000 or close. Last week, \$27,500.

Monroe (Jovan) (1,000; 65-90)—"To Hell and Back" (U) and "Lawless Breed" (U) (reissues). Okay \$4,600. Last week, "Virgin Island" (Indie) and "Rosemary" (Indie), \$5,000.

Oriental (Indie) (3,400; 90-\$1.80)—"Two Loves" (M-G). Fine \$21,000 or thereabouts. Last week, "Hoodlum Priest" (UA) (5th wk), \$14,000.

Roosevelt (B&K) (1,400; 90-\$1.80) (Continued on page 10)

'PROF.' HUGE \$18,000, L'VILLE; 'WIND' 13G, 2

Louisville, May 16. Big new entry this week is "Absent-Minded Professor," huge at the Brown, to top the town by a wide margin.

"Sanctuary" at the Mary Anderson looms light while "Right Approach" at the Ohio, also fresh product at both new houses, is moderate. "Gone With Wind" at United Artists in second shapes smash.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-\$1.25)—"Absent-Minded Professor" (BV). Came out of starting gate with a rush and for a giant \$18,000 or near. Last week, "Spartacus" (U) (8th wk), wound up run with healthy \$6,000.

Kentucky (Swiftow) (900; 75-\$1)—"Great Impostor" (U) (3d wk). Fair \$4,000 after last week's \$5,000.

Mary Anderson (People's) (900; 75-\$1)—"Sanctuary" (20th). Light \$4,000. Last week, "Giant" (WB) (reissue), \$4,500.

Ohio (Settos) (900; 60-\$1)—"Right Approach" (20th). Moderate \$4,500. Last week, "Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA) (reissues), \$5,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.20)—"This Is Cinerama" (Cinerama) (5th wk). Fair \$6,500 after fourth week's \$6,000.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Gone With Wind" (M-G) (reissue) (2d wk). Hotsy \$13,000 or near. Weekend rainstorms, with 8 inches of rainfall kept opener to \$13,200.

Spring Weather Bops B'way; 'Show'

Mild \$20,500, 'Peyton' Nice 40G, 2d,

'2 Women' Sock 21G; 'Wind' 39G, 3d

Spring arrived with a bang over the past weekend, and per usual this hurt Broadway film business. First three or four weekends with warm, clear weather every year witness the exodus of potential cinema patrons to the vast outdoors, and theatre biz takes it on the chin. Particularly hard hit this session is the single new entry and recently opened pix.

"Big Show" shapes mild \$20,500 opening session, day-dating the Palace and the arty Trans-Lux 85th Street. Second week of "Return to Peyton Place" is being sloughed to only a nice \$40,000 playing the Paramount and arty Normandie. "The Alamo" slipped to good \$29,000 in first holdover round, day-dating the Astor and Victoria.

"Parrish," with stagework, looks like solid \$135,000 or over in second round at the Music Hall. This combo will stay a third, and likely a fourth session. "One-Eyed Jacks" looks to dip to fairly good \$20,000 in current (7th) week at the Capitol. "Atlantis" replaces May 26.

"Rain in Sun" slipped to good \$20,600 for seventh stanza, day-dating the Forum and arty Trans-Lux 52d St. "Pepe" dipped to nice \$16,000 in 21st session at the Criterion, not so bad in view of having two days cut into with preview showings of future pix.

"Mein Kampf" wound its three weeks and five days run at the Rivoli, with a creditable \$12,500 for final five days. "On the Double" replaces next Friday (19). "Gone With Wind" still was in the chips with lousy \$39,000 for third week at the State, this reissue now going into fourth stanza, starting today (Wed.).

New entry at the arty theatres is "Two Women," which hit a great \$21,000 on initial session at the Sutton, one of the bigger opening weeks at this house. "Saturday Night, Sunday Morning" is continuing its sensational gait at the arty Baronet with \$14,200 in sixth round.

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—"Alamo" (UA) (3d-final wk). First holdover stanza ended last night (Tues.) was okay \$14,000 or near after \$17,000 for opener. This is a locked booking, and goes for only three weeks, with "Young Savages" (UA) due in May 24.

Capitol (Loew) (4,820; \$1-\$2.50)—"One-Eyed Jacks" (Par) (7th wk). This week ending today (Wed.) looks like good \$20,000 or close after \$26,200 for sixth. Goes one more week, with "Atlantis, Lost Continent" (M-G) due to open May 26.

Criterion (Moss) (1,520; \$1.25-\$2.40)—"Pepe" (Col) (22d wk). The 21st stanza concluded last night (Tues.) was good \$16,000, in view of special screenings two days, after \$20,000 for 20th week. "Guns of Navarone" (Col) comes in next month.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (4th wk). This round ending today looks to hold with wow \$20,000 same as in third week. Stays indef, with advance holding in great style.

DeMille (Reade) (1,463; \$1.50-\$3.50)—"Spartacus" (U) (32d wk). This week winding up today (Wed.) looks like fine \$18,500—after \$19,000 for 31st stanza. Continues indefinitely.

Palace (RKO) (1,642; \$1.25-\$2)—"Big Show" (20th) (2d wk). Initial session ended yesterday (Tues.) was mild \$15,000 or less. In ahead, "Great Impostor" (U) (5th wk), \$18,000 and for a very fine extended-run.

Embassy (Guild) (500; \$1.25-\$1.50)—"Hitler's Executioners" (Indie) (2d wk). First holdover frame ending Friday (19) looks fine \$19,000 after \$18,000 on opener. Continues.

Forum (Moss) (813; 90-\$1.80)—"Rain in Sun" (Col) (8th wk).

Seventh round ended yesterday (Tues.) was good \$14,000 or close after \$15,500 in sixth week.

Paramount (AB-PT) (3,665; \$1-\$2)—"Return to Peyton Place" (20th) (2d wk). This stanza finishing tomorrow (Thurs.) looks like nice \$35,000 or close after \$45,000 for opener. Stays.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Parrish" (WB) and Puerto Rico stagework (2d wk). This week ending today (Wed.) is heading for solid \$135,000 or near after \$145,000 in first. Stays.

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"Mein Kampf" (Col) (4th wk 5 days). This round ended yesterday (Tues.) was okay \$12,000 after \$23,000 for full third week. "On Double" (Par) opens Friday (19), after invitational preem Thursday (18) night. House used for Boys Town of Italy benefit on Wednesday (17) night, with "Grand Olympics" (Indie) as pic.

State (Loew's) (1,900; \$1.50-\$2.50)—"Gone With Wind" (M-G) (reissue) (4th wk). Third week finished yesterday (Tues.) was lousy \$39,000 or close after \$45,000 in second, not quite up to expectations.

Victoria (City Inv.) (1,003; 50-\$2)—"Alamo" (UA) (3d wk). First holdover session completed yesterday (Tues.) was bangup \$15,000 after \$16,500 for initial week on this popscore run. Holds here indef.

Warner (SW) (1,813; \$1.50-\$3.50)—"Exodus" (UA) (22d wk). This stanza ending today (Wed.) looks like whopping \$44,000 after \$46,000 last week. Continues indefinitely. (Continued on page 10)

'Cimarron' Boff \$12,000, K.C.; 'Kampf' Lusty 7G, 'Peyton' Smash 10G, 2d

Kansas City, May 16. First-run trade is holding its own this session, largely on the basis of holdovers. New entry is "Mein Kampf," nice at Paramount, while "Cimarron," in initial regular first-run at Plaza, looks sock. Heavy interest continues in "Return to Peyton Place" at Romy, "Gone With Wind" at Brookside, and "Absent-Minded Professor" at Uptown. Weather mild and pleasant most of the week, after crimping business with a tornado warning on previous Sunday afternoon.

Estimates for This Week

Brookside (Fox Midwest) (800; \$1.25)—"Gone With Wind" (M-G) (reissue) (6th wk). Satisfactory \$4,500. Last week, \$5,000.

Capri (Durwood) (1,260; \$1.25-\$3)—"Spartacus" (U) (12th wk). Still pleasing at \$7,500. Last week, \$8,000.

Empire (Durwood) (1,280; \$1.25-\$3)—"Exodus" (UA) (20th wk). Respectable \$6,000 holds it one more week. Last week, same.

Kimo (Dickinson) (504; 90-\$1.25)—"League of Gentlemen" (Kings) (4th wk). Oke \$1,500. Last week, same.

Paramount (Blank-UP) (1,900; 75-\$1)—"Mein Kampf" (Col). Nice \$7,000. Last week, "Friendly Persuasion" (MPI) (reissue), \$7,000.

Plaza (F&W-NT) (1,630; \$1.25)—"Cimarron" (M-G), on first regular first-run. Sock \$12,000, may hold. Last week, "All Hands on Deck" (20th) (2d wk), \$7,000.

Rockhill (Little Art Theatres) (750; \$1.25)—"Days of Thrills, Laughter" (20th). Fine \$2,000. Stays. Last week, "Ballad of Soldier" (Kings) (2d wk), \$1,500.

Romy (Durwood) (830; \$1-\$1.50)—"Return to Peyton Place" (20th) (2d wk). Smash \$10,000, holding. Last week, \$12,000.

Uptown (F&W-NT) (2,043; \$1-\$1.25)—"Absent-Minded Professor" (BV) (7th wk). Okay \$5,000. Last week, \$6,000.

Pitt Perks; Peyton's Potent \$12,000, 'Wind' Lusty 15G, 'Kampf' Hep 15 1/2 G

Pittsburgh, May 16.
There's a quickening boxoffice pulse at the Pitt deluxers this round as four new entries teed off. In for wows rounds are "Gone With Wind," on advanced scale at Nixon, "Return to Peyton Place" at Gateway and "Saturday Night and Sunday Morning."
"Mein Kampf" is rated fine at the Penn. Only soft entry is "Question 7" at Fulton.
"Absent-Minded Professor" continues excellent in third at Stanley. "Exodus" is rated firm in 10th frame at Warner.
Estimates for This Week
Fulton (Shen) 1,635; \$1-\$1.50 — "Question 7" (Indie) 1,500; \$1-\$1.50. Last week, \$1,100.
Gateway (Associated) 2,100; \$1-\$1.50 — "Return to Peyton Place" (20th). Rousing \$12,000. Last week, "Trapp Family" 20th, \$8,000.
Nixon Rubin 1,700; \$1-\$1.50 — "Gone With Wind" (M-G) reissue. Box \$15,000. Last week, not on first-run.
Squirrel Hill (SW) 334; \$1.25 — "Saturday Night Sunday Morning" (Cont.). Wow \$4,000. Last week, "Paris With Love" (Cont.) and "Lad: Kibitz" (Cont.). \$2,800.
Penn (ATC) 3,300; \$1-\$1.50 — "Mein Kampf" (Col) 1st \$15,500. Last week, "All in Nina's Work" (Par) \$12,000.
Stanley (SW) 3,700; \$1-\$1.50 — "Absent-Minded Professor" (BV) 3d wk. Box \$14,000. Last week \$17,000.
Warn (SW) 1,516; \$1.50-\$2.75 — "Exodus" (UA) 14th wk. Firm \$8,000. Last week \$8,000.

ST. LOUIS

(Continued from page 9)
15th wk. Hep \$2,300. Last week, \$2,500.
Esquire (Schuchart-Levin) (1,800; \$1.25-\$2.50) — "Exodus" (UA) 15th wk. Off to fair \$8,000. Last week, \$11,000.
Fox (Arthur) (5,000; 90-\$1.25) — "Big Show" (20th) and "Portrait of Mobster" (WB). Slow \$8,000 or close. Last week, "Cry for Happy" (Col) and "Upstairs, Downstairs" (Indie). \$17,000.
Loew's Mid-City (Loew) (1,160; 60-90) — "Absent-Minded Professor" (BV) 2d wk. Big \$15,000 or near. Last week, \$13,000.
State (Loew) 3,600; 60-90 — "Mein Kampf" (Col) and "Hell Is a City" (Col). Good \$13,000. Last week, "Cimarron" (M-G) \$9,000.
Paegeant (Arthur) 1,000; 90-\$1.25 — "Head in Hand" (Col). Okay \$4,000. Last week, "General Della Rovere" (Cont) 2d wk, \$3,000.
St. Louis (Arthur) 3,800; 75-90 — "Question 7" (Indie). Mild \$7,000. Last week, "Pharaoh's Woman" (U) and "Posse From Hell" (U). \$7,500.
Shady Oak (Arthur) 700; 90-\$1.25 — "Carry On Constable" (Gow) 2d wk. Hep \$4,200 or near. Last week, near \$4,600 over estimate. The reported outrageous "Carry On Nurse" (Gov) on first week.

Heat Harts Mpls. B.O.; 'Eichmann' Tall \$9,000, 'Professor' Big 10G, 3d

Minneapolis, May 16.
Arrival of hot weather is putting film biz back in the deep freeze here this round. It's the usual thing that happens every year when warmer weekends arrive. The few new entries do not amount to much although "Operation Eichmann," James Healy at the Gopher, "Serengeti" teamed with "10 Who Dared" opens so-so in initial frame at Lorie "Secret Partner," new name first-run, is just okay at Suburban World.
"Absent-Minded Professor" continues the no. 1 phenomenon of the holdovers in third chapter at State "Question 7" in second stanza at World and "Gone With Wind" in third at Ophium likewise remain relatively healthy.

Estimates for This Week

Academy (Mann) 947; \$1.75-\$2.65 — "Exodus" (UA) 16th wk. Should hit oke \$6,000. Last week, same. Closing after 17 weeks.
Century (Cinerama, Inc.) 1,150; \$1.75-\$2.65 — "Seven Wonders of World" (Cinerama) reissue 15th wk. Nice \$9,000. Last week, \$8,500.
Gopher (Berger) 1,000; \$1-\$1.25 — "Operation Eichmann" (AA) Hefty \$9,000. Last week, "Cimarron" (M-G) 6th wk, \$3,500.
Lyric (Par) 1,000; \$1-\$1.25 — "Serengeti" (AA) and "10 Who Dared" (BV). So-so \$4,000. Last week, "Trapp Family" 20th (2d wk), \$6,000.
Mann (Mann) 1,100; \$1.75-\$2.65 — "Spartacus" (U) 9th wk. Okay \$7,000. Last week, \$7,500.
Orpheum (Mann) 2,800; \$1-\$1.50 — "Gone With Wind" (M-G) reissue 3d wk. Firm \$7,000. Last week, \$11,000.
St. Louis Park (Field) 1,000; \$1.50 — "Mein Kampf" (Col) 3d wk. Modest \$3,500. Last week, \$9,000.
State (Par) 2,200; \$1-\$1.25 — "Absent-Minded Professor" (BV) 3d wk. Suck \$10,000. Last week, \$15,000.
Suburban World (Mann) 800; \$1.25 — "Secret Partner" (M-G). Okay \$4,000. Last week, "Virgin Spring" (Janus) 4th wk, \$2,700 in 9 days.
Uptown (Field) 1,000; \$1.25 — "Black Sunday" (AI) 2d wk. Good \$3,500. Last week, \$8,000.
World (Mann) 400; 85-\$1.50 — "Question 7" (Indie) 2d wk. Fine \$6,000. Last week, \$8,000.

CHICAGO

(Continued from page 9)
"Revolt of Slaves" (UA). Good \$16,000. Last week, "Giant" (WB) reissue, \$16,500.
State-Lake (B&K) 2,400; 90-\$1.80 — "Absent-Minded Professor"

(BV) (8th wk). Hotsy \$14,000 or over. Last week, \$18,000.
Surf (H&E Balaban) (685; \$1.50-\$1.80) — "Never On Sunday" (Lope) (15th wk). Lively \$5,500. Last week, \$7,000.
Todd (Todd) (1,089; \$1.75-\$3.50) — "Ben-Hur" (M-G) (73d wk). Solid \$14,500. Last week, \$15,000.
United Artists (B&K) (1,700; 90-\$1.80) — "Gone With Wind" (M-G) reissue 45th wk. Hefty \$19,000 or near. Last week, \$22,000.
Woods (Essaness) (1,200; 90-\$1.80) — "Return to Peyton Place" (20th) (2d wk). Big \$22,000 or close. Last week, \$33,000.
World (Teitel) (606; 90-\$1.25) — "Virgin Spring" (Janus). Lusty \$8,000 or over. Last week, "Ballad of Soldier" (Kings) (5th wk), \$3,000.

BROADWAY

(Continued from page 9)
nity with requests for seats extending to late in December.
First-Run Arties
Baronet (Reade) (430; \$1.25-\$2) — "Saturday Night, Sunday Morning" (Cont) (7th wk). Sixth session finished Sunday (14) was smash \$14,200 after \$14,800 in fifth week.
Fine Arts (Davis) (468; 90-\$1.80) — "Breathless" (FAW) (15th wk). The 14th round concluded Monday (15) was great \$7,400 after \$7,800 for 12th week.
Beckman (R&B) (590; \$1.20-\$1.75) — "L'Aventura" (Janus) 7th wk. Sixth frame ended Monday (15) was okay \$6,000 after \$7,000 for fifth week.
Fifth Ave. Cinema (R&B) 250; \$1.25-\$1.80 — "Virgin Spring" (Janus) m.o. 14th wk. This frame ending tomorrow (Thurs.) is heading for good \$3,500 after \$1,000 in 13th week.
Normandie (T-L) 592; \$1.25-\$1.80 — "Return to Peyton Place" (20th) 2d wk. This stanza winding tomorrow (Thurs.) looks to dip to add \$5,000 after \$10,000 for initial week.

Little Carnegie (L. Carnegie)

520; \$1.25-\$2 — "Tues of Glory" (Lope) 22d wk. The 21st week ended Monday 15 was fair \$5,000 after \$7,000 in 20th session. "Violent Summer" (FAW) is due in May 19.
Guld (Guld) 450; \$1-\$1.75 — "Please Turn Over" (Col) 3d wk. This week finishing tomorrow (Thurs.) is heading for bright \$10,500 after \$11,000 in second holding.
Murray Hill (R&B) 565; 95-\$1.80 — "Ballad of a Soldier" (Kings) 21st wk. The 20th stanza finished Monday 15 was good \$3,000, same as in 19th week. "Young Savages" (UA) opens May 24.
Paris (Pathe Cinema) 568; 90-\$1.80 — "Love and Frenchman" (Kings) (12th wk). The 11th session completed Sunday 14 was fine \$6,500 after \$7,500 for 10th week.
Plaza (Lopez) 525; \$1.50-\$2 — "Never On Sunday" (Lope) 31st wk. The 30th round finished Monday 15 was wham \$17,000 after \$16,500 for 29th week.

68th St. Playhouse (Leo Brecher)

370; 90-\$1.65 — "The Bridge" (AA) 3d wk. Second stanza completed Sunday (14) was big \$9,200 following record \$14,100 in first week.
Sutton (R&B) 651; 95-\$1.80 — "Two Women" (Embassy) (2d wk). Initial week ended Sunday (14) was great \$21,000, one of the big opening sessions at house, but not a new record.
Trans-Lux 52d St. (T-L) 540; \$1-\$1.50 — "Raisin in Sun" (Col) 8th wk. Seventh round ended yesterday (Tues.) held with nice \$6,600 after \$7,200 in sixth week.
Trans-Lux 85th St. (T-L) 550; \$1.25-\$2 — "Big Show" (20th) 2d wk. First week ended yesterday (Tues.) was very disappointing at fair \$5,500 or close.

World (Perfecto) 390; 90-\$1.50 — "Male and Female" (Olskin) (13th wk). This week winding tomorrow (Thurs.) looks like fancy \$6,000 after \$6,500 in 12th round.

Juxtaposition

St. Paul, May 16.
Copywriter apparently desperate for new angle came up with following pitch in recent nabe house newspaper ad, here:
"Hoodlum Priest" . . . Second laff hit! "School for Scoundrels."

National Boxoffice Survey

Spring Sloughs Biz; 'Professor' Champ, 'Wind' 2d, 'Peyton' 3d, 'Kampf' 4th, 'Exodus' 5th

First springlike weekend in many key cities covered by VARIETY this week is sloughing biz generally in the current stanza. Also, some exhibitors were not too happy about the quality of product available.

"Absent-Minded Professor" (BV), which was second a week ago, is taking first place this round, playing in some 21 keys. "Gone With Wind" (M-G), champ last week, is winding up second. "Return to Peyton Place" (20th), which shaped promising last round, is taking third place.

"Mein Kampf" (Col), fourth last stanza, again is finishing fourth. "Exodus" (UA), long on top or high on list, is winding up fifth, largely because it is ending some of its initial big playdates.

"One-Eyed Jacks" (Par), seventh a week ago, will finish sixth. "Ben-Hur" (M-G) is climbing to seventh position while "Spartacus" (U) will be eighth.

"Pepe" (Col), for many weeks a big grosser, will be ninth. "Cimarron" (M-G), 10th last session, again is taking that spot. "Never on Sunday" (Lope) is capturing 11th position. "Hoodlum Priest" (UA) rounds out the Top 12.

"Breathless" (FAW) around World and "Virgin Spring" (Janus) are the two runner-up pix in that order.

"Revolt of Slaves" (UA) looms a bit disappointing among new pictures, being tepid in L.A., slow in Frisco and nice in Chi. "Two Loves" (M-G), another newbie,

looks fast in Chi. "Two Women" (Embassy) was smash on initial week in N.Y.

"Big Show" (20th) looks little so far, being mild in N.Y. and slow in St. Louis. "Carry On Constable" (Gov) continues nice on second frame in St. Louis. "Atlantis" (M-G) shapes spotty, being light in L.A. and Portland and big in Washington and Frisco.

"Alamo" (UA) is nice on pop-scale playing two N.Y. houses. "Great Impostor" (U) looks good in Louisville. "The Bridge" (AA) is rated big in N.Y.

"Black Sunday" (AD) looms tall in Minneapolis. "Mad Dog Coll" (Col) is nice in Balto. "Sanctuary" (20th), mild in Louisville, shapes stout in Toronto.

"Raisin in Sun" (Col), good in N.Y. and L.A., looks okay in Frisco. "Portrait of Mobster" (WB), good in Providence, looms fair in Omaha.

"Saturday Night, Sunday Morning" (Cont), big in Pitt and N.Y., is fancy in Washington. "Tunes of Glory" (UA), good in N.Y., is perky in L.A.

"Two-Way Stretch" (Show), big in Balto, shapes neat in Chi and Washington. "General della Rovere" (Cont), hotsy in the Hub, is fine in Chi.

"League of Gentlemen" (Kings), okay in K.C., is big in Cincy and neat in Boston and L.A. "Make Mine Mink" (Cont), good in Cleveland, looks torrid in Cincy.

(Complete Boxoffice Reports on Pages 8-9-10)

Skouras Presides

(Continued from page 3)

ter Reade Jr. and Harry Brandt the latter proclaiming that Skouras had made some of the best pictures ever turned out in the past. Skouras, alluded to future production plans as concentrating only upon "important subjects."

As the meeting progressed several members of the audience identified the Hollywood heckler, one man holding aloft a recent copy of "Close-Up" and characterizing its policy and contents unfavorably. Rosenstein declared he was owner of 100 shares of 20th stock, which was neither challenged nor verified by the company. He had suspended publication for one week in order to make the journey east.

Spoke Quietly

Despite the hostile nature of his queries the visitor's tone and manner was quiet enough, and got quieter in the face of the defense of Skouras which gradually developed. To the surprise of many present he did not press the expected criticism of the Century City real estate deal. Nor did Skouras pick up that matter.

One woman stockholder echoed the charge of "drain" on the 20th-Fox treasury via allegedly excessive exec salaries and expenses. Rosenstein claimed that Skouras personally enjoyed \$2,000,000 in 1960 via salary, expenses, options, etc. Skouras contended himself with a denial of the estimate, without elaborating.

Rosenstein tried to exploit the fact that Henry Ford 3d had taken a salary cut when business was off. Skouras offered no rejoinder. He denied that the setting aside of a block of shares for an executive implied it was he.

Allusion was made by Skouras to 20th's new operational committee headed by director-recruit Milton Gould as a constructive measure which would bear fruit this year. No key changes in top personnel were in contemplation, he stated.

"Cleopatra" setbacks was partly responsible for the 1960 losses on feature films. Skouras stated, granting that the choice of England as a shooting site may not have been smart. Skouras singled Jerry Wald out for lavish praise as the company's most satisfying picturemaker.

Following the annual meeting the board of directors met and voted a 40c cash dividend for the second quarter. Net was revealed as \$1,669,244 for the period.

Det. Slower But

'Prof.' Great 17G

Detroit, May 16.

Only one newcomer here this week and pace is slower, even though the overall first-run setup remains okay. The new entry, "Angel Baby" (AA) shapes only fair at the Palms. "Absent-Minded Professor" stays great in fourth round at the Michigan. "Gone With Wind" is wham; in second session at the Adams. "Ben-Hur" winds a record-breaking 67-week run at United Artists on a strong note. "Mein Kampf" looks solid in third at the Grand Circus.

Estimates for This Week

Fox (Woodmont Corp) 5,041; 75-\$1.49 — "Gina" (Indie) and "Beyond All Limits" (Indie) 2d wk. Slow \$7,000. Last week, \$9,500.
Michigan (United Detroit) 4,038; \$1.25-\$1.49 — "Absent-Minded Professor" (BV) 4th wk. Great \$17,000. Last week, \$19,000.
Palms (UD) 2,995; \$1.25-\$1.49 — "Angel Baby" (AA) and "Time Bomb" (AA). Fair \$13,000. Last week, "Jekyll's Inferno" (AI) and "Prisoner of Congo" (Indie), \$11,000.
Madison (UD) 1,408; \$1.25-\$2 — "Pepe" (Col) 7th wk. Good \$11,000. Last week, \$12,000.
Grand Circus (UD) 1,400; \$1.25-\$1.65 — "Mein Kampf" (Col) and "Broth of Boy" (Col) 2d wk. Strong \$12,000 in 5 days. Last week, \$15,000.
Adams (Balaban) 1,700; \$1.50-\$1.80 — "Gone With Wind" (M-G) reissue 2d wk. Wham \$25,000. Last week, \$25,500.
United Artists (UA) 1,667; \$1.25-\$3 — "Ben-Hur" (M-G) (65th wk). After record-breaking run, strong \$4,500 in three days. Last week, \$10,100.
Music Hall (Cinerama, Inc.) 1,208; \$1.20-\$2.65 — "Seven Wonders of World" (Cinerama) (20th wk). Okay \$12,500. Last week, \$10,500.
Trans-Lux Krim (Trans-Lux) 1,000; \$1.49-\$1.65 — "Butterfield 8" (M-G). Fair \$2,500. Last week, "Breathless" (FAW), \$2,000 in six-day third week.
Mercury (UM) 1,465; \$1.50-\$3 — "Exodus" (UA) (14th wk). Great \$10,000. Last week, \$10,500.

SEATTLE

(Continued from page 8)
\$1.50 — "Secret Wars" (U). Mild \$3,500. Last week, "Hoodlum Priest" (UA), \$4,110.
Music Hall (Hamrick) 2,200; \$1-\$1.50 — "Absent-Minded Professor" (BV) 5th wk. Big \$8,000. Last week, \$11,400.
Paramount (Fox-Evergreen) 3,000; \$1-\$1.50 — "Not Tonight Henry" (Par) and "Prisoners of Congo" (Par). Fair \$9,000 or near. Last week, "All in Night's Work" (Par) and "Foxhole in Cairo" (Par) (3d wk), \$4,300.

NEW STYLE AFRICAN TRADER

New York Sound Track

AB-PT vicepres Ed Hyman had other things on the mind at yesterday's holders meet. As the gossip cols say, he was due any hour for a third grandchild. . . UA's "Young Savages" will be charity-previewed Tuesday (23) at the Murray Hill for the New York Mission Society. Seems costar Dina Merrill (Mrs. Stanley Rumbough Jr.) is a member of the Mission's board, and at one time taught one of its schools.

Alfred H. Tamarin Associates tapped for special exploitation on "Man in the Moon" British comedy with a spacemanship theme which Trans-Lux is handling. . . Roger Lewis, former ad-pub chieftain at UA and now with his shingle out as an indie producer, was launched on his new career Friday (12) at a Harvard Club luncheon hosted by Motion Picture Assn. of America. . . Classification debate is proving grist for the broadcasters. Cued by the Dore Schary-Otto Brenninger forensics via NBC-TV, Fordham Univ. airs its own discussion next Monday (22) with film critic Jesse Zussner (Cue), Moira Walsh (America Magazine) and Martin Dworkin (Progressive) with National Legion of Decency auspicing.

Oscar-givers goofed on the Academy Award for the "best supporting performance of the year," according to a delayed reaction expressed by Sen. Robert S. Kerr (D-Okla.). "The award should have gone to Caroline Kennedy."

First under the wire with a Clark Gable biog is George Carpool Jr., night city editor of the N.Y. Journal-American, who previously penned "Story of Brigitte Bardot" and "Marilyn Monroe: Her Own Story."

Mike Curtiz on behalf of 20th-Century has requested a synopsis of the career of Horace Heidt for possible film. A book may intervene before production.

Respecting the American-International release from the Hammer Bros. shop in Britain, "House of Fright," as it is now called, was submitted to the U.S. Legion of Decency which bestowed its B-rating, "morally objectionable in part." Last week's VARIETY story on the cuts made to rate Production Code seal, previously denied Columbia on the same release, erred about the Legion submission.

UA's "Young Savages" lined up 450 U.S.-Canadian dates starting May 24. . . "X-15," first under Frank Sinatra's Bsex banner for UA, completed filming. . . Meyer M. Hutner, Beaver-Champion veep, in Cleveland to set May 24 prem of "David and Goliath." . . State of Israel gave its "Service to World Jewry Award" to Samuel Goldwyn. . . Saturday Review's Hollis Alpert has a piece on Donald O'Connor in the June Women's Day. . . Robert Wise screens his "The Set Up" and "I Want to Live" today for the Cinema 16's season finale.

Astor Pictures abandoned 46th St. for new Madison Avenue h.q. Richard Patterson, chairman and managing head of Paramount British, named exec in charge of all European production for Seven Arts. . . David Dodge will adapt his novel, "Carambola," for filmization by Basebud. . . "Exodus" moved past the \$1,000,000 mark at the Warner, where it opened last Dec. 15. . . Walt Disney will make his third national outdoor advertising splurge for "Nikki, Wild Dog of the North," summer release.

Saturday Review's current poll of journalism school faculties as to the "best" U.S. dailies picks up an idea of Edward L. Bernays who, starting in 1952, has periodically polled the publishers, not faculty. Scholastic Mag is another to work this field. Says Bernays, "Hens lay where they see an egg."

Twentieth-Fox bought rights to pair of Broadway legions. "I Must Love Someone," which had five-month run in 1939, and "Drink to Me Only," 77 performances in 1958. . . Kirk Douglas returns to Metro for "Two Weeks in Another Town." John Houseman production. . . Jesse Lasky Jr. and wife, Pat Silver, set to script their original, "Woman Hunt," for producer Robert L. Lippert. . . Walt Disney will produce "Big Red," story of an Irish setter and French Canadian boy, in Canada starting in June.

Yul Brynner, Marian Anderson and Danny Kaye were among 21 notables tapped by President J. F. Kennedy to make up his American Food For Peace Council.

For 35 years, Harold V. Cohen, drama critic on the Pittsburgh Post Gazette, has been heading his reviews, "The New Film." However, on Wednesday (10), he changed it for the first time to "The Not So New Film." In his column below, he reprinted the rave notice he had written on January 27, 1940 for "Gone With The Wind."

Irene Dunne is the first woman receiving Beth Israel Humanitarian Service Award. She was in Omaha to accept it at the Synagogue's 9th annual citation dinner. Bob Considine, Rabbi Benjamin Groner and Mutual of Omaha president V. J. Skutt were among speakers.

George Jessel, a previous recipient, wired Miss Dunne congratulations, labeling her "certainly the prettiest recipient."

USIA's Grateful

Nod to IA, No. 1

Washington, May 16. Theatrical Protective Union No. 1 has received the Distinguished Service Award of U. S. Information Agency, loftiest honor the agency confers.

The union body is the mother local of the International Alliance of Theatrical Employees and Motion Picture Operators.

Award is in recognition of the union's "two decades of extensive cooperation with the Voice of America and USIA" as well as earlier government information units. Cited especially was the local's "granting of permission to record important events for use in telling America's story abroad."

Presentation was made by Donald M. Wilson, USIA chief Edward R. Morrow's deputy, to Solly Pernick, presy. of the union, at the labor outfit's diamond jubilee dinner in New York Sunday (14).

American Federation of Television and Radio Artists and American Guild of Musical Artists are among past labor recipients of the USIA award.

Movietone in Schools

Twentieth-Fox Movietone-news subsid is now supplying news subjects to schools and universities in six languages—Spanish, Italian, French, German, Russian and English.

Project, in operation only a few months, is being carried out in cooperation with Teaching Film Custodians.

Added Scene for 'Kings'; Nick Ray in From Rome, McKenna From Ireland

London, May 16.

After a sneak preview of "The King of Kings" in the States, Metro decided that one more scene was needed. It involved Siobhan McKenna, who plays Mary in the pic. But Miss McKenna was appearing in "The Playboy Of The Western World" at the Empire Theatre, Belfast.

So Metro booked the entire theatre for the evening performance last Wednesday (10), cancelled it and flew the actress to the studio at Elstree for one day's shooting. Director Nicholas Ray planned in from Rome.

YANKS TO OPEN FILM OFFICES

Motion Picture Export Assn. has decided the time is ripe to strike in emergent Africa. Planned is a united invasion of the Dark Continent as the American Motion Picture Export Co. (Africa) with Eric Johnston as board chairman.

The confederates include: all majors except 20th-Fox and Allied Artists, though it's thought these two will come in anon. Hesitancy on 20th's part is tied to its scheduled mid-June exit from the MPEA, though even as an outsider the company could still participate in the corporate Africa venture.

Focus on Africa points up that it hasn't meant much to filmmakers heretofore, both European and U.S. American companies, for instance, haven't tallied more than about \$500,000 in some 40 years. Mainly it's been a case of inability by the populace to make it pay, but the mushrooming political entities on the continent are giving producers confidence that local economies are improving. Further point is that, while the audience potential is put by MPEA at 80,000,000, exhibition facilities to date have been sparse and dismal, most of the "theatres" being makeshift and open-air affairs. By infusion of prime U.S. product in a steady flow, the Americans hope to stimulate local capital to expand and improve the exhibition sector.

Old Era Until now, English-speaking African lands have been the special preserve of a small group of distributor-exhibitor combines who've paid ludicrously low fees for cheap headline pix, from any source available to them, including the U.S.

AMPE (Africa) looks to set up offices soon in Lagos, Nigeria, and Accra, Ghana, with operations thence to extend to Liberia, Sierra Leone and Gambia. Each member major is repped on the new group's board as follows: Stanley Schneider (Col), Joseph Laub (Disney), Bert Obrentz (Metro), J. William Piper (Par), Louis Lober (UA), Joseph Mazer (U-I) and Max Greenberg (Warner Bros.).

Besides Johnston, officers have been drawn from the MPEA exec team: G. Griffith Johnson as prez; George C. Viethner, v.p.; Herbert J. Erlanger, secretary; Thomas J. McNamara, treasurer; and Norman Alterman, assistant sec'y-treasurer.

Silverthorne's Censor Credo Draws Attack; Called a 'Mutilator'

Toronto, May 16.

Canadian press is starting to swarm over Ontario film censor Chief O. J. Silverthorne for an avowed pix-should-entertain philosophy that's been especially stern with the scissors on "new wave" and kindred product on provincial screens.

Silverthorne's recent annual report stated his insular definition of the cinema's function, which has led opponents to charge that he's overstepping his constituted authority. His purview, simply, is to classify films as to whether suitable for young audiences. Instead, the Ontario board, with other provinces acting in kind, has been doing some wholesale snipping.

Freelancer Gerald Pratley, in the Toronto Telegram, charges the Ontario setup with guilt for "mutilating masterly films which, having been placed in the restricted (to adults) category, should be immune from their wretched scissors."

Silverthorne has been threatening severe censorship not only for "the lascivious and the depraved, but toward the depressed," as Toronto Globe and Mail observes. And the gazette razzes "Films, he says, in effect, must not only be pure; they must be cheerful."

Pix that have been getting the stiff blue-pencil treatment include "The Lovers," "Elmer Gantry," "In A Little While," and "Middle of the Night."

Frawley Carries All Points

Despite Jaw Work From Floor

At Technicolor's N.Y. Meeting

Techni's Echelon

Technicolor board and officers at present are:

Alfred Bloomingdale, president of Diners Club; John R. Clark Jr., Techni president-general manager; Melvin H. Jacobs, v.p. of both Techni and Eversharp; Willard E. Keith, insurance broker; Harrison K. McCann, honorary chairman of McCann-Erickson; Richard C. Patterson Jr., ex-NBC and director of several corporations; Hartley M. Sears, president of Hartley Pen, newly-acquired subsidiary; Gene Tunney, ex-boxer, director of Eversharp and several other corporations, chairman of McCandless Corp.; James Bruce, director of several corporations; Lester Clark, ret., former Bon Ami prez; Edward E. Ettinger, Techni exec v.p. and director of Eversharp; Patrick J. Frawley, Techni's chairman and chief exec officer, president of Eversharp; Hugh Fulton, member of law firm Fulton, Walton & Duncombe; William G. Rabe, chairman trust committee of Manufacturers Trust, and Thomas J. Welsh, Eversharp exec v.p.

Frawley is principal stockholder of Eversharp, which owns 125,000 shares of Techni.

Technicolor, whose stock on the American Stock Exchange zoomed from \$8 to the \$40 level in trading price within the past year, held its annual meeting in New York Monday (15) but, despite the rise in values, some investors were vocally discontent. Session, which took place within the confines of Manufacturers Trust, transfer agents, was loud and, in comparison with annual conclaves of the picture companies, disorderly.

Management won out on all points, including election of directors, stock options and increase in authorized stock from 3,000,000 to 8,000,000 shares.

Dr. Herbert Kalmus no longer was around. Techni's major man for so many years has given way to Patrick Frawley, chairman and chief exec officer. Frawley also is president of Eversharp, which took over Techni stock control.

Soundoff voice was heard mainly from John Gilbert, familiar dissident. He was concerned about a possible conflict of interests between Techni and Eversharp people, as with Chrysler Corp.; how often the Techni board meets, why a couple of directors hold no stock, why the press hadn't been provided with advance proxy statements, why the option plan (at 95%) without safeguards against abuses, why not at 100%.

One point of disorderliness came as the lights were dimmed for a demonstration of Techni's new 8m projection machine. Gilbert shouted objections, noting that one pretty redheaded femme stockholder hadn't had time to check off her ballot.

Why No Text?

Another individual stockholder took the floor on and off at length. His point (or points) were not clearly gotten across. His circuitous remarks about "malfeasance" within management got no place and his nominee for the board, a Dorothy Hennessy received tiny-vote support.

Exasperating to Gilbert was the absence of a copy of a newly-adopted set of by-laws. When he asked for this an attorney for Techni was instructed to study the document, which he did in forefront of the meeting hall, and it seemed to an observer that Gilbert finally accepted promise that eventually he'd get the text. But he didn't at the meeting.

Frawley started off as chairman of the session but after a while bowed out. John Daly, secretary, who took over, and apologized for not having a gavel to maintain order when it was needed, explained that Frawley had become ill.

That second malcontent, identifying himself as a "representative of poor widows and orphans," also objected to the class system (staggered system of electing directors. Gilbert said amen to this. They were voted down.

Richard C. Patterson Jr., nominee for the directorate, in answer to objections about directors not holding stock, stood up to say that while he didn't have any shares, and perhaps might have a cash problem, he likely will buy in shortly.

Frawley and Daly offered mild rejoinders to all the beefs, apparently letting the record speak for itself. In line with this, Charles Green, prominent show business investor and onetime figure in a 20th-Fox stock squabble, toward the end of the meeting expressed delight with the showing of Techni and suggested that the "obstructionists" (the word had been used before at the meeting) should have kept quiet.

Yes, Virginia, There Is

Dallas, May 16.

Mrs. Virginia Elliott, vicepres of the Dallas Women of the Motion Picture Industry, has been chosen "WOMPI of the Year" by the club.

She's departmental head of the Dallas National Screen Service specialty division, and joined the WOMPI in 1953.

Aniline Board

Nix on Lumiere

Washington, May 16.

The Justice Dept. calls attention to an intra-government flub which caused VARIETY to err in reporting General Aniline and Film Corp. has acquired control of La Societe Lumiere, France's oldest producer of photographic film.

The Commerce Dept. had announced the acquisition in a press item sent to VARIETY.

The true story is that General Aniline's board of directors voted against the acquisition, and it won't come off. The Justice Dept. called down the Commerce Dept. for the goof.

ADOPT 'TRADEMARK' FOR 'ASSISI' RELEASE

Twentieth-Fox is plotting a major teaser campaign for its "Francis of Assisi." Campaign is designed to familiarize public with the pic's trademark: a mailed fist clutching a sword crossed against a hand-held crucifix.

As prepped by ad vicepres Charles Enfield, the one- and two-column ads will run four to six weeks ahead of the first copy displays for the summer release.

Film companies have generally been spare on symbol blurbs, with Otto Preminger easily qualifying as top exponent of the device.

Stockton Briggie Signed

Dallas, May 16.

Stockton Briggie, local actor current here in "Razz-Ma-Zazz" at the Playbill, has been signed for Columbia Pictures "Comancheros." The film stars John Wayne and Dean Martin. Briggie received notification of his new film role from Henry Willson, Hollywood agent.

Briggie's most recent motion picture assignment was with James Stewart Richard Widmark and Shirley Jones in "Two Rode Together" (Col), filmed on location earlier this year at Brackettville, Tex.

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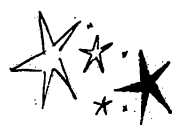
MOVIE OF
THE YEAR—

AND
THE

**MONEY-
MONEY**

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**DANNY
DANA
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Indie Prods. Irate Over '61 Awards

By Arg. Screen Institute; Hint Fix

Buenos Aires, May 9. — As usual, the Argentine Screen Institute annual awards have sparked a series of protests and denunciations, with the customary atmosphere of suspicion that the organized producers have the jury "sewn up," with unfair bias against independent producers. This time, no less a body than the Assn. of Screen Critics has joined in the fray on the side of the aggrieved independent producers, and with the best of intentions.

The association feels that denial of awards to the indies stymies all hope of "renewal" in the industry, since it cuts off financial help to talented producers (including short producers, who have to work under precarious economic conditions). Their criticisms are directed against the composition of the jury, whose members may be experts in their own fields (Literature, Arts and History), but lack expert knowledge of the cinematographic field. The governing board of the association feels that the awards made constitute a "dramatic and lamentable fact, injurious to the spirit of an excellent law (the Film Law), exposing it to the attack of parties seeking the disintegration of Argentine filmmaking."

A further protest was made by Lautaro Murua and Leo Kanaf, director and producer of "Shunko" and "Alias Gardelito," which were omitted from the awards, although the former had been selected at the recent Mar del Plata Fest as the best Spanish-spoken film there.

It has been suggested by the responsible sectors of the press, that in the future the Institute should not make its awards until all the eligible films have been released, in order that their degree of commercial success should enter into general consideration.

Murua and Kanaf described their difficulties in trying to sell their pictures to exhibitors. Although it is in demand for educational establishments (the film describes the work of a school teacher in Santiago del Estero province, and has some notable child actors), the Screen Institute classified one of their pix as not for child audiences, and that puts exhibitors against it.

Statements made by Murua at Mar del Plata about the technical difficulties local producers must surmount, were misunderstood, according to the actor-director. His intention was merely to stress difficulties common to all, due to the shortage of cameras and equipment. The Screen Institute could do something to help by having surcharges on importation of new equipment either removed or limited, Murua indicated. Like many others, he felt that the present Film Law is a good one, but it is not being implemented as it should.

Leopoldo Torre Nilsson's "La Mano en la Trampa" (The Hand in the Trap), with French titling, has been sent to the Cannes Film Fest. on a special invite.

'Spartacus,' With Over 42G in 2 Weeks, May Set Hong Kong Record

Hong Kong, May 9. — "Spartacus," Universal's opus, in its two weeks' showing late in April chalked up \$42,382 in receipts, setting a new h.o. record on first-run for a two-week period. This tops a "10 Commandments" (Paramount) for two weeks when it was shown here a number of years ago.

With an anticipated run of seven weeks or longer, "Spartacus" even now appears for being the h.o. champ of the year. "10 C's," which ran for 43 days, is still rated the No. 1 champ at the wickets, with \$89,792. "Spartacus" seems sure of surpassing that coin total.

Other April film receipts include "Go Naked in the World" (M-G, \$42,382) and "Grass Is Greener" (U, \$21,601). "Greener" actually faltered because it had too much dialogue for the majority of the Colony's unsophisticated audience, local critics pointed out. A real flop was the Curt Jurgens starrer, "I Aim at the Stars." Originally set for one week, this Columbia release was yanked after two days.

Expect 1,500 Barkers At Variety's '62 Meet

Dublin, May 9. — Jack Cruise, Chief Barker of Variety International's Tent 41, estimates 1,500 delegates will attend the 1962 convention of Variety International in Dublin, but says no one hall in the city is big enough to hold that number. Convention's full scale meetings and banquets will therefore be held at Billy Butlin's Mosney Holiday Camp, some 20 miles outside Dublin, with barkers and guests being ferried from city to the camp on a special cocktail train.

C. J. Latta, Variety's European rep, visited Ireland recently to present Prime Minister Sean Lemass with a gold membership card of Variety Clubs International. Lemass, in accepting, said it was his first chance to thank Tent 41 for its work in Ireland over the last 10 years.

Mex to Slow Up French Film Flow

Mexico City, May 16. — Jorge Ferretis, Film Bureau head, has firmly and decisively shut a loophole which allegedly had permitted foreign films made in Europe (especially French product) to enter Mexico posing as Hollywood pictures. There is to be no curtailment of the exhibition of bona-fide Hollywood films, Ferretis said. But pictures made in Europe, even though distributed by American firms, will be classified as "European" and will be limited in accordance with existing film pacts.

The entire matter came to a head because of a complaint lodged by the Mexican Assn. of Film Producers that French films were entering Mexico as coproductions. Under Mexican regulations coproductions are permitted to be exhibited freely as American material, since Mexico has no exhibition pact with the U.S. But the Mexican beef is that many of the so-called coproductions use this gimmick to improve their markets here. Actually, they are French productions, Ferretis said, and Mexico has a reciprocal pact with France although officials here are not very happy about it.

Ferretis pointed out that whereas 30 to 40 French films are exhibited in Mexico, Mexico gets dates for only one or two pix in France. From other European areas, Mexico admits around 30 films from Italy; 15 from Germany and now Japan is stepping up shipments to around nine a year. With an average of over 90 films coming into Mexico from various nations, Mexican producers get to exploit less than 20 pictures in all the mentioned countries.

Ferretis said that this unbalance is what Mexico will "adjust" insisting on better reciprocal pacts with various governments. But he added that Hollywood films made in Europe are not affected, can enter Mexico as American-made product.

Ferretis actually is tiffing with the Metro distributorship here, alleging that Carlos Niebla, local rep of that company, has asked for acknowledgment of "American nationality" for diversified European product. Other distributorships follow the same practice, Ferretis added.

As a case in point Ferretis recalled that during second World Review of Film Festivals, Metro tried to push through American nationality for the British "Room at the Top" film. This was not successful. Ferretis added that time and time again he has asked distributors to label origin or nationality of films they handle. Since these instructions have been disregarded, the Film Bureau is now adopting a tough policy and will carefully scrutinize all product to ascertain the points of origin.

Admitting that it is a ticklish situation, Ferretis revealed that he has asked directors and film execs of the principal producing nations to get together

British Ballyhooligans

London, May 16. — Comedian Max Bygraves hit a novel gimmick for publicizing his film, "Spare The Rod," which opens in London on Thursday (18). In the Personal Column of a London newspaper he invited anybody who was at school with him in Bermondsey, London, from 1938-1936 to turn up at the Odeon, Marble Arch last Sunday (14) at noon. Bygraves was there dishing out free ducats for the preem to the first 200 applicants.

Let you in on a secret. Guess what? Bygraves plays a school-master in the film.

Eros, Small Brit. Indie, Runs Into Money Trouble

London, May 16. — One more of Britain's smaller film distribution companies—Eros Films Ltd.—has run into difficulties. Meeting of the company's creditors has been fixed for May 30, and dismissal notices have gone out to its staff of 50. Ironically, Eros is distrib for "Trials of Oscar Wilde," one of the more widely-praised British films of recent years and the U.K. entry for the 1961 Moscow Film Fest.

Eros's own trials highlight the present situation in Britain's film industry where things can be extremely difficult for a small distrib company with no assured outlet for its product.

Still awaiting showing are four Eros pictures—"Johnny Nobody," a murder-melo with Nigel Paton, Aldo Ray and William Bendix; "Middle of Nowhere," "Carolina," a Juco-Slav co-production in color; and "Lies My Father Tells Me," produced in Ireland. Failure to get a showing for this quartet is believed to have been the final unkind cut that clipped Eros's wings.

Formed in 1947 by showman brothers Phil and Sid Hyams, Eros was taken over by Warwick Film Productions Ltd in 1959. Warwick's boss, American producer Irving Allen, would make no comment on the Eros difficulties.

Nat'l Assn. of Actors Readying Its Own Mex Film Prod. in Crisis

Mexico City, May 9. — Although Alianza Cinematografica, cooperative effort of the Union of Film Production Workers looks a certain failure, the National Assn. of Actors is readying its own film production plans. Union is studying the advisability of entering production ranks to alleviate "crisis" conditions within the Mexican industry, and to provide employment for union personnel. Alianza had been set up with funds provided from salary withholdings of large and small union members. Main idea was to take up slack in production through turning out of a definite number of films each year, and to keep union elements at work.

The Technical and Manual Workers division of the union has admitted that the experiment is a failure, and firm is in liquidation to recuperate part of the worker investment. Last picture of the firm is "Hidden Paradise," and negotiations for sale of this are now under way. Union officials admit that loss to union members will be heavy.

The National Assn. of Actors may decide to finance independent producers as well as undertake its own production activities. To this end, it has asked independents to submit film projects and financial requirements for study.

Peerless Execs Shuffling

Hollywood, May 16. — Reorganization of the executive branch of Peerless Film Processing in N.Y. follows retirement of Kern Moyse as prexy and one of the founders of the 27-year-old company.

Victor Krupa, also a founder of Peerless, continues as vicepre and technical director in charge of the Hollywood operation.

Inside Stuff—International

Carl Orff, known in U.S. mostly through his "Carmina Burana," has written a new work which he does not call an opera, though many opera houses in Europe plan to present it. Orchestration is, as usual with Orff, unconventional consisting of four harps, four grand pianos, an instrument of his own invention "Trautonium," six trumpets, six flutes, six contra-basses. Latter as sole string instrument performs only pizzicato. A variety of percussion instruments from cymbals to drums is augmented by Javanese gamelangs. Singers (who have surmounted amazing technical difficulties) have a range from Sprechstimme" (speech-song) to high falsetto for the tenors.

Jackson, Wayne & Co., Australian advertisers, are sending one of their execs, M. M. Donovan, and a camera unit around the world to film local talent for a hefty Peter Stuyvesant cigarette campaign via movie screen and television commercials. Donovan filmed flamenco and bullfights in Madrid and then headed for Cannes Festival, Rome, Vienna, Berlin, the Scandinavian capitals, London, Mexico, San Francisco and Hawaii. Project is budgeted at 60,000 Australian pounds and tour schedule will run eight months.

On July 9 Italian actor involving Peppino De Filippo will make his tv debut as actor and author in a weekly series, De Filippo, his son Luigi and two other actors Corbucci and Grimaldi, on a balcony commenting on passers-by, every-day-life, its problems, preoccupations, dreams common to all mortals walking on the streets. The first program will be "Render Unto Caesar" about taxes. Then "Save My Son" will be a satire on teddy boys, beatniks etc.

Harald Kreutzberg, dancer who dates back to Mary Wigman's time, has given another one of his "farewell dance recitals" of which he has given one in every European city for the last year or two. He will now concentrate on acting, pantomime roles and choreography as well as tv. At present he is playing the Devil in Stravinsky's "The Soldier" produced by the Vienna Staatsoper and working on a tv-program which he calls an autobiography, "Dances and Figures."

U.S. Majors Will Seek Cuts in Office Staffs in Upcoming Mex Union Talks

Mexico City, May 9.

Major Hollywood distributorships here are ready to make demands seeking to cut down on office personnel. In forthcoming dickering with union officials over new collective work contracts, The Union of Film Industry Workers has received unofficial word that distributors, a total of about 12, will argue that reduction in exhibition of foreign product necessitates a personnel cutback.

Universal, Allied Artists, Columbia, 20th-Fox, Metro and others expecting intent-to-strike notices from the union point out that there has been a reversal in the 60-40 pattern favoring foreign film distrib in Mexico. Now it's the Mexican product that gets the nod and this situation is expected to become worse rather than improve in the months ahead.

As a matter of fact, Quirino Ordez Rocha, exhibition czar in Mexico, has ruled that the approximately 200 houses making up the former independently owned Theatre Operating Company, are to program only Mexican pictures during April and May. This is a crash measure destined to alleviate the canned film problem here which has affected the Mexican industry for the last several years. The only exemption from the above ruling are first-run houses in this capital city. Also, the 100 or more houses of the former Gold Chain are exempted from the all-Mexican exploitation edict.

Rocha has revealed that first-runs of the Theatre Operating Company already have screened 30 new Mexican films this year, and that this has helped to alleviate the "grave problem of canned films."

2-Month Ban To Help Mex Pix

The two month ban on foreign production is expected to clear up backlog of Mexican product to "normal" levels, Rocha said. He also alleged that foreign distributors have adopted an "understanding attitude," and admit that they must make sacrifices to aid the Mexican film industry for a short time.

However, in private talks, there is little evidence of conformance with "sacrifice" tactics. Some distributors are out-poken about the tightening federal discrimination against foreign films.

Rocha has saved foreign distributor reps by saying that soon exhibition of national product will "normalize," and then there will be a balance in the showing of Mex and foreign films. This is probably how it will work out, more or less, for sagging Mexican production is not enough to fill the demands of exhibitors. And the fans tire of reruns of the same old films.

Still, Federal forces are in the driver's seat today in the exhibition picture, and some gloomy viewers, see the Mexican market as tightening up even more as far as foreign

product is concerned. It is hard to reconcile this with the obvious public preference for Hollywood and selected foreign product.

Mexico's Pix Prod. Due to Perk Soon

Mexico City, May 16. — Laggard coproduction activity in Mexico is likely to spurt within the next few months, according to Jorge Ferretis of the Film Bureau. Top item appears to be a long-discussed Mexican-Russian joint effort, script of which is now ready. It deals with the revolutions in both countries. Idea was first broached almost two years ago at the second stanza of the World Review of Film Festivals.

A Swedish-Soviet picture, possibly to be directed by Ingram Bergman and with Mexico's cameraman Gabriel Figueroa, is also nearing the shooting date, Ferretis said.

Italy and Germany have projects, and the latter is considering doing yet another Maximiliano Carlotto epic, with Rommy Schneider slated for the role of the ill-fated empress.

Ferretis said that Czechoslovakia is also interested in doing a coproduction with a historical background. While no official authorization has been asked for any of these, Ferretis said that realization plans will have the pix going before the cameras soon.

Scot Exhibitor Chief Sees Need for Dualers

Glasgow, May 16. — Second features are a necessity in Scottish cinemas, according to Oscar Barrie, chairman of the Scot branch of the Cinematograph Exhibitors' Assn. He said that an Auld Lang Syne audience felt cheated if they didn't see a second feature picture.

"It is only with the epics—in the sense of running-time—that patrons don't ask where the second feature pic is," he added. "But if you give them a large variety of shorts, they just come out and say it is a lot of rubbish. The second feature film is invaluable on any program."

Eichmann Trial Tape Stolen in Jerusalem

Jerusalem, May 9. — The Jerusalem police are looking for the thieves who stole 75 video-tape reels of the Eichmann trial. The reels disappeared from the studio of Capital Cities Broadcasting Co. only a few yards away from the building where Eichmann is being tried.

Every moment of the trial is put on tape while only part of it is sent abroad for tele networks.

International Sound Track

London

"Very Important Person" a Rank comedy produced by Julian Wintle and Leslie Parkyn, has been named as Britain's official entry at San Sebastian Festival in Spain starting July 8. Pathe News, during its year of using color, has filmed 19 color subjects. New highlight will be the Duke of Kent's nuptials on June 8. "Don't Bother To Knock," a Richard Todd starrer, opens the new ABC cinema at Sheffield tomorrow (Thurs.). Lionel Hoare, associate producer to Terry Ashwood in the Associated British-Pathe documentary division, has now been upped to producer. Bernard Happe of Technicolor Ltd. has been made a Fellow of the British Kinematograph Society. Bernard Smith has been appointed general manager of Film-Finances Ltd.

First International Israel Music Festival Set; Casals to Be Featured

Tel Aviv, May 9.

Israel is prepping its First International Music Fest tailored to the best European musical tradition. It will feature cellist Pablo Casals. Other participants set for the festival, Aug. 26-Sept. 18, are violinist Isaac Stern, contralto Maureen Forester, pianists Rudolf Serkin and Eugene Istomin, cellist Leonard Rose and the Budapest String Quartet. Violinist Alexander Schneider of the last-named is musical director of the Fest. Israeli participants are the Philharmonic Orchestra, two choirs and two string quartets.

Opening night, Aug. 26, in Jerusalem, the Israeli Philharmonic, conducted by Gary Bertini, will play the world preem of Darius Milhaud's "Bar Mitzvah Israel" cantata. Milhaud will be present. The Fest will include 11 concerts in Tel Aviv, five in Jerusalem, three in Haifa and one each in Kibbutz Ein-Gev and at the Roman ruins in Caesarea.

Israel government tourist offices and the Cooks will sell tickets abroad for an average price of \$5 per concert.

Following the Festival, the Third International Cello contest will be held in Israel under the patronage of Pablo Casals. About 40 contestants are expected from all over the world. The jury will consist of 12 foreigners and three Israeli musicians. The First Cello Contest was arranged by Casals in Paris and the second in Mexico City.

22 FILMS RELEASES IN APRIL, 16 YANKS

Madrid, May 16.

Madrid releases during the month of April reached a total of 22 of which Hollywood's 16 entries dominated the market by a wide margin.

Two Yank pix still going strong are "universal's" "Black Lace" (ninth frame) and "Psycho" (Par) in sixth stanza. Despite excellent press ball no spurred by visit of Cantinflas for "Pepe" opening, the Columbia entry faded after five weeks at the Palacio de la Musica.

Shortest run of the month was the Italo-Spanish coproduction "Ursus." Germany's "Grand Hotel Room X" is holding in its fourth week at the Callao. England's Rank feature, "League of Gentlemen," did strong biz at the Rialto and is now sold in the nabes.

Unusual quantity of Yank pix on marquees last month is explained by the Easter Sunday change-of-program tradition. However, some American distributors felt the competitive pressure of what they termed an "overabundance" of good Hollywood pix and several medium-to-strong features did not get the first-run play anticipated.

'Johnnie' 2d British Pic for Berlin Fest

London, May 9.

The Berlin Film Fest authorities have invited Britain to enter "No Love For Johnnie" as a second-runner in the festival on June 23. This is a Rank pic, produced by Betty E. Box, directed by Ralph Thomas and starring Peter Finch and Mary Peach.

George Schaefer's production of "Macbeth," starring Maurice Evans and Judith Anderson, will be the official British entry nominated by the British Film Producers Assn. and the Federation of British Film Makers.

Spain Picks 'Bests'

Madrid, May 9.

Spanish Film Writers' Assn. last week selected "El Principito Encadenado" (The Unchained Prince) as the best Spanish film released last year. This was the second major award the Luis Lucia-directed tinter received, having also been awarded the San Juan Bosco Oscar last January. For his direction of this film, Lucia was designated best director of the year. Female lead of this same production, Maria Mahor, took best actress laurels.

In the foreign film category, Bernard Wick's German candidate "The Bridge" came out on top while the major acting awards went to Anna Magnani end to Charlton Heston. Heston was named for his Academy award winning "Ben-Hur." Heston was notified of his selection as best foreign actor of the year on the eve of his departure for Rome, where final scenes of "El Cid" are now being filmed.

Two Belfast Cinemas To Get Facelifting

Dublin, May 9.

Two J. Arthur Rank operated cinemas in Belfast are to have facelifts. Major work is being done on the Hippodrome, which shutters for three months in June, with a re-seating and new equipment project scheduled for the Opera House (also a cinema) next door. Whole operation is slated to take three weeks.

Belfast recently opened an Arts Theatre, but its old Empire Theatre is due to be shuttered June 9.

Foreign Groups Figure in New Arg. Film Prod.

Buenos Aires, May 9.

Foreign film companies are displaying so much interest in Argentine films that native producers are becoming encouraged at the outlook even in the face of current local difficulties. Spain's Exclusivas Cinematograficas Gilda has made bids to Producciones Otrano Cantarini for his "Alto Parana" and "Las Furias," which look to have possibilities in the European market because of their semi-documentary nature.

Roberto Patron has been able to solve his financial difficulties and has started shooting "Buenas Noches Mi Amor," with European warbler Miguel Amador, Gilda Louisek and others set as leads. The Sono-Film studios being used.

Esther Williams and Argentina's Fernando Lamas likely will be included in future co-production plans of the D'Angelo-Franco-Accardi group, with shooting likely to start this month. First pic is to be an aquatic musical for which water ballet scenes already have been shot in the U.S. George Kahan, who already has completed "An American in Buenos Aires," is directing. Same group of producers also plans another international feature pic, with Ralph Pappey directing and an Italo-Argentine cast.

Also prepping is "Searching For Monica," a Tecuara co-production with Spanish interests involved. Jose Maria Forque will direct, with Carmen Sevilla, Alberto de Mendoza and Enrique Diosdado here to start in the pic.

General Belgrano is working on another Spanish-Argentine co-prod, for which scenes are being shot in Madrid, with Marujita Diaz and Carlos Estrada in the cast. Some sequences also will be done in Paris, Rome and Berlin. This unit also has other co-productions scheduled with Spain, one being, "Men and Women in White," from Jorge Falcon's tele script.

Another group of money men here is interested in making a series of Argentine rural stories with a horse as the main character. They would be based on a cartoon series published in a local newspaper.

Sono Film is winding up "Rebel With Cause," the first Jose Marromonte comedy. Fernando Ayala has registered a script based on the gold robbery at the Ezeiza Airport here last year.

'German' Year For Zurich's Festival

Zurich, May 16.

In the legit sector of the upcoming Zurich June Festival at the Schauspielhaus, June 1-23, accent this year will be almost exclusively on Germany. Thus, a new policy, inaugurated last year, of devoting each June fest to a different nation (1960 was France's turn), will be continued. Four productions are skedded, of which three will be presented by top German guest troupes and one by the Zurich Schauspielhaus' own company. In addition, three evenings of platform readings by German contemporary authors from their own works also figure on the slate. Tagged "Three Generations of German Writing" they include such names as Carl Zuckmayer, Erich Kaestner, Werner Bergengruen, Guenter Grass and others, and will be introduced by Friedrich Duerrenmatt, Max Frisch and noted Zurich philologist, Emil Staiger.

In the drama sector, the Swiss contribution will be a new production of Gerhart Hauptmann's "Fuhrmann Henschel" with Walter Richter and Barbara Ruetting, staged by Kurt Hirschfeld, with sets by Theo Otto. It opens June 1, with repeat performances all through the month.

Germany will send to Zurich three of its top legit companies: Schlosspark Theatre Berlin with Leopold Ahlsen's stage adaptation of Dostoevsky's "Raskolnikov," based on "Crime and Punishment," directed by Willi Schmidt (June 5-6); Wuerttembergisches Staatstheater Stuttgart with a contemporary German drama, "Elner von uns" (One Of Us) by Michael Mansfeld, staged by Erich-Fritz Brueckmelmer, with sets by Gerd Richter (15-16); and finally, the Kammerspiele of Munich with Erich Engel-R. A. Stemmler's "Affaire Blum" (Affair Blum), directed by August Everding, with sets by Swiss designer Joerg Zimmermann (20-21). Casts will include a number of German name actors such as Klaus Kammer, Walter Franck, Friedrich Domin, Clara Hagen and Johanna Hofer.

James Goldman, author of "They Might Be Giants," which Joan Littlewood will present at her London Theatre Workshop in June, in association with the Broadway producing team of Robert E. Griffith and Harold S. Prince, sailed last week from New York to London.

Votto: 'Who Needs Foreign Critics?'

Florence, May 9.

Delay in the construction has closed the time gap on rehearsals for the new Teatro Comunale here. Inaugural event is Verdi's "Don Carlo" to be staged by Herbert Graf, ex-Met Opera who now is managing director of the Zurich Opera.

Hope was that Queen Elizabeth of Britain might attend. She will be in Florence to visit Prince Philip's kin, ex-Queen Elena of Rumania, who resides here permanently.

Meanwhile Artistic Director Parisio Votto has decided that the foreign press will be scratched off the reviewer courtesy list for the operas at this new house. "Who needs them?" freely translates his viewpoint. That the tourists will come anyhow and pay \$12 to \$15 a seat is assumed and the good will of foreign journalists will not be courted.

W. Berlin Exhibs Continue Fight Vs. High Taxes; Blast Minor Relief

Berlin, May 9.

Mex Film Week in Tokyo Hit by Pix Bureau Act

Mexico City, May 9.

A Film Bureau anti-Japanese film industry ruling may jeopardize promotion of Mexican Film Week in Tokyo and other cities, this promotion having been organized by the official Cimex distributorships. The Bureau is balking at the resluse of "Rashomon" and "The Rickshaw Man," starring Japanese actor Toshiro Mifure, with Toho Films setting this as a special homage to actor who is to make a picture here.

According to the Film Bureau, no further Japanese product is to be exhibited here until more Mexican films are shown in Japan. A Toho spokesman said that Japan has always sought to improve release of Mexican product ever since 1956. But if Mexico imposes a ban, Japan will institute a similar action.

Plan Edinburgh Opera House To Cost \$2,100,000

Edinburgh, May 9.

A new \$2,100,000 theatre is to be built here on the site occupied at present by Pooles' Synod Hall Cinema. It will house grand opera on the scale of the Covent Garden, London. Work will start in four months on construction of the new house, to be known as Edinburgh Civic Theatre.

Meyer Oppenheim, who recently bought over the adjoining Lyceum Theatre, said the Lyceum might remain also if public reaction showed a demand for it. Seating capacity of the new theatre will be approximately 1,700.

Soon after plans for the theatre were announced, the lessee of Pooles' Synod Hall cinema, which occupies the proposed site, claimed that no official approach in the matter had been made to his company.

"It is ridiculous," said J. K. Stafford Poole, leading exhib, and director of Poole's Entertainments. "The lease here has still over three years to go. I intend to go on running a cinema."

NEW LOOK LOOMS FOR EDINBURGH PIX FEST

Edinburgh, May 9.

A "New Look" is to be given to the International Film Festival here following talks among the five British film associations. The latter's special Joint Committee has recommended moral as well as financial support for the junket. Organizers here are taking steps to rearrange the Film Fest in light of criticisms about recent trends.

It is felt here that there must be closer integration between the Edinburgh International Music and Drama Festival and the Edinburgh Film Festival, with films placed at the same artistic level. Criticism has been made that the organizers are currently spreading the film net a little too widely. Closer links with the pix trade are also being urged.

The recent protest meeting of the West Berlin exhibitors against the high amusement tax (20%) had some positive if very minor results. The economic committee of the West Berlin Senate approved the reduction of the amusement tax from 20 to 15% on tickets up to 32 1/2c. Also, it granted further tax relief, from 5 to 7%, for pix that have been declared "artistically worthy" by this country's film classification board. While the amusement tax on these pix has been 15% so far, it's now 13%.

Oswald Cammann, chairman of the West Berlin Cinema Owners' Assn., said that this "help" is "only a drop on a hot stone." He said there's nothing left for the Association than to continue its fight against the highly unjust entertainment tax.

The tax reduction from 20 to 15% on tickets up to 32 1/2c is, according to Cammann, ineffectual because this concerns only 23,000 out of West Berlin's 126,000 cinema seats. "And we must add," Cammann explained, "that these 23,000 seats are never sold out. There is a definite trend towards the more expensive tickets. If people go to the cinema, they realize that they enjoy the films more by taking better seats, the more so as the widescreen films are not well to look at from the cheap front seats."

Cammann said the least that exhibitors ask for is a tax reduction on tickets up to nearly 38c. This would effect 38,000 cinema seats in this city.

Incidentally, a suit is just pending in West Germany to clear up whether today's amusement tax on films is still justified. A Bavarian exhib called the tax "legalized theft."

The entire German film biz—exhibitors, distributors as evidenced by the many bankruptcy cases within the past months and producers—all suffer from the heavy tax.

On the average, a West Berlin cinema ticket now costs 38c. It's generally known that the exhibitor branch, unlike other branches, doesn't favor upping admission prices. Only very reluctantly, it has been lifting admission scales within the past few years. Another admission increase could have negative effects, exhibs claim.

Exhibs feel that something must be done. The existence of many local cinema owners is at stake.

The heavy amusement tax is also responsible for the downward trend in the domestic picture production. It's become known that the deficit on the part of UFA last year came because of this tax. Company paid high in amusement taxes. Without the tax, it would have had a profit.

CORK (IRELAND) RAISES COIN FOR OPERA HOUSE

Cork, May 9.

City-proud Corkonians have subscribed almost \$210,000 towards the cost of rebuilding the Cork Opera House, which was burned out six years ago. Plans for rebuilding have now been okayed, after protest from local cinema exhibitors against installing projection equipment. Hence, work is now to go ahead on a 1,000-seat theatre on the site of the old building.

The City Council has voted \$70,000 for the project and the government is to lend sponsors the balance of the \$140,000 needed.

Burnett's New Beat

Marin C. Burnett has been named district manager of Starkey-Warner circuit in upstate New York covering Troy, Albany and Utica. He replaces Alfred Sweet, transferring to head up several of the chain's operations in the Lynn, Mass., area.

Burnett served until recently as southern district manager for Loew's. He'll base at the Strand Theatre, Albany.



ELVIS PRESLEY

JERRY
WALD'S
production of

SINGS OF LOVE TO
HOPE TUESDAY MILLIE
LANGE·WELD·PERKINS

WILD IN THE COUNTRY

20th
CENTURY-FOX

CINEMASCOPE
COLOR by DE LUXE

co-starring

RAFER JOHNSON · JOHN IRELAND

Directed by

PHILIP DUNNE · CLIFFORD ODETS

Screenplay by



Watch the Title Tune Zoom to #1 in June!

Politics Picks Puny Pictures

Continued from page 1

mated near 600. What draws them? Presumably the copy-appearance of theatrical fame. Hence the importance of stars. The arrival of Sophia Loren or a Gina Lollobrigida brings a festival alive. The international aspects are not confined to players but include V.I.P.'s like, say, the impressive figure from Moscow, Russia's woman Minister of Culture, Ekaterina Furtseva.

Significantly, one hears again that there are too many festivals in any given year. The International Federation of Film Producers Associations endeavors to curtail their numbers and—note—in 1962 will also limit their duration, not more than 12 days for any one festival.

The element of unpredictability remains. "Little" pictures find discovery on occasion. Not-yet-established screen figures catch the limelight at the right moment, as did Betsy Blair back when "Marty" carried the day here. Remembered, too, is Haya Harareet from "Hill 24 Does Not Answer" from Israel. Kim Novak, in early career, had reason to appreciate Cannes. Same for Brigitte Bardot.

Cannes, and Venice, too have given career prestige to various innovators like Ingmar Bergman. The Swedish wunderkind only this spring belatedly honored in Hollywood by the coast guards. Michaelangelo Antonioni and Alain Resnais are other debtors to Cannes.

Japanese, Mexican and Eastern European industries have been revealed and made part of the world film scheme. The briefly-exciting if now extinct French "New Wave" of 1959 was squelched by an Italian "Renaissance" in 1960.

It is in the interest that participating countries show at Cannes which is the key to it all, the canininess with which the Cannes festival administrators choose invited films and the personalities that can be induced to attend. This year here suggested quite early that either official selections were not drawing top quality films, or that many pix are being held for other fests. Cannes, either bungled or had pressures on it in to accept mediocre items.

Diplomatic Angles

This is the 14th Cannes affair. Venice will be the 23rd, Berlin, Locarno, San Sebastian, Karlovy Vary, Moscow Fests are all clamoring for the best. Problems persist. Internecine rivalries rule out worthy pix or countries may not have the right flair for picking their own for international appeal. The Russians were notorious on the latter score until recently when they finally sent product able to win prizes, like "Flying Cranes" and "Ballad of a Soldier."

A festival has to accept official entries, one per country, since it is a diplomatic governmental affair. They can suggest that a film is not "worthy," but not turn it down. They try to make up for it by "inviting" pix, but that too can run into problems via industry reps in countries who may not want it sent or pressures by governmental film bodies.

VARIETY has oft headlined from Cannes "Where Are the Dames?" which it could almost repeat this year, more to the issue, "Where Are the Pix?"

Too Many Weakies

France's adventure documentary on stone age man, "Sky and Mud" opened strongly. A Polish "Mother Jeanne of the Angels" (nuns seized by demons) added promise. But the array of disappointments was soon in establishing itself with turgeist stuff from Yugoslavia, Israel, Cyprus, Brazil, Japanese "Her Brother" had visual appeal but ran too long and lacked punch. Norway's "Line" had an arresting theme but was diffuse and constitutional, failing of real impact. The festival came alive again with Sophia Loren's performance in "Two Women." The Russians were esteemed for their big-negative process but the vehicle itself, "The Burning Years," was too pamphleteer. Even so its breadth and a certain excitement pervaded.

From Britain came "The Mark," a study of a sinner hounded by a louse-newspaperman, a good showcase for Stuart Whitman and Rod Steiger. Sweden's "The Judge" split the audience, being deemed heavyhanded. Festivalites liked

"The Hoodlum Priest" from UA because it was against capital punishment though the film was too slight for a festival. That was about it, too, for the Czech "Song of the Gray Pigeon."

Greek "Madalena" proved a weak folk comedy and the Italo "What Joy of Living" showed a care and expertise in fabrication by director Rene Clement but a tendency to make it all too heavy-handed. Holland's "The Knife" pleased in its psychological handling but was not up to making its statement on adolescent pains clear and penetrating.

West German "The Last Witness" was also an attempt to study miscarriages of justice but got too talky and involved to snuff out the breadth of life it needed to make itself felt.

North Carolina Fast-Time Nixed

Raleigh, N.C., May 16.

Shadows cast by theatre owners, with an assist from rural life, blacked out a daylight saving time bill in the North Carolina General Assembly. The bill, introduced by Rep. Stedman Hines of Guilford, was given an unfavorable report by a house judiciary committee.

Hines led the battle for a plan which would give office and factory workers an extra hour of play before nightfall. Noting fears by opponents that the time change would affect the entertainment business, Hines said they were "fighting a paper tiger." (DST is a universal curse to drive-ins—Ed.)

Bill was burned out before onslaughts of spokesmen who argued, among other things, that cows and chickens wouldn't understand about moving back the clock.

Loretta Young's Memoir A 'Think Positive' Book

Loretta Young's "The Things I Had to Learn," as told to Helen Ferguson (Little, Brown; \$3.95), is an "inspirational" report from the celebrated film and tv star, directed principally, it would seem, to youngsters. Book belongs to category of "positive thinking" tomes that have recently emerged, identified with stars who are idols of teenagers. While this is a welcome change from earlier trend of "confessionals" by celebrities, it is a type of literary output which can quickly drown in its own treacle.

The lessons of Miss Young's life as Baby Wampus star, top-ranking film performer, hostess of the popular "Loretta Young Show" on tv-fashion and beauty expert, wife mother, and sincere charity-worker are submitted exhaustively—often exhaustingly. Lady not only makes her points (many of them basically obvious), she belabors them. It is to her credit that she admits many of her mistakes; that she expresses warm gratitude to her mother, sisters, husband, and to many advisers and fellow pros; and that she has taken time to do a book which may help others. If she has not produced a good book, it certainly is loaded with good intentions. Volume is pleasantly illustrated and contains an appendix listing Miss Young's roles and prizes. Work achieves what it attempts. Its popularity depends more on author's appeal than on tome's contents.

Show biz intimates, who know something of Loretta Young's valiant life and career, and who admire her long reign as a star, will still look forward to a book about this remarkable lady which is salted with more complete reporting on her life, struggles and triumphs.

Rodo.

Chas. Cohen to Embassy

Charles Cohen, who recently exited Warner Bros. adpub staff, joined Embassy Pictures under ad director Robert Weston. He'll also fill some of the press contact duties formerly carried by Dick Brooks, who left recently for 20th Fox.

Cohen has worked for 20th, Allied Artists and Universal. He entered the biz 25 years ago with Metro's publicity unit.

Compo's Promo Hypo

Meeting of exec committee of Council of Motion Picture Organizations will take up a proposed comprehensive promotion plan at its Hotel Astor, N.Y., meeting next Tuesday (23). Nature of scheme isn't revealed, but Charles McCarthy, COMPO exec vicepresident, says it would encompass promotion efforts by film companies and exhibition.

Reports on censorship and the successful minimum wage campaign are also on Tuesday's agenda.

Johnston Relents

Continued from page 4

longer hold true, he said. He also suggested that U.S. producers had just about covered all the exotic locales available for filming.

The talk became quite lively when members of the U.S. and foreign press questioned Johnston as to why the MPEA does not back the fest showing of more experimental, indie-made films, such as "Shadows," which got a big play at Venice last year, and Shirley Clarke's "The Connection," which may duplicate here "Shadows" success at Venice. Fred Gronich, MPEA's rep in Paris and official head of the MPEA delegation here, answered simply that the MPEA's selection committee has screened "The Connection" and found it wanting, as were found several major company pictures which had been submitted as possible official Cannes entries.

He also denied that the MPEA had tried to "ignore" "The Connection" a saga of dope addiction replete with four letter words never before heard on the screen by not furnishing publicity on the pic. MPAA-MPEA, he said, has "a certain obligation" to member company pictures, and, since they are private organizations, MPAA-MPEA cannot be given the burden of promoting pix which are not only non-member company product, but are being shown out of the main fest competition, as is the Clarke film.

One member of the press suggested in turn, however, that since the U.S. at fests, they do have that certain obligation to help promote all American product on view.

Johnston was most diplomatic when asked whether or not he thinks that the foreign films in the U.S. have contributed to the current stateside public relations problem re adult films. Not particularly, said the prexy, in fact a number of U.S. Code seal pix have contributed to the problem. This was not to say, he explained, that those U.S. films should not have received seals, simply that films are becoming more adult in theme and approach, and the current hue and cry is normal for a period of adjustment in tastes.

Sharing the dias with Johnston and Gronich were Fred Zinnemann, a member of the Cannes jury; Walter Mirisch, prexy of the Screen Producers Guild and official U.S. rep at the fest; producer Plato Skouras, Walter Reade Jr., prexy of Continental Distributing, and stars Van Heflin and Stuart Whitman.

Doubt Anglo-German Coproduction; British Unions Won't Sanction It

New Weingarten Firm For 'Period of Adjustment'

Hollywood, May 16. Having completed production on "Honeymoon Machine" and "Ada," Lawrence Weingarten will form a new company to produce Tennessee Williams' comedy, "Period of Adjustment," and "Travel," Jamie McPheeters' latter by Robert Louis Taylor and 1959 Pulitzer Prize winner.

Name hasn't been set yet, Weingarten said yesterday. "We're still working on the scripts of both pictures." He couldn't tell when first, Williams' play, would go into work. Problem is casting four leads. As for second, situation there is finding a new boy for important role.

Russian Woman Minister of Culture: USSR Wants More Yank Features'

Cannes, May 16

The Russian Minister of Culture, Ekaterina Furtseva, said during a visit to the Cannes Film Festival that the USSR was particularly anxious to step up cultural exchange with the States, especially in the realm of films, the most important of the mass appeal arts.

Imposing femme stated that her ministry was ready to cooperate fully as soon as the State Dept. gave the green light to more and greater film swapping. Russia, she said, wanted more Yank pix and hoped the State Dept. would arrange for U. S. distributors to circulate more from Russia.

She stressed Russia would still demand reciprocity, though not necessarily a one for one setup. A seven to ten ratio in favor of the U. S. would be acceptable.

Prices would still be high for the Russo pix in relation to their biz potential abroad and especially in the U. S. However the heart-breaking biz racked up by "Ballad of a Soldier" in the States, which was outside the State Dept. deal with the Yank majors to take a group of Soviet pix, could help in future U. S.-USSR film trading.

Eric Johnston, Motion Picture Assn. chief, huddled with M. S. Furtseva for an hour and a half. He pointed out to her that America is technically "open to all" provided that distributors and exhibitors are interested. Miss Furtseva also expressed a wish to visit the U. S., and especially Hollywood.

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From Trade Paper Reviews Roger Corman's 'Cheapie' Film Rates Cannes Bid

Hollywood, May 16

Producer-director Roger Corman is singing the praises of trade reviews these days. As result of such commentary on his experimental Filmgroup release, "Little Shop of Horrors," he has had a request for the picture from the Cannes Film Festival and last week (10) shipped print to the Festival by Air France for out-of-competition showing.

It all came about when actor Mel Welles who costars with Jackie Joseph in "Horrors," received copies of the reviews when he first got to Cannes and showed them to officials. So interested were they in fact, picture was a two-day wonder, made for a mere \$22,500, they immediately wired Corman for the print, despite fact it was too late for competition.

Only two U. S. films showing competitively at Cannes are Columbia's "A Raisin in the Sun" and UA's "The Hoodlum Priest." "Exodus" joins "Horrors" on the unofficial screening list.

"Horrors" ran as lower half of saturation bill here two weeks ago with American International's "Master of the World" topbilled, but Corman pulled it after first engagement for future distribution in art houses and schools.

Atlanta Censor on Ropes, MPAA Backs Importers

Could be the big producers are ready to stiffen in the censorship fight. That seems import of Motion Picture Assn. of America's agreement to join an Atlanta court battle over "Case of Dr. Laurent." Trans-Lux release with a Code Seal which has been in and out of bluenose skirmishes.

MPAA, in a decidedly unusual step, has promised "financial, legal and other" support to Independent Film Importers & Distributors of America (FIDA), which is preparing suit against City of Atlanta to reverse a ban on "Laurent." Bid for a greenlight is encouraged by the recent "Room at the Top" and "Never on Sunday" decisions in the Georgia City. Like "Laurent," both had been banned until reversals were won in the courts.

Michael F. Mayer, exec director of FIDA, hailed MPAA move as a "milestone in the industry's struggle for a free screen."

Eugene Frenke will produce four films for Seven Arts Productions, first to be Elizabeth Cooper novel, "No Little Thing."



American's luxurious "21" Club Flight

New York to Los Angeles. "21" is now airborne! The excitement of this renowned gathering place takes to the air every night when the American Airlines "21" Club Flight leaves New York for Los Angeles.

The luxury of "21" will be offered to de luxe Mercury passengers on this special flight, right down to the

famous "21" Club Sauce, a gourmet's delight.

On board, you'll find many of the personal touches that have made "21" Club headquarters for the famous.

Be sure to make your reservations now for this special flight. It leaves New York daily at 11:15 p.m.—arrives Los Angeles 1:55 a.m.

(ALL TIMES LOCAL)

AMERICAN AIRLINES 
AMERICA'S LEADING AIRLINE

In Montana, TOA's Pickus Predicts U.S. Features for Year at 248

Billings, Mont., May 16. Albert M. Pickus, president of Theatre Owners of America, reviewed his organization's activities on censorship and pay-teevee in his address before Montana Theatre Owners Assn. He mentioned possibility of pix increase from 224 to 248 this year, based on survey of 11 "major" companies. Releases through July, he informed exhib group, will total 124 and it is indicated number will be doubled by end of year.

Discussing M.P. Investors Congress of Exhibitors and Productions, to which TOA has subscribed, Pickus observed, "I am confident once a steady, even a small, supply of exhibitor-sponsored films reaches the market, all major film companies will step up their releases to meet this competition. Therein, I believe, lies the means of raising production from 225-250 level of past few years to a new and sustained total of about 300 new pictures annually."

With 300 quality pix from Hollywood, we could prosper, he added. Pickus pointed out, "exhibs have only to read newspapers—without checking trades—to appreciate publicity campaign by coin-in-slot teevee backers to try and fool the public into thinking their systems are salvation of all entertainment needs."

Pickus' feeling is Paramount's Telemeter system, "which has not attained anticipated success to date" and RKO's General's prospective Hartford competition "to bid against Hartford Theatres for minimum of 154 first-run 'pix a year'" is "a challenge which must be and is being met."

"I sincerely do not feel pay teevee will ever succeed, because it can offer the public nothing it is now getting for free. It will require the average subscriber to pay no less than \$250-\$300 a year to see a minimum of programs, and as much as \$800 to \$1,000 a year to see all it has to offer. Routine programming, at high cost, just isn't in the public interest."

Exhib support to TOA for carrying on its endeavors will assure "more prosperous future for all of us," he said in concluding remarks. "I am sure if we all work together, we can eventually eliminate the threat of pay tv, blunt censorship and ease the product shortage."

Jazz Subscription

Continued from page 1
thus avoiding the necessity of charging a mixed price scale. "Our purpose is to expand the audience for jazz, enlarge individual taste in jazz, and provide opportunities for more jazz musicians to be heard," he said.

The layout in Hub is under guidance of United Audience Service, a division of United Performing Arts Inc. of New York, and concept of organized audiences is something new in jazz. The org has been active in organizing audiences for theatre, symphony and chamber music, but never before for jazz. It says it feels Hub is a particularly good untapped area for concerts of this type as there are not many conflicting jazz activities in the city.

Membership activities are under way this week, with a membership dinner having been held at the Somerset hotel last night, Monday (8), with Herb Pomeroy band and Coleman Hawkins featured.

Harmonica Tour

Continued from page 2
Taiwan, Hong Kong, Sumatra, Indonesia, Bangkok, Rangoon and the Philippines. He returns to U.S. today (Wed.) via Rome.

Logan's booking had a special cultural plan of selling Americana type music as played upon the harmonica. Part of the State Dept. scheme was for him to give away chromatic harmonicas, practically unobtainable in Asia, to the most promising pupils who joined in his classes.

Integral aspect of the tour had Logan appearing in schools, community centers, and parades of the countries he visited. He also performed for Chinese troops on Taiwan.

Cop Turns Exhibitor

Fort Worth, May 16. Jack D. Phillips has opened the Variety which had been shuttered for about four months. Phillips is a traffic policeman and spent his entire vacation cleaning and repairing the theatre which he leased.

The staff includes his wife Mary, as cashier; his son, Jack Jr., in charge of concessions; another son, Pat, doorman, and a third son, Rick, as errand boy.

Fight Pressure, Mandel Directs

Rochester, N.Y., May 16. Harry Mandel, new president of RKO Theaters, expressed firmly the belief that theater exhibitors and managers must get together on insistence that pressure groups be answered articulately, emphatically and logically in their attempts to censor films. He was here for a meeting of RKO managers from coast-to-coast, exclusive of the New York metropolitan area.

He cited injustices invoked by such groups and told of a Midwestern city where the UA film, "Hoodlum Priest," was turned down for advertising because of local objections. Mandel said the objecting group wanted the title changed to "Hoodlums Priest."

"We are living in a world of change," Mandel said, "What didn't pass in another generation is accepted now. It has always been that way. Words which weren't used in the public prints a few years ago are now daily occurrence. The responsibility for deciding which films are for adults only is the responsibility of parents."

Mandel also emphasized that large response to re-runs of prize quality films indicates the "terrific audience" available for good pictures.

Jay Golden, district RKO manager, in introducing Mandel said the RKO meeting was brought to Rochester "because of our high regard and close working connection with the Eastman Kodak Co. which provides our film and the Bausch & Lomb Inc., which also is important to our business. Both industries are based in Rochester."

LEVY EYES CHARTERS FOR CENSORSHIP AID

The Atlanta censor rebuff via Lopert's "Never On Sunday" court victory is cited as a new battle tantent for anti-censorship forces. Herman M. Levy, general counsel for Theatre Owners of America, underlines the point that the "Sunday" suit was a test of the Georgia state constitution—not, as such actions have been hitherto based, a test of the U.S. Constitution.

"Herein," says Levy, "lies a new direction for the battle against censorship... Attorneys handling this type of case will now look carefully to state constitutions for help."

Georgia constitution by its very terms, as the Fulton County Superior Court decision noted, "makes prior restraint or censorship invalid."

The TOA counsel figures the Atlanta ran especially pertinent to Abilene, Tex., and other municipal entities mulling censor setups.

Levy welcomes the care with which the court shifted responsibility to parents. Court observed: "It is obvious... that parents are more competent to rear children than the state, and this responsibility should rest with them. Censorship is not a desirable substitute for responsible parents."

And more effectively than in other recent censorship decisions, Atlanta tribunal suggested that authorities "should rely on the criminal laws which make obscenity a criminal offense." Court, of course, did not find "Sunday" obscene by censor criteria.

Readys, Nearlys

Continued from page 3
end: Walter Wanger-Joe Mankiewicz "Cleopatra" starring Elizabeth Taylor; to be made in Italy, Egypt and Hollywood; George Stevens "The Greatest Story Ever Told"; "Darryl F. Zanuck's 'The Longest Day'; Samuel Engel's 'Ride The Ship Down'; Weinstein's 'The Watcher in the Shadows'; Brackett's 'State Fair,' starring Pat Boone and Bobby Darin; Dave Brown's 'The Second Time Around'; Wald's 'Mr. Hobbs Takes A Vacation' starring James Stewart and Maureen O'Hara; Robson's 'The Greatest Raid of All'; Brackett's 'Lost City of Africa'; Wald's 'The Enemy Within'; Martin Manulis' 'Days of Wine and Roses,' author J. P. Miller having just arrived from Gotham with script draft, Jack Lemmon, Leo Remick, Karl Malden starred, Blake Edwards directing; Wald's 'Adventures of A Young Man,' and Weinstein's 'Under the Skin.'

Manulis hopes to start "Dooley" this summer, portions of it to be filmed in Thailand, although no cast, director, etc., have been set; "Love In A Cool Climate" novel by Frederick Kohner with Carol Heiss in starring lead to start in December, which would swell the total to 39 with 16 "shooting" between June-December period.

Dozen pix fini and waiting release D. F. Zanuck's "The Big Gamble," Dick Felscher director, starring Stephen Boyd, David Wayne, and Juliette Greco; "Madison Ave.," Bruce Humberstone director, with Dana Andrews, Eleanor Parker, Jeanne Crain; Plato Skouras' "Francis of Assisi," Curtiz director, starring Brad Dillman, Dolores Hart, Stuart Whitman; "The Lion of Sparta," Rudy Mader director, starring Richard Egan and Diane Baker; Wald's "Wild in the Country," Phil Dunne director, starring Elvis Presley, Hope Lang and Tuesday Weld; "It Happened in Athens," Andrew Marton, producer-director, starring Jayne Mansfield and Trax Colton; "Snow White and The Three Stooges," Charles Wick, producer; Walter Lang, director, starring Carol Heiss and The Three Stooges; "Pirates of Tortuga," Sam Katzman production with Letitia Roman and Ken Scott, Bob Webb director, Irwin Allen's "Voyage to the Bottom of the Sea," starring Walter Pidgeon, Joan Fontaine and Frankie Avalon; "Marines, Let's Go," Raoul Walsh, producer-director, with Tom Tryon and David Hedison; and "The Hustler," Robert Rossen, producer-director, starring Paul Newman, Jackie Gleason and Piper Laurie, made entirely in New York.

Theatres Rebel

Continued from page 3
are destined to reap a hefty harvest from Spanish stay-out throngs.

While the new law presents exhibs with a host of problems, particularly those with showcases screening three-hour pix now entering the market in increasing numbers, the new timetable decree gives legit impresarios the roughest shake. Aware of the iconoclastic rules of shutting legit houses by midnight (11:30 p.m. during the best b.o. months of the year) government prose writers inserted a clause giving impresarios the right to schedule only one performance a night, "a normal situation in many other countries."

In legit sectors, the decree ended wordy controversy over the current dilemma of stage actors now suffering 14 performances a week. A combined campaign of the vertical show business unions, critics and humanitarians in general had succeeded in reducing this number in most cases to 13 performances a week and in very few instances to 12 a week. With one fell swoop of his pen, the minister of interior has made it practically impossible for impresarios to stage more than one performance a night. The question still to be answered is when matinees will be scheduled and how many per week.

Government orders to bring the working day and the entertainment night into line with western customs has become one of the hurried showmen reluctantly struggle to comply.

Ross Hunter Productions Get 22 1/2% As Part of New Universal Deal

Rackmil Rejoices

Milton Rackmil, just back from a global tour of Universal installations, sees U product enjoying peak acceptance abroad as a result of the "important picture" concept his team inaugurated when U was at its low ebb.

Rackmil finds U's business up 50% in Japan and 25% in Germany, and says the trend is likewise up in other markets. In Europe and the far east, he adds, exhib reports indicate filmgoing is following the American pattern of selectivity.

Exec. in short, has never been more optimistic re U's chances in global competition.

Decca Droops As Busters Scarcer

As tipped by Milt Rackmil, Decca Records-Universal prexy, at last stockholders meet, net earnings of Decca for first three months of this year were less than half what they amounted to for like period a year ago. Drop, as Rackmil previously explained, reflected fewer number of U blockbusters in release than a year ago.

Latest statement lists a net of \$963,815, equal to 75c a share on the 1,285,701 outstanding capital issues. For same '60 period, earnings hit \$1,989,775, or \$1.54 per share.

UNITARIAN SEES RED IN BLUE-PENCILITIS

Memphis, May 16. Absurdities inherent in American folkways which permit brutalities and sadism but exclude honest sexual attraction as themes for drama were highlighted here by Rev. Eugene Luening, pastor of the First Unitarian Church. He was addressing the curiously-named Memphis Anti-Censorship Group which can't quite make up its mind to really take the position it's name implies it takes.

The Unitarian pastor's remarks have to be weighed in the scale of local hubbub raised by a mixed-clergy group fronted by a local Baptist divine. Luening considers much of the pretended holier-than-thou comments on screen sex as behind the times. Sex standards have been changing for 50 years. It's nothing new. Nor have the films gone further than the American people in their private lives.

To quote, "Sexual behavior pattern in the world is changing and churches, the moral code and the laws have not kept pace." The change was clearly pointed out in the Kinsey report "and by statistics which show increases in early marriage, illegitimacy, premarital and extra-marital relations."

Pastor pounded across several startling (to his audience) remarks when he stated "In our culture the artist is supposed to move his reader to laughter or tears but he is not supposed to move him sexually or to mock the public figures who make spectacles of themselves. It seems to be all right for television and the movies to show brutal murder, but not a natural relationship between a man and a woman." The Minister also pointed out that churches find motion pictures the most potent competitor they have encountered. He thought that films meet the natural emotional needs of man and release them better than many churches do.

Then he referred to his own back yard. "As for me I urge my own children to see everything and read everything—yes I said everything—so they can know the good from the bad when they see it and learn to judge for themselves. I worry most when they confine themselves to one list whether it be compiled by a religious council of decency or by some political or social self appointed group of censors."

It's a bit complicated, but Universal is henceforth cutting Ross Hunter in on the profits. Belatedly, some think.

Deal is this: Hunter will continue on the U staff through '64, one year past the original termination. In return, U will cut in his Ross Hunter Productions for 22 1/2% of its interest in all films associating the two companies over a four-year period, icing the cake by making the pact retroactive to "Pillow Talk." Deal, its emphasized, only involves filmic ventures.

While Hunter personally is committed to U, his production firm is free to roam the field, and it's understood is talking deals with other majors. At the same time, it's diversifying outside the picture sphere via a couple of television projects, an association on Broadway next season, and as a music publisher. Re the last, chief asset at the moment is the title tune from the U-Hunter "Tammy Tell Me True," with beaucoup spins forecast for the Percy Faith and Sandra Dee diskings. The legit venture, reportedly, is "Vermilion," musical version of "Take Me to Town," first produced by Hunter for Universal in '53. Discussions are under way for "Unsinkable Molly Brown" writer Richard Morris to pen the book.

Anent the four-year pact handed Ross Hunter Productions, there's no stipulation on number of pix to be delivered in any one year, but likely to average three or four a semester based on Hunter's past output pace and the look of his slate. RHP (to underline the distinction from Ross Hunter, U staffer) is finishing the "Back Street" remake, the "Tammy" sequel and "Flower Drum Song," and has three more in the works for U before the year's out.

These include "In the Wrong Rain," Chekhov's "Chalk Garden," based on the Enid Bagnold stage adaptation, and "Thrill of It All," an original from Carl Reiner and Larry Gelbart. Penicilled in to follow are "Elephant Hill," "If a Man Answers," "Fanfare" and "Next Time We Love."

Any assay of Hunter at this point as U's fair-haired man is obviously to gild the producer's success story at what's now the MCA lot. Could be there wouldn't have been room for company-topper Milt Rackmil to pull off his canny maneuvers had it not been for the out-of-nowhere click of Hunter's "Imitation of Life." That was the desperately needed shot in the arm. Producer's subsequent hits are common rec. ord, and U figures the batch of 'em have racked up a near \$40,000,000 gross.

What sweetens it all is that Hunter has been able to bring them in on relatively modest budgets—in the \$1,000,000 to \$2,000,000 range—despite their expensive appearance. The "Imitation" negative, in fact, ran under \$800,000. What U really likes in Hunter is that he's prolific but no spendthrift. And, it would seem, he sure knows his boxoffice chemistry.

Reclip Atlanta

Continued from page 5
tion pictures in question. If his rulings are not appealed, a declaratory judgment, sought in both suits, could entirely wipe out Atlanta's censorship laws, according to officials.

In his original ruling, jurist held that Georgia constitutional provisions of "freedom of speech" prohibits prior restraint on movies.

He pointed out the law has ample provision for prosecuting persons who show pornographic pictures, but held that "Never on Sunday" was not obscene, as the Atlanta Censor Board said in banning it.

Mrs. Christine Smith Gilliam, wife of an alderman will continue to review despite Judge Alverson's decisions.

Attorney Maurice N. Maloof, of the Atlanta law firm of Heyman, Abram and Young, brought the suits for both Continental and Lopert. He originally petitioned for \$20,000 in damages on behalf of Continental because of the ban on "Room." However, the damage request was redrawn "because of the peculiarities of Georgia law," Maloof said.

Laskey & Loew Untangling Tangled

Properties Shift as Partners for 22 Years Shed One Another

Boston, May 16.

The sale of the Milford, Conn. Drive-in and the Mt. Vernon at Alexandria, Va., to Redstone Management of Boston, has been consummated, per Lawrence G. Laskey and George Rittenberg.

Previous owners had purchased the stock in both theatres from E. M. Loew and Louis Richmond last February, under a consent decree in Federal court in Baltimore. This is part of the two-year litigation between Laskey and Loew in their attempt to untangle their holdings after being partners for 22 years.

At the same time, Laskey, Rittenberg and Richmond sold their stock in the Governor Ritchie Drive-in Theatre in Glenburnie, Md., to E. M. Loew, who now owns 100% of the stock. The sale of the theatres to Redstone Management was handled by David Burstein of Hale & Dorr for Laskey and Rittenberg, and by Sumner Redstone, for the new owners.

Division of the properties made further progress when Laskey and Maxwell A. Finn sold their stock in the 680 Washington street, Boston, property to Loew. This property houses the Centre and Stuart Theatres, operated by E. M. Loew. Judge Edward O. Gourdin in Suffolk Superior Court, on complaint of Laskey and Maxwell A. Finn, a longtime business associate and part owner of theatres, granted a restraining order against Loew, Fisher Pinkus, Ray Canavan, Richard Owens and the Puritan Theatre Co. of Boston. They charged in the complaint that Loew has dominated and controlled the affairs of the Puritan Theatre, to the detriment of stockholders and to the injury of the theatre. Judge Gourdin granted a temporary restraining order, which enjoins the defendants from:

(1.) Causing Puritan Theatre Company directly or indirectly to

make any payments to E. M. Loew or any corporation owned or controlled by him, or to incur any indebtedness to such corporations except in the usual course of business.

(2.) Selling, assigning, pledging, transferring or in any other way disposing of or causing to be sold, transferred, pledged or disposed of the assets of Puritan Theatre Company except in the usual course of business.

(3.) Destroying, damaging, altering, or in any way disposing of the books and records, reports, returns, statements, belonging to or relating to the affairs of the Puritan Theatre Company.

(4.) Entering into or agreeing to enter into any contracts or undertakings on behalf of Puritan Theatre Co. except in the usual course of business.

(5.) Interfering with the performance by Laskey, as President, of his functions and duties as President.

(6.) Diverting or transferring any funds received by Puritan Theatre Company to E. M. Loew's Employees Welfare Fund and Ray Canavan or E. M. Loew accounts.

(7.) Making purchases in behalf of Puritan Theatre Company from New England Concession Co. except in the regular course of business and at competitive and market prices.

The court battles involving Laskey and Loew range from Maryland to Maine as Laskey seeks to divide theatre and other property holdings. Later this month, a hearing will be held in the Maine Supreme Court to determine the validity of a lease that has been blocking disposition of the Wells Beach Casino, Inc. in Wells, Me. Each holds 50% of the stock.

Lana Turner set for two-pix pact with Columbia effective in May next year, properties still to be set.

Unsinkability

Continued from page 5

pany not purchasing right to "The Unsinkable Molly Brown."

Admitting titles are not copyrighted, Ann Stein, Morris Agency attorney, told VARIETY Morris-Willson title "is a valuable asset which we have to protect." Fact that "Unsinkable Molly Brown" hasn't been registered with Title Bureau was minimized in view of public acceptance of it with Broadway play.

The registering of the title is of secondary significance, Miss Stein observed. This didn't mean that Metro has the right to use the title it registered in a situation like this.

She described Metro's tactics as "unfair competition" whereby the public would not be protected, believing, because of all publicity and advertising of play title. Metro's pic would be one and same as play.

However, she rationalized, no arbitration to protect play title could be held, or sought, until "Unsinkable Molly Brown" has been sold to a film company. If it isn't sold by the time Metro finishes its pic, then it would be up to Willson and Morris to institute action to prevent use of "Mrs." instead of "Molly."

"I don't think it will come to that," Miss Stein added. "I don't believe Metro will use the title registered without buying rights to the play's title or changing the title before its film is released."

Miss Stein thought author and composer would be inclined to sue to stop use of similarity in event Metro went ahead with release under "Unsinkable Mrs. Brown."

At Metro, story department attitude is studio will go ahead despite Morris Agency, playwright and composer feeling.

As for Pasternak, he'll bide with the studio edict, be it "Mrs. Brown" or by any other name.

At the moment he's all wound up with two pix he hopes to get started soon, "The Horizontal Lieutenant" and "Jumbo." He's decided to wait until 1962 before he starts production on "Mrs. Brown" and "Only A Paper Moon."

By that time "Molly Brown" may be sold for filming and the entire prospectus changed.

Inside Stuff—Pictures

"A devastating indictment of a certain type of motion picture currently in vogue" is the editorial description of a story in Ellery Queen's Mystery Monthly (June) entitled "Statement of the Accused" by Virginia Layefsky. Tale is of a dimwitted youth with latent sadistic tendencies. They're brought to the surface by seeing two films, the second of which is clearly identifiable as Hitchcock's "Psycho"—"The man on tv made the movie and I watch him Tuesday nights . . . I knew right away he was telling me something, that man, though I didn't know, not then, what it was. And it was the best I ever saw." After seeing it twice he buys a knife; after seeing it twice more he kills a girl—and is "sorry" but elated that now he'll be on the front page of the Daily Mirror.

Fawcett World Library, through its paperback arms, Crest and Gold Medal Books, is pitching motion picture studios and writers on an expanded program of turning film scripts into soft-cover novels. Firm has set up step-by-step plan under which professional novelists will be made available to adapt successful scripts or screen treatments on a royalty basis similar to original hard-cover novel deals.

Preminger-Stuart-Feins agency has been set as Fawcett's Coast rep, with agency currently arranging tie-in details and scouting for properties.

Among valuable assets of program, in addition to its exploitation value to filmmakers, according to Bernard Feins of the agency, is the increased demand it will create for writers.

His connection with the film industry almost lost Roy Little, 31, assistant director of Canadian Film Institute, Ottawa, two BOAC tickets to Europe and \$100 cash last week. He defeated four other finalists (including radio-tv actor Rich Little, no relation) in a run-off to win Ottawa Theatre Managers' Assn. (with Ottawa Journal) Academy Award Sweepstakes. Officials finally decided he was eligible since not actually in the industry. CFI is a non-profit advice and booking centre for film societies and other groups. Little will fly to Europe in August and catch the Edinburgh Festival.

Waikiki theatre at Honolulu has lost its unique proscenium, a replica rainbow that has been pictured on thousands of tourist-mailed "having fine time, wish you were here" postcards over the years. Installation of a new Walker plastic MagnaScreen, 25 by 54 feet, caused elimination of the colorful semi-circle proscenium. Theatre also revised its projection system and is now utilizing F-1.8 Bausch & Lomb high speed lenses.

Like most state legislatures that of New Hampshire is forever casting about for new enterprises to tax. A recent proposal to throw bowling alleys under the personal property tax system of New Hampshire raised the point that this would necessitate doing the same for other recreational businesses including outdoor film theatres. The complication of the idea apparently resulted in its abandonment.

The Macmillan Company is latching on to the top grossing fifth film reissue of "Gone With the Wind" with a large printing of a deluxe anniversary edition of the Margaret Mitchell book. Tome to be released in June will have 24 pages of original color illustrations by artist Ben Stahl, a booklet on the author, and history of the bestseller and will retail at \$10.

Cooper Theatre at Omaha received the second monthly Beautification Unlimited award offered by the Women's Division of the Chamber of Commerce. Framed certificate cited the theatre's "outstanding contribution toward a more beautiful Omaha."

Thank you Motion Picture Exhibitor for your editorial...

NAB AND THE "POSITIVE" APPROACH

We have often stated . . . that if film rating services would spend a little more time stressing what is good in motion picture entertainment and a little less time warning their members that a trip to the movies was a short-cut to perdition, they could accomplish a great deal more than they do.

It's nice to learn that someone is doing just that . . . National Audience Board, Inc. . . is a service organization that rates entertainment at the request of producers, broadcasters, etc. They recently entered the field of motion picture entertainment and have been quizzing the opinion makers, teachers, PTA groups, organization leaders, etc., that comprise their membership on the relative merits of

several feature films.

NAB has also established an Award of Merit for film features rated particularly high by participants in their poll, and the first such honor went to Columbia's "Hand in Hand" . . .

Here we have an example, if we may borrow a phrase, of the power of positive thinking. NAB is to be commended for doing what it can to turn the focus of public attention to motion pictures in a more positive direction. It seems only sensible to believe that positive support, both vocal and at the nation's box offices, is the real way to assure production of the kind of pictures the public says it wants . . .

... your praise is highly appreciated.



Peter Goelert
PRESIDENT

Arkansas Telephone Use at Issue; Vital to Telemeter & Paramount

Stakes are high for Paramount as hearings got underway this week in Little Rock, Ark., on whether the state's Public Service Commission should okay Southwestern Bell Telephone's making available its facilities to Par-owned Telemeter home toll in the area.

Par execs feel the outcome would be precedent: if the decision goes in its favor other local phone companies around the country likely would go along with same. Actually they're all units of the same network.

The situation in capsule is this: Telemeter needs the phone company installations on a leasing basis in order to install its wired-in-the-home pay-tv. Phone companies, being public utilities, are aware of certain opposition to such an enterprise, and want official sanctioning before going ahead. Southwestern Bell is not fighting, per se. The Telemeter move in Little Rock, but does want the official hearing and verdict. Opposing Telemeter is the Independent Theatre Owners of Arkansas, which feels home toll is not in the public interests, and certainly not in the interest of theatrical exhibitors.

The Little Rock look-in is the first of its kind in the States for Telemeter, which has been operating a year and a half in Toronto in cooperation with Canadian Bell. As a matter of fact the latter phone outfit recently reduced its leasing rates to Telemeter by about half.

Bell System's Willin'

Little Rock, May 16. Attorneys for Southwestern Bell Telephone Co., an affiliate of AT&T, conceded yesterday (Mon.) that the firm is ready, willing and capable of furnishing the necessary distribution service requested by Midwest Video, local franchise holder of the Telemeter pay-tv system, if the Arkansas Public Service Commission rules that such service is in the public interest.

Position of Southwestern Bell, as outlined to the three-man PSC, was that the company was not an "adversary" in the hearing, but had deferred offering the utility service pending a ruling from the state's public service commission.

In another aspect of the hearing, the commission permitted a group of local theatre owners to intervene, but did not grant their

motion to dismiss the proceeding. They claimed that the PSC did not have jurisdiction in the matter since it belonged in the domain of the Federal Communications Commission.

Arguing against the petition, Frank G. Raichle, attorney for Midwest and International Telemeter, pointed out that pay television in which programs would be transmitted by wire without use of facilities of tv stations was not subject to the jurisdiction of the FCC under existing law and that the intervenors have a complete misconception of the situation since the FCC did not have jurisdiction over wired television.

In his argument, the Midwest video attorney pointed out that Rowley Theatres, one of the petitioners, have a virtual monopoly in the exhibition of motion pictures in Little Rock. He noted, too, that on past occasions the Rowley circuit and its affiliates have shown pay-tv attractions in their theatres at substantial boxoffice prices. "These operators," he declared, "seem to believe in pay television at prices of \$3.50 per person in their theatres, but do not believe in pay television for much smaller sums per family in the homes."

Raichle quoted the statement made by FCC chief Newton Minow in his recent speech before the NAB convention. Minow said: "We are going to give the infant pay-tv a chance to prove whether it can offer a useful service; we are going to protect it from those who would strangle it in its crib."

Main basis of Raichle's argument is that Midwest was merely asking Southwestern Bell "to furnish, provide and maintain telephone service and to supply telephone facilities" just as it offers this service to individual subscribers or businesses. He cited the service provided by telephone companies to community antenna systems and to wired music.

The hearing was devoted mainly to Midwest's presentation and description of the Telemeter system of wired pay-tv it proposes to undertake in Little Rock once it receives the utility service from Southwestern Bell. William C. Rubinstein, vice president of International Telemeter, outlined the operation of the system. George Brownstein, Telemeter's chief field engineer, described the area

of Little Rock in which Midwest planned to operate the Telemeter system. Paul Leird, L. R. industrialist, banker and vice president of Midwest, testified on the make-up of the company and on its financial responsibility.

The hearing was adjourned to June 1.

CABLE VISION REQUEST FOR HULL, QUE., OKAY

Ottawa, May 16. Interprovincial Cable Vision Ltd. has applied to Hull city council for permission to preem television in that city. Council tossed it to its utilities committee for probing. Company wants Hull's okay to install amplifiers every 2,000 to 4,000 feet and coaxial cable along telephone and power lines to bring pay shows from Cornwall, Plattsburg (N. Y.) and video stations in Montreal.

Tentative rates would be \$4 monthly plus \$5 installation. First installation would be in Hull's suburban Wrightville.

FOR NEXT-FALL'S SCHOOL

Chl Teachers College Buys Tele-Prompter Service

TelePrompter, as topper Ivy Kahn alerted stockholders at the outfit's recent meeting, is making inroads in the educational field. Company has set a deal to furnish audio-visual centre at Chicago Teachers College. Project will be completed in time for classes next fall.

According to Hubert Wilke, TelePrompter's director of educational services, installation will mark a first for a teachers' school.

Cuba Grabs

Continued from page 3

mount closed shop on its own in Havana in September, 1959. RKO closed earlier, lost all prints including those belonging to Walt Disney, which were seized.

If there can be any amusement in all this it obtains with RKO. This company's pictures were played and played, with RKO never receiving any money for the rights. When the prints finally were played out, Guevara's office cabled RKO in New York, asking for more.

Of all U. S. films, Guevara now says he's interested only in the Charles Chaplin oldies. These, he said, have "sincere revolutionary flavor."

'You Guys Just Want to Make Money'

ABC's Seligman Jabs Panelists Favoring Tollvision As Ideal Medium

How Much Balm?

San Francisco, May 16. Joseph Alioto, lawyer who just won Samuel Goldwyn's \$1,755,000 antitrust suit against National Theatres and 20th-Fox, leaves for New York this week to confer with Goldwyn on possible damage settlement of suit and will meet Fox lawyer Fred Pride Thursday (18) to hear Pride's suggested settlement figure.

Fox lawyers asked—and received last week—a two-week delay, until May 29, from Federal Judge George B. Harris for setting damage figure.

Pride phoned Alioto late last week, asked for Thursday (18) meeting.

Goldwyn

Continued from page 3

free ourselves of the monopolies."

It must be stressed, at this point, that Goldwyn's words are taken as based on only the Federal Court verdict, there having been no conclusiveness on either side. A victorious F-WC appeal obviously can't be crystal-balled but within the realm of possibility is eradication of blame on part of the defendants.

Defendants, by the way, include 20th-Fox and National Theatres, as part of the pre-divorcement producer-distributor-exhibitor combine.

His Own Capital

Producer Goldwyn, since the pioneering days, has been truly the independent; he spends only his own money on his enterprises and frequently is a lone operator. As for the latter, he's the only holdout in selling past pictures to television.

There's no doubt that he's listening to offers, he says he's making no demands, but let's it be known that he figures some of his back numbers are worthy of prime network time. He suggests consideration of what's currently available on tv.

Goldwyn offered the interviewer a list of 25 of his past productions, with casts and credits and all, as perhaps being worthy of that prime-hour exposure. The titles, enough said, are: "Guys and Dolls," "Hans Christian Andersen," "My Foolish Heart," "Our Very Own," "Best Years of Our Lives," "Secret Life of Walter Mitty," "Kid from Brooklyn," "Bishop's Wife," "Song Is Born," "Dark Angel," "These Three," "Hurricane," "Stella Dallas," "Dead End," "Wuthering Heights," "The Real Glory," "Princess and the Pirate," "Wonder Man," "Westerner," "Up in Arms," "Ball of Fire," "Little Foxes," "Raffles," "Pride of the Yankees" and "They Got Me Covered."

Meanwhile, there's the possibility of home toll television. Goldwyn said he was just about the first to predict this to be coming via a New York Times piece years ago and it still may be a couple of years away. He says it will not be in the hands of one group, but at least a few, and indeed it will be here. One syndicate told him, he said, pictures each would be worth \$1,000,000 in the minimum, eventually, for just one night. Goldwyn implied this might happen in the future but wouldn't take it seriously in terms of today.

Hollywood, May 16.

In a dramatic turn of events, Selig J. Seligman, ABC-TV vice president in charge of program production, last week accused fellow-members of a panel discussing "Hollywood Looks at Pay TV" of selfish interests in their discussions of the advent of coin-in-the-slot video.

Last of the five to speak in a formal period prior to open questions and answers, Seligman told listeners at Hollywood Press Club that Paul MacNamara, International Telemeter Corp. v.p.; Samuel Sacks, head of William Morris tv legal dept.; Martin Rackin, Paramount Productions' topper, and Sherrill C. Corwin, Metropolitan Theatres Corp. proxy, that they were "concerned only with economic benefits to their own interests" and completely neglectful of broad responsibilities in civic, communications and public affairs areas. Seligman did not, however, elaborate.

Seligman's comments, admittedly on spur-of-the-moment, met obvious opposition both from the panel and from the large audience. The abrupt change of pace turned what had been a generally amiable and constructive treatment of the subject by a variety of authorities into a seemingly personal fight between ABC-TV and the other interests.

It was apparent in other talks that inevitability of pay-tv has been accepted and that considerable effort is being expended in most situations to make it advantageous.

Most constructive and strongest points came from Rackin, who called medium (pay-tv) the means to carry the studios back to the top. He envisioned production in quantity never before seen, suggesting it not unreasonable to expect as many as 800 pictures a year needed to fill requirements of the medium. This he compared to previous peak year, 1946, which had approximately 400 films.

Rackin refuted earlier statement by Sacks that talent would gain control and said he felt "product is the most important thing." He strongly asserted studios will again be able to build contract lists and build stars and stated "studios are better equipped to tell personalities what is better for them than are agents, lawyers or business advisers."

Sacks had talked at length on benefits for talent inherent in pay-tv and said additional product necessary would make performers more valuable on all levels. He continued to assert "talent would be able to control productions in deals similar to joint-venture operations" now in force.

A surprising reaction came from Corwin, who admitted exhibitors will suffer but told them to stand up and fight and to turn their vast showmanship experience to their own advantage in this new medium.

Panel was moderated by Nat James, Club's program chairman with proxy Army Archard of VARIETY presiding.

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Starring TROY DONAHUE
CLAUDETTE COLBERT • KARL MALDEN
Co-starring DEAN JAGGER and Parrish's three girls
GEMMA STEVENS • DIANE HUBBARD • SHARON HUGHLEY
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May 4, 1961

Mr. David Horne,
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My dear Dave:

It is not often that I have the opportunity to write a letter of this sort. As you know, I see many, many dubbed films, and our company has had many films dubbed for it. I believe the work your company did on GENERAL DELLA ROVERE is absolutely the best dubbing I have ever seen any place, any time, for any motion picture.

I congratulate you, and I am certain that your artistic contribution will add much to the financial success of this now completely fine English speaking motion picture.

Again, congratulations and my personal appreciation for a job well done.

Sincerely,

Walter Reade, Jr.
Chairman of the Board

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'BUY MINOW & SAVE THE WORLD'

—And So the Fun Begins

Network execs did a slow burn last week when top agency moguls rushed into print with expressions of approbation over FCC chairman Newton N. Minow's scorching of tv program practices. The Madison Ave. fraternity, which has made no bones over its displeasure in losing control of programming, at long last had an opportunity to blast back at the webs in pinning "wasteland" responsibility on the NBC, CBS and ABC.

But as one network topper put it: "Let's stop kidding ourselves; it's the agency boys who wrote the cost-per-thousand book and sleep with the ratings. A 'Studio One,' or a 'Playhouse 90' would not have gone off the air if the advertisers and the agencies hadn't turned their backs on them."

British TV Problems Mount As Writers Also Threaten to Strike

London, May 16. British tv program companies—already threatened with a thespian talent switch-off—now face the possibility of a writers' strike. Recently actors and vaude artists told the companies they would withdraw their services unless they were paid fees more in line with audience ratings for tv shows. Now writers of tv-film scripts are making a similar threat.

Average pay for scripting a half-hour episode in a British tv-film skein is \$700. And, for most writers, that's the lot. Usually there are no payments for repeats, no matter how many times an episode may be shown.

Said S. E. Honess, the secretary of the 800-members Television and Screen Writers Guild: "The Guild's executive council has decided to take any action that may be needed to get our members payment for repeats — and that includes the possibility of a strike."

Both the BBC and the commercial tv companies are being approached by the Guild to improve the writers' pay situation. British scripters point out that a filmed skein may be shown as often as four times in U.K., as well as screenings abroad. With repeats and foreign distribution, an episode may be seen by 60,000,000 viewers which, so far as the writer is concerned, works out at only slightly more than nothing per viewer. Added Honess: "The Writers' Guild of America negotiated a royalty agreement for their people as long ago as 1956. We want a similar scheme here."

At the moment if an American and a British writer work on episodes for a British-produced tv skein, the American will be paid for repeats while the British writer probably won't.

Deal, for which the British Guild is pressing, would give scripters an extra payment of 50% of the original fee for the second transmission in Britain, 35% for the third transmission and 25% for fourth and subsequent showings.

Payments to writers for foreign showings would be on a royalty basis, worked out on a fixed percentage of the gross fee paid for the series.

WPAT \$5,000,000

Cap Cities Buy

Good music station WPAT AM & FM, Paterson, N.J. has been sold for over \$5,000,000 to Capital Cities Broadcasters. Dickens J. Wright, prez of WPAT, is due to stay on as head of operations for the station, which will continue its good music format under the new owners. Deal, as per usual, is subject to FCC approval.

Capital Cities, of which Lowell Thomas, is a director and a substantial stockholder, owns and operates the following stations, WTEM, Albany, N.Y.; WCDC, Adams, Mass.; WROW, Albany; WPRO-TV, Providence, R.I.; WPRO AM & FM, Providence; and WTVD, Raleigh-Durham, N.C.

Capital has also applied to the FCC for a license to open an AM & FM station in Albany as a good music outlet.

WPAT's prez Wright had bought the Paterson outlet about 11 years ago for about \$300,000.

Not Even Sullivan

Television will just have to sit on the sidelines for approximately the next two years before it gets a chance at man-in-space Cmdr. Alan B. Shepard. Part of his deal he and the six other astronauts made when they began the Government space program was that none could accept performer contracts until 24 months after the first flight.

One network exec, who presumably looked into Shepard's availability first, commented, "We're all just going to have to be patient; it's like waiting for a bonus player in baseball to finish his schooling."

Lotsa Ghosts Stalk NBC This Summer

"Great Ghost Stories," a Talent Associates mystery package, is the likely prospect to fill the summer gap Thursday nights when Tennessee Ernie Ford leaves Ford Motor and NBC-TV. "Stories," if the pricing structure on the half-hour summer series can be finalized, will hold the 9:30-10 p.m. slot until "Hazel" takes over next fall.

"Stories," deal, made by J. Walter Thompson for Ford Motor, marks one of the three mystery series on the NBC-TV summer sked. Others will be the Henry Jaffe-produced mystery repeats (of last summer) going in for Dinah Shore Sunday nights and the British-made films going into Perry Como's Wednesday anchorage under the name of "Kraft Mystery Theatre."

WNBC-TV's Summertime Discount Catchall, With Joyce Brothers Cuffed

WNBC-TV is offering advertisers 40% to 55% discounts in local spots during the summer prime time hours. Discounts will be off the regular open rates of \$2,500 for one 60-second spot, \$2,300 for one 30-second spot and the \$1,150 for the 10-second ID.

These announcements (all pre-emptible station break-types) can be combined to reach maximum rakeoff and each "contributes to other frequency discount plans," according to the N.Y. NBC station. Bankrollers can now buy for \$3,300 during the summer, a Jack Paar minute plus two minutes in weekend "Movie 4" and one minute in one of several other local WNBC-TV shows. In addition, the summertime plan calls for one minute free in Dr. Joyce Brothers for every two bought.

News for Younger Set

Jim Hagerly, the ABC News boss, is planning a 10-minute daily newscast slanted for "younger people." Cross-the-boarder will probably cut into the Dick Clark "Bandstand" stanza between 4:50 and 5 p.m.

Hagerly has been dickering with several different commentators to fill the slot in the afternoon news setup. Show will start at the beginning of next season.

GLOBAL IMAGE OF U.S. BIG FACTOR

By GEORGE ROSEN

There's more of the "New Frontiership" in the "Minow bombshell" than meets the eye. Those close to the JFK-appointed FCC chairman say that the reading of the riot act to American broadcasters by youthful, aggressive Newton N. Minow is not merely designed to upgrade the domestic television picture but that the global implications of the programming reforms are not to be dismissed lightly.

In essence Minow is taking his cue from bossman Kennedy and the desire of the Administration to initiate a more vigorous and complimentary uplift job in selling the U.S. to the rest of the world. While it's quite apparent that Minow is basically concerned over the bad television being fed in such gargantuan doses to the American viewing public, equally alarming is the fact that these are the basic staples among U.S.-made shows that are shipped to Latin America, Asia, Africa and all other commercial and sustaining tv centers throughout the world.

The impact of U.S. tv on the world is staggering. Yet, whether it's Hong Kong, Bangkok, Brazil, Pakistan, Tokyo, West Germany or Melbourne, it's the action-adventure-crime-mystery or shoot-em-ups off the multiple Hollywood bellines and syndication shelves that constitute a goodly segment of the daily schedules around the world.

Whatever the image being conjured up about America and Americans today, there is no question but that the television bill of fare plays a not inconsiderable role toward the creation and perpetuation of this image. For every "CBS Reports," NBC "Project 20" or some similar public affairs program sent abroad, there are at least a dozen siphoned off from what Minow has characterized as the "vast wasteland" of U.S. tv for foreign distribution. And since, at least where tv is concerned, it's the U.S. that sets the tone, the style and the patterns, only by elevating the standards of programming at home, whether network-inspired or out of the Warners-Metro-Four Star-Ziv-Desilu or Screen Gems shops, can there ever be any hope of generating a greater global respect for Yankee custom and taste.

If, over the years, the film industry botched up the job of presenting the U.S. in complimentary light, apparently Minow, as the Administration's keeper of the FCC keys, seems bent on rectifying these mistakes where tv is concerned.

Meanwhile, back home, the tensions and anxieties among networks and stations alike over the Minow declaration of principles have been mounting rather than diminishing, for there's no denying that not since the radio only days of James E. Foy has an FCC pronouncement had such a shattering effect on the industry.

Those who know him say that whatever his personal ambitions, Minow means business and it could well be that withholding of licenses for dereliction can come much sooner than anticipated. For all the fact that Minow's NAB speech struck just at the time when the three television networks had

(Continued on page 56)

NBC Sat. Night Features Now 50% Sold Out

Maebeline has taken a minute a week in the Saturday night motion picture show NBC-TV will do next season. This makes the two-hour stanza exactly half sold.

There is also said to have been an order placed by Chemstrand, but NBC has deferred acceptance. The potential sponsor at the moment seeks 13 minutes instead of the 26 bought by each of the others.

Olivier's 325G 'Power and Glory' Spec to CBS-TV; Theatrical in U.K.

Spring Fever Hits CBS

There weren't many execs minding the store at CBS-TV this week, particularly in sales and programming. Rundown showed proxy Jim Aubrey, sales administration veep Bill Hyman, program v.p. Oscar Katz, Gotham program veep Mike Dann, sales v.p. Tom Dawson and director of special programs Jerry Leider all on the road.

Aubrey and Katz were on the Coast o.o.'ing new product; Katz left over the weekend and Aubrey yesterday (Tues.). Hyman and Dawson were at White Sulphur Springs at the annual American Proprietary Assn. meet. Dann was at the U of Michigan Monday (15), addressing the National Educational Radio & Television Centre. And Leider, the only vacationer of the group, was island-hopping in the Caribbean.

Chrysler's Iffy \$2,000,000 Budget

What's with Chrysler? Is the automotive going to buy specials for next season or not?

Chrysler Corp. (out of McCann-Erickson) in connection with the Chrysler division (out of Leo Burnett) has been described as "hot and then cold" about the prospect of buying network tv time next season. Evidently no definite budget for the joint tv account has been settled upon, but it is reported at the agency level that Chrysler seeks at least four specs, one certainly to kick off the new car line in the fall. If they go for four big shows, cumulative cost is expected to reach almost \$2,000,000.

NBC May Return 7:30 Monday to TV Affils, Plans Shift of 'Velvet'

Decision at NBC-TV on how to program Monday nights next season has affected the web's Sunday sked as well. It looks like "National Velvet," which was designed to go into the 7:30 p.m. Sunday time in the fall, will instead get 8-8:30 Mondays.

Meantime, 7:30-8 on Mondays will probably be returned to NBC affiliates for local programming. One of the reasons for this, that NBC affil. want a prime time slot in return for giving up Wednesdays and Fridays at 10:30 p.m. for news programming.

With "Velvet" out of Sundays at 7, NBC-TV will replace it by moving "Bullwinkle" up from the 6:30 Sabbath time. Then "Bullwinkle" will be replaced, at 6:30 with the creation of a new news show for kiddies done out of the NBC News shop. (This Sunday kiddie news offering will be in addition to a "See one recently announced for NBC-TV's Saturday daytime sked.)

ABC-TV's Femmecaster

Looks as though ABC News has found its answer to NBC's Pauline Fredericks and CBS' Nancy Hanschman. Web's news veep Jim Hagerly is signing on Lisa Howard, actress-wife of film exec Walter Lowendahl, as a fulltime staffer.

Miss Howard, who has been active in N.Y. and National Democratic politics, has no definite assignment at the moment. It's possible she'll float for the network. She has done special radio work for Mutual at the United Nations and, at the political conventions last summer.

CBS-TV has purchased "The Power and the Glory," the Talent Associates-Paramount Ltd. special in which Sir Laurence Olivier and Julie Harris will star. The 90-minute special, adapted by Dale Wasserman from the Graham Greene novel, will be priced out at about \$325,000 and will probably stand as next season's most expensive special.

The spec will also receive theatrical distribution in the United Kingdom and other overseas English-speaking areas via Paramount. "Power and the Glory" is the first production out of the new TA-Pair shop. Special will be done on tape, with a transfer to 35mm for theatrical release abroad.

Cast is one of the top groups ever assembled for a tv dramatized show, with George C. Scott, Keenan Wynn, Roddy McDowell, Patty Duke, Fritz Weaver, Martin Gabel, Thomas Gomez, Cyril Cusack, Frank Conroy and Tim O'Connor in key roles. Marc Daniels will direct, with David Suskind, of course, producing.

The Greene work has been performed once before on American tv, with Suskind as exec producer. That was on NTA's "Play of the Week," and it was one of the first productions on that series (two years ago, Olivier has also worked for Suskind once before, starring in "The Moon and Sixpence").

There are a number of similarities between "Moon" and "Power." One was the fact that Suskind committed for star and properties without any assurance of a deal. Second was that the networks bought the shows. NBC took "Moon" without any assurances of sponsorship. Third was the fact that "Power," under circumstances similar to "Moon," nearly didn't come off.

In the case of "Sixpence," Suskind couldn't come up with the right treatment, and with only six days to go before his option on Olivier expired, brought in Bob Mulligan and S. Lee Posst, who came up with an adaptation satisfactory to Olivier. In the case of "Power," Wasserman was brought in seven days before TA's option on Olivier expired and also delivered.

Program went into rehearsals Monday (15) and will be taped May 30 through June 4 at an NBC studio, incidentally, which CBS will rent for the occasion. CBS gets an "in association with" credit on the show, since it is putting up \$250,000 for production with any overage going to TA-Pair.

Steve Allen Set As ABC-TV Entry

It was a struggle but Steve Allen finally got himself a network tv home for next season, winning out over Ernie Kovacs. Churchill reruns and a tandem hour made up of the former half-hours, "Rebel" and "Yank."

Allen, a former NBC personality, got named to ABC-TV's Wednesday 7:30-8:30 period opposite giant killer "Wagon Train" on NBC-TV. What finally pushed Allen over to ABC-TV was the fact that Pepsi-Cola was interested—and evidently finally made a deal yesterday.

Tues.—in buying at least an alternate half of the hour and variety showcase. Another factor is that Time, but how much has not been decided. "Rebel" and "Yank" combo, to have been made by Goodson-Todman, was definitely dropped from the running at ABC last week, and briefly underwent consideration by NBC for use on Mondays at 7:30. "Silents Please," which Kovacs has also made it when General Clark, his present sponsor, showed interest. But a cigar s'it wouldn't have covered enough of the hour. Churchill reruns were to be the companion piece.)

AP-PT's \$6,000,000 'Clean Sweep' Microwave Sale; Record 1st Qtr.

American Broadcasting-Paramount Theatres intends selling half of its holdings in Microwave Associates stock. Selloff of 120,000 shares, at the current market price, should bring the radio-tv-theatre company about \$6,000,000 to use "for general corporate purposes and diversification."

Shares being sold originally cost AB-PT about \$33,000, according to chairman Leonard H. Goldenson, who addressed the annual meeting of stockholders yesterday. This would mean an even better return on investment than the one recently accruing to AB-PT when it sold its shares in Disneyland for \$7,500,000 on an initial investment of \$500,000.

Goldenson reiterated AB-PT's impressive first quarter return for the stockholders assembled in a large N.Y. tv studio. Net operating profits, he said, were the highest for any quarter in the company's history—at \$3,425,000 or 81¢ per share, compared with the \$3,356,000 and 78¢ for the like 1960 period.

Consolidated earnings for the first quarter increased to \$1.73 on each share against the Jan.-March '60 tally of 79 cents.

Point made by Goldenson was that the "major portion" of AB-PT business was derived from broadcasting. Most of the chairman's remarks, in fact, were addressed to running a radio-tv operation, and theatres did come in, naturally, for a share of the management commentary at the meeting.

"We are continuing our policy," said Goldenson, "to divest marginal or uneconomic theatre properties by sale, lease termination or conversion to more profitable purposes. At the same time, we are also acquiring selected theatres which we feel have excellent potential." AB-PT got two new houses last year, drive-ins in Salt Lake City and Minneapolis.

In announcing the purchase of Westminster Records (see separate story), Goldenson also pointed out that Am-Par Records had "the best year in its history" in 1960.

Jack Hausman was elected a new director of AB-PT at the stockholders powwow. The textile manufacturer replaced Robert Wilby, who didn't stand reelection with the other 12 holdover directors due to ill health.

Management stood a little criticism on two other matters coming up for a vote, but both contested issues won out. One was a proposal to increase the number of authorized shares of common stock from 5,000,000 to 10,000,000. Minority spokesmen from the floor feared that the increase would "dilute" the market value of shares and demanded—but did not receive—an "ath" from Goldenson that the additional shares would not be put on the market "for cash purposes." Goldenson said he did not want to restrict the directors by such an oath from using the new stock "for whatever corporate purposes (that) might present themselves."

Proposal was also passed to put into effect a "key employees incentive compensation plan," a cash layaway plan, somewhat like those of other large companies, for high ranking administrative personnel.

Jim Hagerty, introduced on the floor of the meeting, further delineated his recent support of President Kennedy's appeal to the press corps to lay off certain yarns.

Bell & Howell's 23 for 1961-62

In toto there'll be 23 Bell & Howell pubaffairs specials on ABC-TV prime time next season. Eighteen will be half-hours, the rest hours.

It's understood Bell & Howell work a little split between the outside Bob Drew-Time packaging operation and the web's creative project unit under John Secordari, who has two fulltime producers under him—Helen Jean Rogers and Wilb Peters.

Besides the 23 B-H shows, ABC-TV estimates on the strength of this season's performance that it will have no fewer than 12 other prime time pubaffairs or public affairs specials in '61-62.

CBS 1st Quarter Dip

Net sales for CBS Inc. in the first quarter rose to \$126,008,092, but net profit for the same period dipped from the comparable 1960 quarter, from 79¢ to 70¢ a share for adjustments for stock dividends.

Profits equaled \$6,025,978, compared with \$6,829,367 in the 1960 quarter. Sales in the '60 period totaled \$121,077,728. CBS board last week declared a 35¢ per share quarterly dividend, payable June 9 to stockholders of record on May 26.

Set Summer Sked For Canadian TV

Ottawa, May 16.

"Jake and The Kid," soap-style show that drew raves on its AM skein, is to be done on television for the Canadian Broadcasting Corp.'s summer schedule. Jake used a femme for The Kid voice on radio and the problem of bringing it to video has been to find a moppet thespian who could handle the chore. Now it's in, with Rex Nagon doing The Kid, Murray Westgate as Jake and Frances Tobias as Ma. Like most radio shows transplanted to tv, the Jake series expects to run up against the inevitable comparisons and maybe suffer for them, but CBC believes the stint is good enough to handle any squawk.

CBC's summer strips include a Wayne & Shuster stanza called "Holiday Lodge" with the comics playing social directors at a year-round resort. Series will be filmed in Hollywood, to preem on CBC's tv web June 20 and run Tuesday nights.

Another summer item will be a battle-of-the-sexes panel show aimed at light entertainment, with four males/ four femmes. It runs Wednesday nights, preeming July 5. Music sessions from Vancouver (pop) and Halifax (folk) are to come.

Returning from last summer season are "While We're Young" with Tommy Amrose Tuesday, starting July 7, "A Case for the Court" with Gil Christy Tues., beginning June 27, and "Parade," with no set format but mainly music. From Britain, CBC is bringing "Hancock's Half Hour" and "Bringing Up Buddy," comedy items.

Continuing on CBC's summer video sked are "CBC News Magazine," "Holiday Edition," "Art in Action," "Junior Round-up," Danny Thomas, "Flintstones," "Red River Jamboree," "Manhunt," "Close-Up," "My Three Sons," "Explorations," "Checkmate," "Perry Mason," "Have Gun Will Travel," "Danger Man," "Dennis the Menace," "Aquanuts," others.

BBC to Gabbers: 'Don't Be Stuffy'

London, May 16.

It used to be said that there was only one character more dignified than a British butler and that was a British television announcer. Not any more.

Commercial stations in U.K. long ago adopted a more palsy approach to announcing. But the rival BBC network continued the stiff upper-lip tradition by herding its pop-song fests and comedy shows with introductions that were delivered with all the cool formality of the Buckingham Palace court circular.

Now Rex Moorfoot, the BBC's new head of presentation, has ordered a thaw. All television announcers have been told to ease their "stuffed-shirt" attitudes by becoming less formal, cutting out pomposity and treating viewers as their friends. Behind the "let be friendly" move is a drive to win viewers away from the commercial programs.

Moorfoot has decided that, in general, only women announcers will appear on the screen because it is considered women have a more friendly approach. Men will be heard, but not seen.

Other new instructions to BBC announcers include: Don't refer to viewers as "viewers"—use the word "you." That is the natural way to talk.

Don't order viewers to do anything—suggest it. Don't apologize for breakdowns. Just let viewers know in a friendly, easy manner and tell them it is not necessary to adjust their sets.

Says Moorfoot: "The word 'apology' has been done away with because it is too condescending."

Thrower's Stripes

Fred M. Thrower, general manager of WPIX, N.Y., has been given his exec v.p. stripes. He had been a v.p.

F. M. Flynn, publisher of the New York News and WPIX proxy, also announced the reelection of Thrower as a member of the board of directors for WPIX and WGN, Chicago, and KDAL, Duluth-Superior.

Minute in Hand Worth 2 1/2-Hrs. In Bush: CBS

It looks as if CBS-TV's determination not to sell minutes in programs scheduled after 8:30 p.m. is beginning to crumble. With some 10 half-hours per week still open and with lots of sponsors indicating they'd buy minutes but not alternate half-hours, it appears that CBS will move with the tide.

First step was taken this week when the network turned its salesmen loose with "The Investigators" as a minute vehicle. That's scheduled for Thursday's at 9-10 and has attracted little attention among the half-hour buyers. Thursday's obviously CBS' weakest night, so "Investigators" was the first post-8:30 show to get the participating greenlight. Lots of client interest in the minutes, but no firm sales yet.

Another likely candidate for the participations route is "I've Got a Secret." Mondays at 10:30. Web has a hot alternate-week half-hour prospect, but no prospects to match the order. There's participating interest, so CBS is tempted. Other major holes in the schedule which could go into the minute route are the open half of "Mr. Ed." Sundays at 6:30; the remaining one-quarter of "Checkmate" Wednesdays at 8:30-9:30 and half of "Twilight Zone" Fridays at 10.

Also open but not likely to be sold in participations are the hour-long Thursday "CBS Reports" and the half-hour Friday "Eyewitness to History" pubaffairs stanzas. Remaining entertainment stanza, "Ichabod," will be sold via half-hours, with several hot prospects in line, most likely of which is AT&T. Already being sold in minutes are "Frontier Circus," "Father Knows Best" repeats part of "Rawhide" and part of "Perry Mason," with latter two all filled up.

Falstaff's Ball Coin

CBS-TV has gotten well off the hook on its weekend, "Baseball Game of the Week," with Falstaff Brewing Co. moving in for half sponsorship on both the Saturday and Sunday segments. Deal was set via Dancer-Fitzgerald-Sample, and runs 25 weeks.

Falstaff, thought it has holes in its distribution pattern, can accommodate "Game of the Week" because the ballcasts are shown on a limited network. They're blacked out of all major league cities and out of minor league towns where a home game is in progress at time of telecast.

Those Good Music Station Guides

Latest radio station to enter the program guide derby in N.Y. area is WRVR, the FM outlet operated by the Riverside Church. WRVR, in an effort to hike its listeners and subscribers, is upping its printing of its program guide from 8,000 to 30,000. To date, WQXR has the program guide with the highest paid circulation. WQXR's program guide, issued one a month like most of the others, has a circulation of 45,000. Price per year is \$1.50.

Stations issuing the guide in N.Y., as elsewhere in the country, are good music stations in the main, appealing to the more discriminating listeners. Besides music, stations also carry a wide array of talk shows, dramas, etc., usually not associated with regular AM commercial broadcasting.

Here's a rundown on most of the other major N.Y. program guides:

WPAT has a circulation of 31,000 at a cost of \$1 a year to subscribers. Both WPAT and WQXR give their station advertisers some plugs in the program guides if the advertisers meet a certain quota on the respective stations.

WBAI-FM has 12,000 subscribers at \$12 per year. WBAI-FM, which carries no commercials, is supported by subscriber viewers. It's understood that WBAI-FM needs at least 24,000 subscribers to break even.

WNYC, another non-commercial operation owned by the City of New York, prints 20,000 program guides every month. Subscription price to WNYC's program guide is \$1 for a two-year run. WNYC's program guide comes out once every two months.

Some of the program guides, such as those of WPAT and WRVR, are elaborate affairs containing such features as reviews of shows, personality profiles, what's happening in the arts features, etc.

CBS Radio in 80% Weekend SRO Status Via New PCP Flexibility

'Casey's' 50% SRO

"Dr. Ben Casey," after getting its first sale (Warner-Lambert) a week ago, quickly picked up three more orders for ABC-TV. The Monday-at-10 hour for next season added American Chicle, Dow Chemical and Noxzema, bringing the telefilm series to just about the 50% sold mark.

It's understood that Warner-Lambert and Chicle will each have an alternate minute. Noxzema and Dow will probably have a minute a week apiece, meaning that a total of three out of the six availabilities are filled.

1,600 Tint Hours For NBC in Year

Las Vegas, May 16.

NBC-TV will have 10 and a half hours of color programming in prime time every week next season, according to web sales rep Don Durgin who spoke today (Tues.) before a group of RCA dealers and distributors.

Durgin said the color programming planned for NBC-TV will break the web's own records in the total number of hours, the amount of tinted hotspells stuff and color daytime stanzas. There will, in all, be 1,600 hours of color tv on the web in 1961, the sales boss said.

At night there will be 815 hours in 1961, topping last year's high of 476. Daytime-wise there'll be 815 hours this year, against 305 last.

Sonny Fox Set for Sat. NBC-TV Kidvid Quiz

Sonny Fox is going to appear regularly next season on the NBC-TV Saturday ayem sked with a kidvid quiz called "On Your Mark." It'll be totally bankrolled by Emencee Co., a toy outfit making musical instruments for moppets. Time slot for "Mark" hasn't been set, but it'll be put one of two places—11 or 11:30 a.m. "Fury," now at 11, will be a holdover in '61-62, but the 11:30-noon "Lore Ranger" is probably through at NBC. Consequently, "Mark" could go in directly for "Ranger" at 11:30 or at 11 for "Fury," which then could move into the "Ranger" slot.

MBS on Latino Kick

Mutual Broadcasting is feeding affiliates 20 one-minute Spanish-language instruction spots a week in cooperation with the Pan American Union.

Announcer Doug Clark takes the part of student with Pan Am Union's radio-tv chief Demitrio A. Cabarga as teacher. At recent affiliate meeting in Florida, station men were asked what language they would prefer via drop-ins. Spanish was the unanimous choice, with the high interest in Cuban affairs indicated as the reason.

Weekend business is perking at CBS Radio. The network, for the first time, is moving into a summer with an extensive schedule of commercials programming for weekends, and the new flexibility is paying to the point where it's already 80% sold-out on weekends and is heading toward 90% as the real hot weather sets in and weekend traffic heads for the beaches and outdoors.

Key to the weekend upsurge at the web is its new modified Program Consolidation Plan, which took effect last November. Plan established some 45 five- and 10-minute commercially saleable shows, and more important, spread them throughout the weekend schedule. Previously, the commercial slots had been bunched together so that the sales force couldn't pitch diversity and flexibility as an important factor.

Moreover, network had had no morning service on weekends except for a scattered news show or two. Hence, an advertiser who wanted a weekend saturation package simply couldn't get it at CBS, but had to go to "Monitor."

PCP modifications changed all this. Besides the Robert Trout package of 12 weekend newscasts which Chevrolet has sponsored for seven years, the plan set up total of 10 five-minute sports shows with Jerry Coleman, some 13 five-minute features with various CBS newsmen, kept a Phil Rizzuto sports-

(Continued on page 52)

Ed Bunker Quits CBS, Nod to Koop

Ed Bunker has resigned as v.p. in charge of the Washington office for CBS Inc., and will be succeeded as v.p. by Ted Koop, who recently moved over as Bunker's aide from the D. C. bureau of CBS News.

Bunker will return to Milwaukee, where several years ago he was general manager of CBS-TV's erstwhile UHF outlet, WXIX-TV, to join the Froedtert Malt Co. as exec vice prez. Not only was his resignation a surprise to CBS, but also fact that he's moving into a non-broadcasting job. But he's to have written his own deal at Froedtert, one of the two largest malt suppliers to breweries.

For a time, Bunker had been regarded as a corporate frontrunner at CBS. From Milwaukee, Bunker moved into station relations as a v.p., then over to CBS-TV network sales, also as a v.p. When Joe Ream moved up from Washington three years ago to become v.p. in charge of program practices, Bunker was sent to Washington to replace him.

Koop was head of pubaffairs in CBS News' Washington bureau until a couple of months ago, when Howard K. Smith was named chief correspondent and bureau manager. He was then moved over to the corporate side to become Bunker's assistant.

NBC: A FOOTLIGHT FOOTNOTE

BBC: Birds, Bees & Children

London, May 16.

The BBC enters the "birds and the bees" business next month with a series of tv sex lessons directed at teenagers which, it is claimed, will pull no punches. The skein, called "Your World," concerned with courtship and marriage, is aimed at children leaving school between the ages of 14 and 15. One of the early programs is called "Early Marriage—Too Young!" Involves a young couple who plan to elope, who bicker with their families and find no help from a local clergyman. Eventually the girl leaves home for a year to ponder the question of marriage.

John Stupham, boss of BBC's educational broadcasts, says: "The only topic we don't discuss is pre-marital relations and that may come later if the response is good. Meanwhile, we expect some criticism and many schools may not care to switch on." But the BBC has been told by the Education Ministry, local authorities and teachers that they are behind the scheme to get over to the youngsters.

After each program children who have left school will have a discussion with Mrs. Anne Allen, a w.k. youth worker and journalist. A marriage counselor, a director of the Industrial Welfare Society and a youth club organizer will be consulted over the programs.

ZINGY ROSTER OF SPECIALS

For NBC the timing (meaning the Minow Era of Television) could not have been more propitious. Yet, whether by design or accident, it's the Dave Levy & Co. "no biz-like show biz" forays into the realm of entertainment specials "plus color" that should put NBC into the forefront next season in providing the '61-'62 tv season with that extra-curricular zing.

It's a safe estimate that the Dave Levy-Lester Gottlieb-Don Hyatt, et al., program axis will deliver more specials than ABC and CBS combined. What was once the domain of Columbia boys (only three years back in the area of building-from-within creativity and 60 or 90-minute "video imagination," as departures from the bread-&-butter daily routine of programming, seems to have moved into the 30 Rock precincts.

Not that numbers alone are significant or tell the story. Even NBC is cutting down. But it's primarily that hopped-up sense of something exciting in the wind that spells the difference. In contrast to the CBS dictum to lay off specials (except for 15, because they interfere with regular-show ratings (an argument that's hardly likely to invite a Minow Valentine) or ABC's maintaining of the film status quo, the NBC-TV live-tape "make way for preemptions" and weekly slotted efforts (such as DuPont Show of the Week) puts the web in an advantageous spot toward offsetting the "wasteland" rap.

When a David O. Selznick cuffos a "count me in" as consultant on the six Selznick pix adaptations because he likes the Fred Coe touch; when a Dore Schary and a Hub Robinson roam the corridors in preparation for their joint: "The Sound of 60's" live special; with an accumulation of six Bob Hope excursions into the "Arthur Freed Story" built around music for the movies; the "Harold Arlen Story" a Palladium Show; a LSO special, a P & G-sponsored "Golden Years of Hollywood," a projected ex-Preidential series "Truman, Ike, Hoover," to mention only a few of the highlight attractions, NBC's "all this and color, too" come-on for next season shapes up as a lively "image" footnote.

'ENOUGH IS ENOUGH'

Embarrassment of News Riches Poses Affiliate Problem

There was one CBS-TV affiliate last week that frowned on CBS News prexy Dick Salant's pitch for a daily half-hour newscast—but for an unexpected reason: Affiliates Dwight Martin, chairman of the board of WAFB-TV in Baton Rouge, La.

Martin's objection was simply that WAFB-TV already programs a one-hour news strip across the board, at 5:30-6:30 p.m. That hour includes both CBS' Doug Edwards and NBC's Huntley & Brinkley, plus lots of local news, sports and weather. Martin says he wouldn't know where to put a half-hour newscast.

Same holds true for sister station WDSU-TV, New Orleans, an NBC affiliate, which also programs an hour news strip, though says Edwards. That WDSU hour of news, Martin says, varies from a 45% to a 60% share of the New Orleans audience, and WAFB's does almost as well.

Reason Martin got both Edwards and Huntley-Brinkley in Baton Rouge is that the latter is a two-station market, and Martin was able to snag H-B away from his competitor, an NBC affiliate because the other station had failed to clear for it.

DuPont Series Spanning Wide Range Of Americana, With & Without Music

Hagerty on CBS Show

An unusual Macy's-Gimbels bit will find ABC news & pubaffairs v.p. Jim Aubrey appearing on a CBS show—a news and public affairs show at that. Hagerty has been set as a guest on a future "Face the Nation."

Show is "Security and the Right to Know," and deals with the problem of withholding of information by the Government in a free society. Besides Hagerty, who'll get full billing on his ABC identification, other panelists are Herb Klein, who handled Richard M. Nixon's presidential campaign as his press officer, Newsweek chairman and Washington Post prexy Philip L. Graham, columnist Doris Fleson and Rep. John E. Moss (D., Calif.). Howard K. Smith moderates.

After several confabs between NBC and B3DO brass, over two-thirds of the programs for the DuPont Sunday series have been set, and most of the remaining stanzas (out of a total of 40 are on the verge of installation.

As was noted earlier, Don Hyatt and his special projects unit at NBC-TV are going to do the heaviest share of the work on the Sunday 10-11 hour. At least 10 of the stanzas—probably twice that number when the count is thrown in—will be done out of Hyatt's shop. Here's the countdown on the series:

Not fewer than four "Project 20" programs — "Laughmakers," "Glamour Girl," "Circus" from Barnum to present, and "Cops 'n Robb" — "Catching back to the stocks and pillars," all by Hyatt.

Probably four or five musical hours, mostly with a documentary twist under the catchall banner, "America's Music." Episodes are "Music 'n' 30s," "Ziegfeld Touch," "Musical Fads & Foibles," and one on American dances. Again, all Hyatt-ones.

Still a other Hyatt—America's Love story with the auto, called "Morris We Roll Along."

Five documentaries (at least by Irving Glick). Originally, it looked like 15 creative projects producer would only do two or three. First two of the five are chosen and then 11 by the Nazi, Heydrich, and "The Anatomy of a Spy."

Boss of entertainment specials, Lester Gottlieb, will do at least five DuPonts also. First three chosen are one of the USO, another of Harold Arlen's music called "Paddy With the Blues," and the third, lined up by Dave Tvet for the web sometime ago, "A Night at the Palladium."

There will be a half dozen dramatic, although no titles were selected as of yesterday. There will be two Dave Wolper specials on Hollywood (in addition to the one or two he'll do for Procter & Gamble, and perhaps one "Story Of..." on Michaelangelo or Picasso, again by Hyatt.

Benjamin & Co.'s 'Burma Surgeon'

Bud Benjamin and his "Twentieth Century" staff are moving into weeknight prime time with their first pubaffairs special not scheduled as part of "Century." They'll do a one-hour "The Burma Surgeon Today" on July 6 at 9-10 p.m., preempting CBS' "Gun-slinger."

The special does have a direct connection with "Twentieth Century," in that it derives from a half-hour segment on the series in March on Dr. Gordon Seagrave, the Burma Surgeon. Last November, when "Twentieth Century" crews and CBS Tokyo correspondent Peter Kalischer filmed the show, they shot more than enough footage for an hour show, all of it good, according to Benjamin.

New special will incorporate some of the used footage, but will consist principally of the additional unused footage of Seagrave, whom Benjamin characterizes as a "one-man Peace Corps" in the past 38 years. CBS has considerable sponsor interest in the one-shot—not Prudential, "Century" sponsor, and is reportedly close to a deal.

Benjamin, incidentally, becomes exec producer of "Twentieth Century," with Kleinerman moving up to become producer of the stanza Benjamin has been producer and Kleinerman associate producer.

Marshall Flaum, who's been story editor for the series, and Peter Poor, film editor and director, both become associate producers, and John Gilligan, staff researcher, takes charge of all research for the series.

Argentine TV Perking With Four Channels Offering Varying Fare

Buenos Aires, May 2.

Time was when the Argentine tv audience kept their dials glued to one spot, their only Channel 7, still State-operated. This year, with four channels on the air, things are quite different, and competition affords setowners a constant succession of outstanding shows, with many more to come, and production constantly improving.

Channel 7 maintains supremacy on the strength of outside telecasts, based on the experience acquired over the past eight years, and possession of mobile equipment, plus the in-die track available through its Government connection. Thus today (2), at 11 a.m., this channel focused attention through its fine treatment of the annual inauguration of Congressional sessions, with president Frondizi's message to the nation.

Channels 9 and 13 are locked in a dim-dim struggle on the entertainment side. Channel 9 has so far this year presented Ray Anthony, Sammy Davis Jr., Caterina Valente, Sacha Distel, Spanish Mopet Mariel, Carmen Sevilla.

Channel 13's bid for attention is confined more to locally developed features with an unusual twist, such as the CBS-TV "20th Century," based on film documentaries with subjects such as the Spanish Civil War, Mahatma Ghandi, Mussolini, presented by Edmund Sanders and sponsored by Suixtil Textiles.

Channel 7 is also buying foreign attractions, with Jean Sablon announced for sometime this month.

The Channel 11 (DICON) signal has been on the air for some time, and occasionally films are telecast and eventually this channel will be on the air from 6 p.m. to 12 midnight with attractions supplied by Paramount Theatres and ABC of New York.

Royal Command: 'Don't Dolly-In'

London, May 16.

At the Queen's request, there will be no tv closeups of the bride and bridegroom at next month's wedding of her cousin, the Duke of Kent and Miss Katherine Worsley. Both the commercial stations and the BBC plan to televise the wedding at York Minister on June 8.

Said a Buckingham Palace spokesman: "The royal family does not like closeup tv shots. There are always emotional moments during a wedding ceremony and it is not proper that they should be seen in closeup by millions of viewers."

Closeups were banned at the wedding of Princess Margaret and Antony Armstrong-Jones. The television cameras showed only their backs at the altar, but the BBC did focus for a time on a closeup of their clasped hands.

Arbitron Top 10

(May 8-14)

| | |
|---------------------|------|
| Gunsmoke (CBS) | 31.6 |
| Garry Moore (CBS) | 31.3 |
| Untouchables (ABC) | 28.1 |
| Candid Camera (CBS) | 26.5 |
| Naked City (ABC) | 24.9 |
| Andy Griffith (CBS) | 24.1 |
| Red Skelton (CBS) | 23.5 |
| Hennessy (CBS) | 23.2 |
| Jack Benny (CBS) | 21.9 |
| Have Gun (CBS) | 21.8 |

British TV Clients Given Tax Relief

London, May 16.

Two of Britain's top commercial tv companies—Associated Television and Associated-Rediffusion—are making concessions to advertisers following the Government's new 10% tax on television advertising.

Both companies have passed all the tax on to their advertisers, but Associated Television is allowing bookings within the eight-week period ending June 25 to be cancelled at seven-day's notice provided that cancellations do not exceed more than 10% of the product's expenditure during the eight-week period.

Associated-Rediffusion, largest program contractor in U.K., is permitting advertisers to cancel their bookings at one-week's notice instead of the usual eight weeks. Concession applies only up to June 23. Concessions follow a telegram sent to all tv companies by Institute of Practitioners in Advertising topger James O'Connor who comments on behalf of advertising agents, "I hope other companies will follow suit and give up relief from the tax."

Powerful ammunition for the advertisers in their campaign for a more liberal deal from the program companies is the report by the TAM-rating organization that over past 15 months there has been a 24-minute fall-off in the amount of time the average viewer spends watching tv every day. Slump in tv set sales in U.K. gives them another lever.

WHAS-TV Citation

Louisville, May 16.

For the second time in three years, a WHAS-TV documentary has won the Sigma Delta Chi, Louisville Professional Chapter, award for "Outstanding Editorial Commentary."

Award went to a program presented prior to a public vote on whether to call a special state legislative convention to update Kentucky's old Constitution. Within the program, News Director Bill Small unmasked a bogus "Committee of One Thousand" which opposed the convention call.

40 Hours of Live TV This Summer From Atlantic City Pier

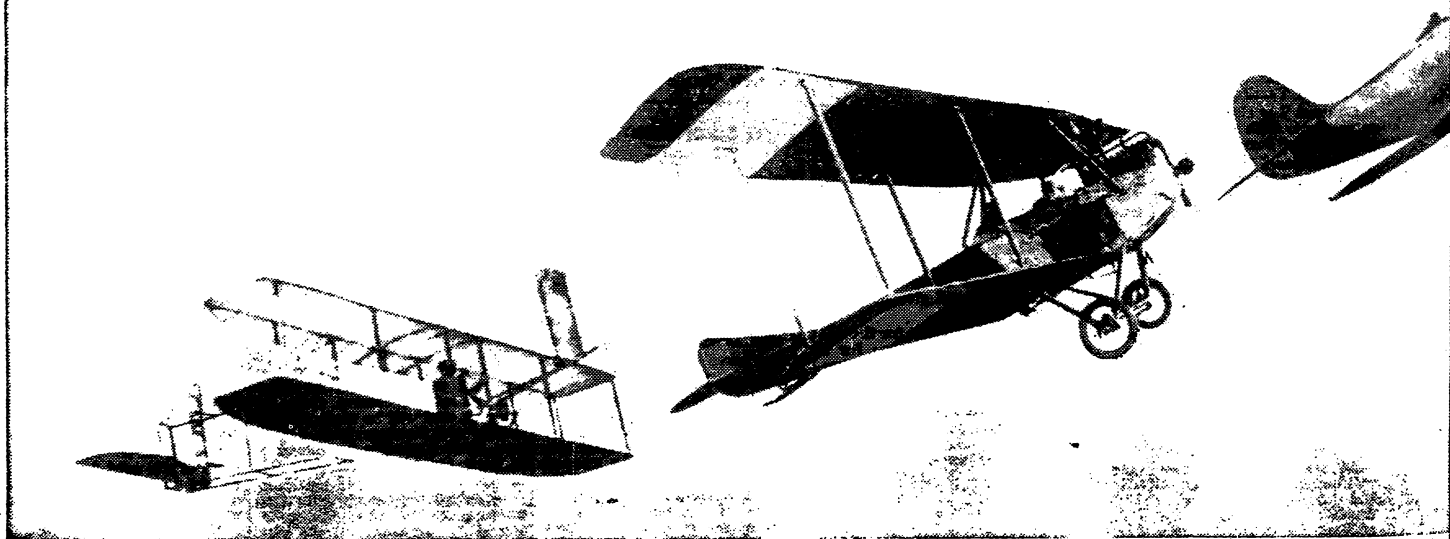
Atlantic City, May 16.

This resort and Steel Pier will jointly sponsor 40 hours of mostly live television this summer over Channel 3, the NBC-TV station in Philadelphia. The shows in the majority will originate on Steel Pier or within camera range of the pier, and will be aired on Saturdays and Sundays from 1 to 3 p.m. on 10 weekends from June 24 through Aug. 27. Some tape will be aired.

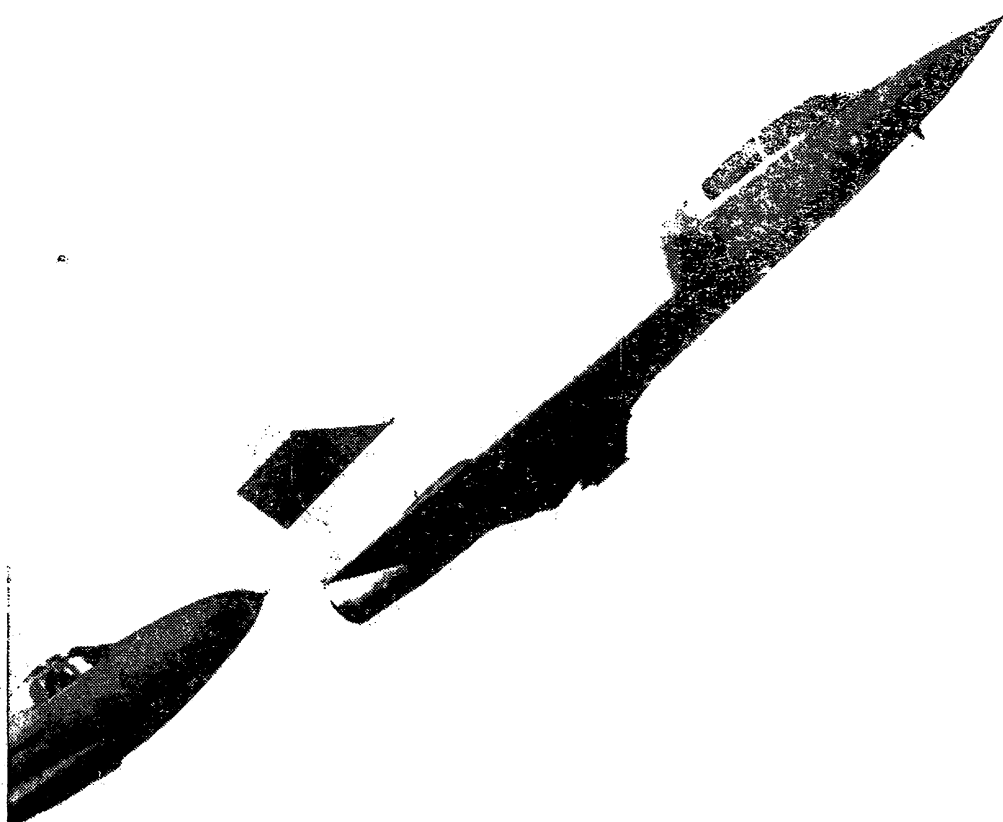
Telecast arrangements were completed last week when George A. Hamid Jr., representing the pier, Mal Dodson, city director of advertising and publicity, Dell Hostetter, executive producer of NBC-TV, and Ed Hurst, tv and radio personality who has appeared in a disk jockey role on the pier for several summers, conferred.

The planned shows will include such as record hops, which Hurst conducts in big Marine ballroom, and various pier events including interviews with celebs appearing on the pier plus special events.

Telecast series will cost some \$30,000, with the pier picking up \$28,000 of the tab with the city to pick up the other \$2,000 for special events it will sponsor.



there is nothing harder to stop than a trend



Things keep looking up.

ABC doesn't want to try to steal any of the headlines' thunder. But, in the spirit of the general jubilation, let us say that The Trend is "A-Okay all the way" toward ABC-TV.

Reason: ABC's leadership in Sports. (ABC's Wide World of Sports, All-Star Golf, Orange Bowl Game, Bing Crosby Golf Tournament, Fight of the Week, NCAA Football, Pro Football & College Basketball.)

Reason: ABC's leadership in action adventure entertainment. (The Untouchables, 77 Sunset Strip, Maverick, Naked City.)

Reason: ABC's leadership in comedy, cartoon shows. (My Three Sons, The Flintstones.)

Reason: ABC's facing of the issues of the day. (ABC-TV News Final, The Winston Churchill series, Close-Up!, Expedition!)

The result: Where people can choose, in the largest 3-network competitive area measured by Nielsen,* ABC is No. 1 in evening audience. Look at the up-looking chart at the right.

There is nothing harder to stop than a trend.

ABC Television Network

| NETWORK | 24 measured weeks 3-net share Oct. 24, 1960—Apr. 16, 1961 |
|---------|---|
| ABC-TV | 37% |
| NET Y | 34% |
| NET Z | 29% |

*Source: National Nielsen 50 Markets TV Reports, Average Audience, October 24, 1960 through April 16, 1961. Sunday, 6:30 to 11 P.M., Monday through Saturday, 7:30 to 11 P.M.

TV Now Works 18 Months Ahead; Key Program Suppliers Shooting For '62-'63 Toehold in Vidpix Arena

Opening maneuvers for the '62-'63 network season are underway, with program suppliers and networks talking over the possibility of getting together on properties.

At this stage, the talks are described as "sounding board" exercises. Program suppliers such as Metro TV, 20th-Fox, Screen Gems, et al., though, do some long-range planning, putting quite a number of projects in the possibilities hopper. Those that get the nibbles become projects which go one step further.

It's acknowledged that current and upcoming talks on '62-'63 are real early in the game, before the new shows of the season have bowed, and before the hits and misses are calculated and perhaps some trends established. It's also acknowledged that the pronouncements of FCC Chairman Newton Minow might have a greater bearing on '62-'63 season than on the upcoming one.

Yet, the nature of the tv game is that some long range planning is needed and talks are a part of the planning. More than perhaps anything else the changed situation between the program suppliers, networks and advertisers has made early planning essential.

There was a time, in the not too distant past, when a program supplier would tool up for production to come into the spring selling season with pilots. Such a method of selling, coming into the market place with so-called "freeball" pilots, now is the offbeat policy. What's more on the beam in today's market is tying a network in on a show, with the web financing the pilot and getting a profit participation.

With each web figuring so heavily in production plans of outside vidfilm producers, the first step in the web-producer tieup is to expose formats. It is at this stage that there is some hard bargaining between the producer and the web. If the format is "hot," with more than one web interested in getting abroad the property, then the producer is in a good bargaining position. Instead of a 50% interest in the series, the web in such cases might be bargained down to 25%, for example.

On a "hot" show, the producer wants as little pilot financing as possible in many instances, for he knows that the greater the underwriting the more ownership he'll be forced to give up in a series. In addition to bargaining on profit participation, other matters which come up in the preliminary stages are such issues as syndication rights, foreign rights and merchandising rights. Long before the creative people get on with a project, the business negotiations are consummated by home office executives.

Also being exposed for another go-around are the shows that didn't make it for the upcoming season. Practice of each of the webs now is to make financial deals on many more pilots than possibly can be slotted on the schedule. Some of the pilots that didn't make it for the upcoming season are widely held to be weak sisters, but there are others considered as strong as any of those that made it. Rejection of pilots can be for a dozen reasons other than the merit of the contents. The stronger pilots are being mulled as possible contenders for the '62-'63 season, or as midseason replacement for axed shows.

Susskind Yens Educ'l Auspices for 'Open End'

David Suskind says he'd like to continue "Open End" on WNTA-TV, Newark-N.J., when and if the station is acquired by the N.Y. educational group. He explains that he hasn't been approached as yet, with the educational deal yet to be formally signed.

"I love the show and I'd be proud to be associated with the educational channel" was the way Suskind put it. Suskind, backed by Paramount Pictures, had been a pretty strong bidder for the channel, but by National Telefilm Associates.

New Syndie Deal For Frisco 'Science in Action'

San Francisco, May 16.

"Science in Action," 11-year-old science half-hour produced by the California Academy of Sciences, will be syndicated by a newly established Los Angeles syndication firm, RSS Associates.

The academy's director, Dr. Robert C. Miller, signed an option agreement last week with RSS. Agreement covers 39 tapes available for showing next fall. Sales will be on a market-to-market basis under direction of Edward Simmel.

Show, produced for academy by Benjamin Draper, directed by Vern Loudon and emceed by ichthyologist Earl S. Herald, has run in Frisco 11 years under sponsorship of Wells Fargo Bank American Trust Co. Show's also seen in Hawaii under sponsorship of Hawaiian Telephone Co.

RSS consists of business manager Boyd Richardson, Clay Sherman and Simmel.

Britain's 'Eureka' On WB Renewals

London, May 16.

Announcement by Jack L. Warner, that all Warner Bros.' current tv series have been renewed for the 1961-62 season, starting in September, has been welcomed in London where Warner Bros. tv pix occupy prominent place in programs. Of the Warner weekly series, only "Surfside 6" and "The Roaring 20s" are not shown in U.K., although negotiations are under way for screening "20s" in the autumn.

"Maverick," "Lawman," "Hawaiian Eye" and "77 Sunset Strip" are all handled here by ABC Television. The BBC runs "Bronco" and "Sugarfoot" (called "Tenderfoot" in U.K.) while Associated Television is the contractor for "Cheyenne."

No arrangements have yet been made for U.K. showing of "Room For One More," new Warner skein now in production.

Britain to See 'Other Side' of Chi 'Image' in S&H's Rebuttal Film

Chicago, May 16.

Sperry & Hutchinson, the S&H Green Stamps people, have taken the initiative of offering Great Britain a rebuttal to that controversial documentary on Chicago shown on BBC-TV last February. What they mean to rebut, of course, is a rumor (based on certain overseas reports) that the Denis Mitchell-produced documentary dwells overly on the seamy districts of Chicago. The BBC film has only been seen in the U.S. by certain execs at WBKB and parent ABC-TV, which owns the rights here.

The "rebuttal" film is one that S&H had commissioned Fred Niles Productions to make last year as a means of conciliating the State St. Council to the entry of Weibold's Dept. Store as a green stamp outlet. The Loop stores had been staunch holdouts to stamping and were hostile to the S&H invasion. Purpose of the film, admittedly when it was made, had been to glorify the downtown area and to make the Loop seem an attractive place to shop. An interesting sidebar is that S&H initially was disappointed in the film and cancelled its plan to buy time for it on all four commercial stations in town.

But recently it copped an award at American Film Festival as the best commercial public relations

NTA Board Elects 2

Alan May and Jack M. Ostrew have been elected to the board of directors of National Telefilm Associates. They replace David J. Melamed and Samuel P. Norton, resigned.

Ostrew is a Los Angeles attorney and is a member of the board of National Theatres & Television and NT&T's executive committee. May is a v.p. and treasurer of NT&T, the company which owns controlling stock interest in NTA.

Mex TV's Major Programming Bid On U.S. Channels

Mexico City, May 16.

An "invasion" of American television markets by Emilio Azcarraga has been launched, with goal being blanketing of Spanish language areas in the southwest as well as such key cities as New York, Chicago and Miami.

Teleprogramas de Mexico, handling foreign distribution of five shows, believes the Spanish language programming is a "serious challenge" to U.S. production.

Latest drive, which released "Premier Orfeon," a musical type show, and two soap operas ("Maria Guadalupe" and "Love Swindle") over Los Angeles Channels 13 and 9, is a follow up on recent successful launching of "Mortal Sin" and "Shadows in White" soap operas that made the Nielsen ratings.

Format of Mexican soap operas runs to 50 or 60 chapters, and then a new series starts. And shows are heavy on tear jerker situations, much more so than in American equivalents. In Mexico, where they are sponsored by one firm, their musical show has been a standard fixture, building up reputations of entertainers.

Rene Anselmo, Teleprogramas exec. back from a swing of southwestern areas, stated that at least 15 other cities in California, Arizona, New Mexico and Texas are to be outlets for the Mexican shows. And this is not the end. Programs are offered with six time slots available for each segment.

Apart from the American market Teleprogramas is aggressively expanding Latin American markets in Peru, Venezuela, Argentina, Colombia and Panama, and this phase will be expanded as soon as taperecorders are installed.

Dept. of Coincidence

If some of the coincidences surrounding Screen Gems' new "Hazel" show were utilized as plot lines for the Shirley Booth starrer, critics might throw up their hands in disbelief. Yet, these are some of the things that actually did happen:

In 1935, Ted Key, creator of the "Hazel" cartoon, upon graduating from U. of California tried to get a start as a Hollywood writer. He took a story to a reader at Paramount Pictures, who liked it and asked Key to stick around for awhile until the reader could get the production department interested. Production department, though, nixed the story. The reader happened to be William Dozier, now production v.p. of Screen Gems.

In 1940, Key, then in New York working as a freelance radio writer, landed a job with J. Walter Thompson as a staff comedy writer. Thompson is now the agency for the sponsor of the show, which is Ford.

In 1945, after Key had his "Hazel" cartoon running a couple of years in the Satepost, Key was approached by a young, indie motion picture producer who wanted to buy "Hazel" for a feature. They never made the deal but he and Key became friends for the next several years. Producer's name was Ralph Cohn, who four years later founded Screen Gems.

In 1952, SG sold its full tv series, "Ford Theatre," with Thompson as the agency. Series played four years on NBC-TV, from 9:30 to 10 p.m., the same sponsor, network and time period of the new "Hazel" series.

Videocraft's Unique Dentsu Deal On Japanese-Made 'Pinocchio' Segs

'Man In Space' Orbits Into No. 1 Arbitron

WPIX, N.Y., pulled an 18.5 Arbitron on David Wolper's documentary "Project: Man in Space," Thursday (11) night, beating all competition in the seven-station market except WABC-TV. ABC-TV flagship hit the high for the 8:30 to 9:30 p.m. period that night with a 21.9 polled by "Real McCoys" and "My Three Sons."

Indie's lead-in show, Ziv-U.S.'s "Men In Space" rerun for that Thursday night drew a 7.0 ARB, compared to its average Arbitron of 4.9. Rating boost for the regular half-hour series was attributed to the hyped interest in space shows that night.

Next Wednesday (24), WPIX will telecast another Wolper-Studling special "The Legend of Rudolph Valentino," with Peter Pan Productions sponsoring. Peter Pan bought the hour telecast in 50 markets.

SG to Spring 2 For Syndication

Screen Gems in syndication, taking a tack from network scaling, is playing its market-by-market fall entries close to its chest.

SG is expected to be in the syndie market with two shows, one of them being "Shannon." SG, though, won't be showing pilots around to agencies and advertisers until June when the fall buying for syndication is expected to hit its stride on the regional level. Reason for the holdoff on screenings is to retain the freshness of the show at deal making time. That discriminatory pilot screening policy to interested parties is widely followed in national selling.

Vidpix Chatter

Pete Levathes, 20th-Fox tv topper, in N.Y. from Coast . . . Eli Bauer named design and story director for CBS animations, newly-created unit of CBS Films . . . John Mark of Television Industry was reelected chairman of the Tel-Fil Credit Group. Newly elected vice-chairman of the group was Sol Schreiber, MGM-TV. Tel-Fil Group includes Independent Television Corp., Official Films, NTA, Screen Gems, United Artists, Jaymark and CBS Films . . . WPIX, N.Y., has picked up "Capitol Headlines" featuring Congressman A. J. Multer (Dem.-Brooklyn) as moderator. Quarter-hour filmed series is being telecast alternate Saturday afternoons . . . "Route 66," the CBS-TV series that's produced on locations throughout the U.S., moved into Youngstown, O., to shoot two episodes. Production of "Route 66" for the '61-'62 season is due to start in July . . . Elliot Silverstein and Lamont Johnson have been signed to direct the first two episodes of MGM's "Dr. Kildare" series

What's believed to be the first American telefilm series produced in Japan is already in production in Tokyo and sold throughout most of the world. Series is the group of 130 five-minute "Pinocchio" animated segments being produced and sold by Videocraft Productions of N.Y.

Handling the actual physical production is the Dentsu Advertising Agency of Tokyo, fifth largest agency in the world. Dentsu operates its own studio in Tokyo and has guaranteed completion of the series to Videocraft as well as purchasing Japanese tv rights to the shows.

Many companies have mulled Japanese coproductions, particularly in animation, in which the Japanese are skilled, but no deals have ever worked out prior to the Videocraft-Dentsu arrangement. That came about because of the nature of the "Pinocchio" production, which Videocraft toppers Art Rankin and Jules Bass term "dimensional stop-motion animation." It's done with wooden figures in stop-motion style. Figures are made, sans strings or other supports, from cartoon sketches, and are manipulated into different positions for each frame of film, a la the separate drawings or cells in flat animation. Actual miniature sets are used in back of them.

Only one producer in the U.S., George Pal, and one in Holland, Joup Geisink, have the knowhow and staff for this type of production, and both, according to Bass, are too expensive for tv. Starting from scratch would be prohibitive too, since a total staff of 125 to 150 people are continuously at work on such a production setup.

Dentsu, which went into the production business because of lack of independent facilities, has been using the technique extensively over the past several years for commercials and industrial films for its own clients. So Rankin went to Japan and set up the production deal for "Pinocchio."

It's not a coproduction in the financial sense, since Dentsu doesn't share in the profits. Instead, Videocraft pays Dentsu on a cost-plus basis, and also sold the agency Japanese rights. Bass indicates there's no real way to compare costs on the setup, but he estimates that "Pinocchio" with full animation, is coming in at about

(Continued on page 48)

Burke's Way of 'Thinking' Now in Nine Markets

Banner Films had sold "A Way of Thinking," the half-hour weekly program taped at WNEW-TV (N.Y.) with Dr. Albert Burke, in seven other markets. Pubaffairs stanza has been on the syndication market just about a month.

Actually, the count puts Burke in nine markets, since WNEW-TV's sister station in the Metropolitan Broadcasting chain, WTTG, Washington, presently carries the program.

New markets for Burke's tv'er are San Francisco (KRON), Nashville (WSM), Cedar Rapids (WMT), Jacksonville (WFGA), Kansas City (KMBC), Tampa (WFLA), and Des Moines (KRNT).

WILL SYNDIES GO HIGH HAT?

'Iceman Cometh' Could Have Goeth

"The Iceman Cometh," the dramatic highlight of the season just passed, might never have been produced by National Telefilm Associates had the project, in script stage, or soon later, been submitted to the Code Review Board of National Assn. of Broadcasters.

NAB, after the Eugene O'Neill play had been telecast and after critical acclaim, left it to the discretion of station members whether or not to play the four hour videotaped version. WNTA-TV, the Newark-N.Y. indie which first telecast the O'Neill drama, isn't a member of the NAB Code. In the opinion of "P of W" exec producer Worthington (Tony) Miner, the NAB Code is a failure for the things it lets go by in empty staple tv fare, lending sanction to sadism and violence in some series. Miner doesn't argue for censorship, but his position, as outlined before a meeting of tv and radio execs, is that tv should allow full freedom to drama.

There's an interesting footnote to the Miner position. WNTA-TV station execs, one in particular, weren't at all eager to play the videotaped version when it was first screened. Producer Lewis Friedman was under fire for producing an "unplayable masterpiece." There were screams that he wasted NTA money and as a vet in the field should have known better. Of course, when the videotape was played, and the protests virtually weren't there, and the critical acclaim was great, the most vociferous of the objectors took one of the biggest bows.

CBS-TV's Proposed Affil Contract Poses Threat to Syndication Biz

Another major threat to the faltering syndication business has been posed by CBS-TV, in the form of its proposed new affiliation contract. The new pact substitutes for a straight 30% compensation formula a sliding-scale payment pattern that rises up to 60% in fringe periods.

It's those fringe periods that are most attractive to the station operator for local programming purposes—using syndicated shows. But the proposed CBS contract would make it virtually as lucrative to pick up a network show as to program locally. And the station wouldn't have to worry about recouping program costs either.

What the CBS contract would do is to pay the station 10% of its gross network rate for the first few hours of network programming it carries each week. After a specified point, the rate would jump to 60% of the station's network rate. Idea is to induce affiliates to carry the full CBS schedule instead of substituting local shows, which in the past have been more lucrative.

Stations in the past have programmed locally because they keep something like 85% (sometimes 70%, where agency commissions are involved) of their rate card. More often than not, a syndicated show is involved, with the station buying the show and reselling it to sponsors, or an advertiser placing the show and paying the station for time.

In either case, the CBS contract would make it just as lucrative for the station, since it would pay 60% (Continued on page 48)

Ziv-UA Moves On 'Ripcord' Sales

"Ripcord," second Ziv-UA first-runner to be put into syndication, has chalked up a roster of sales. Ivan Tors production comes on the heels of Brod Crawford starrer, "King of Diamonds," now sold in over 134 markets.

Savannah Sugar Refining has bought the "Ripcord" series in seven metropolitan markets, including Atlanta, Charlotte, N.C.; Charleston, S.C.; Columbia, S.C.; Greensboro-Winston-Salem; Washington, N.C.; and Bristol-Johnson City, Tenn.

Stations signing for "Ripcord" include: KABC, Los Angeles; KLLZ, Denver; WDSU, New Orleans; WNEP, Scranton-Wilkes-Barre; KFBN, San Diego; and WTVJ, Miami.

New regional sponsors of "Diamonds" include Safeway Stores for outlets in Billings, Butte, Missoula and Great Falls, Montana; Galbreath Bakery on WATE, Knoxville; Tower Federal Savings & Loan Assn., South Bend; and Gusafson's Dairy, WESH, Daytona Beach-Orlando.

NEW 'CLIMATE' CUES IN UPLIFT

That new Minow & Collins climate for tv may eventually be a blow to traditional syndication fare, but could be a boon to the offbeat, uplift syndication entries ranging from "The Play of The Week" to "Africa Now."

Surprisingly, among syndicators there's no unanimity of opinion making "heavies" of FCC Chairman Newton Minow and NAB prexy LeRoy Collins. The greater villain, from most syndicators' viewpoint, is the network option time situation with the webs commanding more and more time slots from local stations.

"If the three webs weren't all over the lot from 7:30 to 11 p.m. and earlier on Sundays, there would be room for stations to buy all types of syndication fare," according to a key market-by-market operator. "We have shoot-em-ups, but we also have public affairs documentaries," he added.

Minow's disenchantment with what's on tv now may eventually embolden some syndicator to take his beef to the FCC. Likelihood, though, is that such a move won't be made at present. Everyone's too afraid of killing the possibilities of a network program sale, or alienating some stations. Additionally, the cost of staging a FCC fight on option time isn't small, legal fees, etc., and few syndicators would want to take on that burden.

In terms of next season's syndication program fare, the Minow & Collins pronouncements won't cause any radical departures. The big grosses still will go to the staple action-adventure entries. For next season at this point, there aren't too many of these around in the first-run category in any event because of the general decline in the market-by-market biz.

There's still a lively interest in features, another important facet of syndication, and cartoons. Minow scored stations which bump network pubaffairs shows and substitute old movies. FCC chairman also slapped stations for unreeling cartoon after cartoon instead of slotting more imaginative, educational programming.

The New Frontier climate probably will put an end—or at least sharply restrict—the practice of many stations to bump web pub-affairs shows for syndie product. The bulk of feature buying by stations, however, isn't for such eventualities. Pix are bought for the feature slots on stations—and the need for features will remain as long as there's "Late Night" show or "Sunday Showcase," etc.

Cartoon market, despite Minow & Co., is expected to remain fairly stable next season. Some stations may take the Minow cue and try some kiddie fare "to help the child grow," as espoused by vet kiddie programmer Dr. Frances Horwich. Others may take a cue adopted by WNEW-TV, N.Y., for its Sonny Fox-helmed "Wonderama" show, which has many educational plus values other than cartoons.

Whether there's a blowup or a blowover, fact is that there are quite a number of uplift entries in syndication and there are moves afoot to widen the horizons for this facet of the biz. Trans-Lux, for one, plans to set up a service to stations under which stations would be able to swap their individual public affairs shows with other stations.

Official Films, which bought the Paramount Newsreel library, is readying a group of documentaries. Additionally, Official has a series of 13 hour shows on the new African nations, called "Africa Now." ABC Films is out with an advise show, Dr. Joyce Brothers. National Telefilm Associates, despite the imminent selloff of WNTA-TV, Newark-N.Y., is expected to be back next season with another 26 dramas for "The Play of The Week." Then there are the entries of Westinghouse Broadcasting, Metropolitan Broadcasting, etc.

Flamingo's Gottlieb; 'We'll Be Our Own Censor' In Rejecting NAB's Proposed Screening Policy

By MURRAY HOROWITZ

Flamingo Films, probably the largest distributor of foreign pix in tv, won't go along with the proposed screening policy of the National Assn. of Broadcasters. That's the position of Flamingo Films prexy Ira Gottlieb on the basis of NAB's move to censor pix considered in violation of NAB's Code.

Interesting aspect of Gottlieb's exposition was his acknowledgment that the Catholic Legion of Decency has, in effect, become the censor of what he would make available to tv. He said he would no longer handle a pic for television which bore a "condemned" seal of the Legion of Decency. Other distributors of foreign product to tv have taken a similar position.

Gottlieb acknowledged that it may not be right for the Catholic Legion of Decency to become the standard by which to judge the acceptability of a pic for telecasting. But, he went on, a "C" rating by the Legion makes a picture controversial, creating noise on the local level. He had handled the Bridget Bardot starrer "Pleasure, Mr. Balzac," which received a Legion "C" rating, and the pic was played by many stations including WNBC-TV, N.Y. Climate for such pic, though, is apparently different today.

Catholic screening group also plays quite a role on the station level. It isn't only the distributors who follow the Legion's classification table with more interest than racing fans scanning the form. Stations across the country keep a running file on Legion classification. Some stations may play a "C" pic, but they use the Legion classification form, as an added insight into what level the pic is—i.e. for adults only, for kiddies as well as elders, etc. In that way further facts for slotting the pic in question are gathered.

The right of one religious group, to, in effect, act as the censoring body for all religious groups, as well as non-believers, is an issue which has spilled right over from the theatrical pic business to television.

Gottlieb, in response to a question, said "it wasn't right" for the Legion's standards to envelop what pix are shown on tv. "But neither is it right for the NAB" to censor pix.

He cited the trouble he had with "Nights of Cabiria" as an example of why he opposes NAB screenings of "troublesome" pix on a national level. WNBC-TV, which has changed its policy since the Bardot pic, suddenly turned down the Fellini "Nights," after buying it, advertising it, etc. For some reasons, continuity department nixed the telecast. Pic, which deals with a prostitute, has gotten a double A rating of the Legion of Decency (Continued on page 48)

Viceroy's Brit. Blurp

London, May 16.

For what is believed to be the first time ever, a skein of tv commercials has been filmed in Britain for an American sponsor of a networked show. Featuring Patrick McGoochan, of "Danger Man," the commercials—for Viceroy cigarettes—were shot at Shepperton studios with locations at Battersea heliport and on a stretch of the Thames.

World Wide Television Ltd., provided production facilities for the skein which was produced and directed by Brown & Williamson by John Simmons of Hobson Bates & Co., Ltd., with McGoochan as co-director.

Schlosser's Shift To Stable Unit In CNP Cutback

Herb Schlosser, in the first major step to change the complexion of California National Productions, is moving over to NBC-TV as No. 2 man to talent & contracts veep Jim Stabile. Schlosser, currently general manager and veep at the NBC telefilm arm, will, in effect, be taking the job vacated recently by Burt Hanft who moved to Paramount Pictures.

Full decision on the future of CNP is expected this week, with the decision in the hands of NBC chairman Robert Sarnoff and NBC president Robert Kintner.

Anticipating a sharp cutback in the size of the syndicated arm, several employees are already out looking for new posts. Said most likely to occur is the elimination of production by CNP and a diminishment in the size of its current 20-odd man sales staff. In this instance, CNP, if that's what (Continued on page 52)

PRODUCERS GUILD PREPS NOMINEES

Hollywood, May 16.

Board of directors of Television Producers Guild appointed a nominating committee of three in advance of the Guild's annual membership meeting May 27. Trio comprises Cran Chamberlain, Devery Freeman and Robert Enders. Their choices for president, incumbent Ben Brady; first veepee, Everett Freeman, and second veepee, David Dortort.

Nine directors to be chosen from a slate of 18 include William Asher, Anthony Barr, Alvin Cooperman, Blake Edwards, Mort Fine, James Fonda, William Froug, John Guedel, Alan Handley, Herbert Hirschman, Chuck Houghton, Had Hudson, Norman Macdonnell, Stanley Niss, Stanley Rubin, Jules Schermer, Art Silver and Harry Tugend. Write ins are permitted.

Terms are for two years on a staggered schedule which provides that half the officers and directors be elected each year.

'Zoorama' to Robeck

Peter M. Robeck & Co. has acquired syndication rights to 39 new half-hour videotapes of "Zoorama," produced by KFMB, San Diego.

"Zoorama" has been televised "live" on KFMB for more than six years, originating at the San Diego Zoo. Bob Dale hosts the new "Zoorama" tapes which will continue on KFMB.

Latino Problems Keep Piling Up

Latino trouble spots are high on the agenda of William H. Fineshriner, v.p. of Motion Picture Export Assn., who left for a Latin American tour on Saturday 13. Fineshriner is due to meet MPEA prexy Eric Johnston and Robert J. Corkery, MPEA v.p. for Latin America, in Brazilia, new capital of Brazil.

Facing MPEA tv exec Fineshriner in Brazil is the new tv decrees issued by President Quadros on April 12 and May 13. The decrees would drastically limit the amount of time available on Brazilian tv for motion picture films during the peak evening hours, as well as during the rest of the operating day. Imported films are (Continued on page 48)

Dawn's Early Light

Houston, May 9.

KHOV-TV's surprise recently was the discovery that it had shown the last half of the late motion picture before the first half. Though the studio was ready to sign off, a number of callers said they wanted to see the first half, too. It was then shown.

It was well past the signoff time when the first half of the film was over—but again the studio heard from viewers. They were viewers who had tuned in late and had thus seen the first half of the motion picture but not the earlier last half. They wanted to see how it came out.

The second half of the film was shown a second time.

NBC's 'Sat. Movies' Has Bullish Effect On Station Sales

Even before rating returns are in, months ahead of debut time, NBC-TV's Saturday night feature slot is having a bullish effect on pic buying.

According to distributors of post-'48s, many NBC-TV stations are in the market for updated product. Reason is that NBC-TV affils need product to stand up against the web fed Saturday night pic. If the station stays with an old turkey, the local pic slot will look bad in comparison with the network showcased feature. NBC-TV affils will have the challenge of trying to retain the interest of viewers over a four-hour span, with many affils staging a double feature bill for the Saturday p.m. outing.

In a competitive situation, when one station upgrades pic vintage, the move triggers off similar measures by other stations in the market. Net affect, in essence, is bullish.

TV Employment Off

Hollywood, May 16.

Temporary lull in tv production has taken its toll on industry employment situation. For March, total number of workers in theatrical and tv production dropped to 41,500 and preliminary figures for April show another slack with 40,400.

Average weekly hours for March was 41.2 against 42.1 in February. Weekly earnings for March averaged \$151.89 as against \$153.24 for February.

A Very Special Hugh

When "Anniversary Waltz" played a week of summer theatre last year at Warren, Ohio, it starred NBC's Hugh Downs in the role of a TV-hating husband who eventually kicks a hole right through the family's receiver.

To guard against anyone's leaving the theatre with the wrong impression, it was Hugh's custom to make a nightly curtain speech explaining that the kick they'd seen "hurt more than my foot; it hurt me right where I live." (Downs lives in a lovely, TV-built Central Park West apartment with nine rooms, but who's counting?)

Actually, the curtain speeches were superfluous, for the audiences knew perfectly well that the bond between Hugh and TV is closer than this.

We at NBC know it, too. Hugh is—why does that always sound so ungrammatical?—Hugh is on TV for us some 12 hours per week, but in none of his appearances do you ever get the impression that he'd rather be doing something else at the time. What he does, as best we can analyze it, is combine the enthusiasm of the amateur with the skill of the professional.

The professional *what*? That's a tough one to answer, for he's a man who really has no specialty. In this respect, he's even harder to categorize than Jack Paar, who may at least be described as a fellow who majors in comedy and minors in crabgrass control.

Hugh is without a label, and has no intention of acquiring one. "Specialization," he says, "has a kind of built-in futility. [We can't help it; that's the way Downs talks.] I know there'll always be better announcers, sharper quizmasters, more interesting conversationalists and more talented actors than I. But no one, except myself, can be a better Hugh Downs. That's why I care more about growing as a person than as a performer. If I can do that, the career will take care of itself."

No one who's watched Downs for any length of time on the Paar show or the cross-the-board or nighttime "Concentration" quizzes, would doubt his quest to broaden his personal horizons. Few subjects are outside his ken. Said Red Skelton of him once: "Ask Hugh what time it is, and he'll tell you how to build a watch."

Hugh's gamut of learning covers such disparate subjects as astronomy, serious music, skin-diving, psychology and the construction of high-fidelity equipment.

NOR IS HE a mere "dabbler" in any of these spheres. For example, he's written several fine pieces of serious music, among them the "Elegiac Prelude in A Minor," which was played most recently by the St. Louis Symphony Orchestra (Skitch Henderson conducting). Hugh not only composed the work, but orchestrated it for 125 pieces (which is larger than Jose Melis' band).

At NBC we've known about Downs' wide range of interests for a long time (he joined our Chicago radio station, WMAQ, as a staff announcer way back in 1943). But it took television—whose recognition of the real article is matched only by its distaste for the phoney—to bring the true Downs image home to the public.

Still, as a guy who considers himself neither angel nor scholar, Hugh is always delighted when the public is made to see him as something other than an encyclopedia-with-halo. That's why, for example, he enjoys Paar's on-camera "asides" about Hugh's having had a drink or two at lunch. Downs will never be the answer to any distiller's prayer, but neither is he a teetotaler. As he puts it, "I *like* the viewers to know such things about myself."

He's also something of a practical joker, as he demonstrated to "Concentration's" studio audience a while back. On this particular day, he'd told Producer Jack Farren (the only one *not* in on the jest) that the taping was to begin five minutes ahead of schedule.

When the tape began to roll, Downs' opening remarks included an announcement that a huge lawn party would be held at Farren's home immediately after the show, and that all televiewers were invited. A card then appeared on the TV screen, with Farren's address clearly printed for all to see. Before the bewildered producer learned the truth about it all, his face had turned every shade of the NBC peacock.

Practical jokes aside, Downs' own regard for truth is one of the qualities that seems to have registered most strongly with his followers. He's aware, for example, that some of the personal experiences he recounts on the Paar show might sound better with a bit of embellishing, but that's simply not his style.

The week-end before last, he and Mrs. Downs

were in Washington, where Hugh narrated a presentation on our fall programming before a pre-NAB gathering of NBC affiliates. Hurriedly preparing the luggage for the return trip to New York, he unthinkingly picked up the dress he saw on the bed and jammed it into a suitcase, which an efficient bellhop promptly carried off.

A few minutes later, Mrs. Downs (who'd been showering at the time) emerged to find herself—literally—without a thing to wear for the trip homeward. It was quite a predicament. But there was really no smash finish to the story, for, as Hugh related on the air later that week, he was able to retrieve the bags in time. There's little doubt that the same incident, as embroidered by an Alex King, would have wound up with Mrs. Downs throwing a raincoat over her underthings and marching majestically through the hotel lobby into a bright, Washington sunshine.

HUGH HAS NEVER fancied himself a humorist. But since so much of his TV work is off-the-cuff, he frequently finds himself getting laughs without even meaning to.

On the daytime "Concentration" not long ago, he was chatting with a contestant whose background card indicated she was married eight years ago and now had a nine-year-old daughter. Hugh tactfully suggested that the figures had undoubtedly been switched around in error. "Oh, no," said the woman. "That's no mistake. I *had* to get married."

In desperation, Downs immediately tried to change the subject, but he couldn't have made a more conspicuous transition. What he said was, "Well, I guess you know how to play the game." A louder or more genuine howl has never been heard from a studio audience. It's just such incidents that drive professional comedy writers crazy.



New York Emmy Station Achievement Award



To WNBC-TV

- For serving with vigor the varied interests of the citizens of the New York Metropolitan area,
- For recognizing their civic needs through such programs as "Searchlight" and "Direct Line,"
- For fostering their interest in serious inquiry through programs like "Open Mind" and "Conscience of a City," presented during prime time,
- For responding to their concern about youth and education through "Youth Forum" and "Recital Hall,"
- And for excellence of program balance in these and other fields.

Murrow Anklings USIA?

Washington, May 16.

A senior Republican Congressman has predicted that Ed Murrow will "soon" be leaving his new Government post as administrator of the U.S. Information Agency.

But key Administration officials contacted by VARIETY say Rep. Clarence Brown (R-Ohio), who did the speculating, is offbase on the timing. Murrow will more likely leave Uncle Sam's employ late this year, but not sooner. A quicker departure, it's figured, would "look bad" both for Murrow and the Kennedy Administration.

Brown said in a newsletter last week that Murrow was miffed because he must "explain" decisions of the Administration in which he wasn't asked to participate (presumably like the decision to invade Cuba). It's an open Washington secret that Murrow is displeased with bureaucracy and that his job is less than he understood it to be when he agreed to leave CBS.

Hartenbower on TV Code: 'The License You Save May Be Your Own'

Washington, May 16.

"The license you save may be your own," TV Code Chairman E. K. Hartenbower warned. "The threat of increasing government regulation continues, and don't think this is some rickety skeleton... it's REAL."

This was the way Hartenbower urged stronger support of the TV Code at a NAB session on code affairs.

He was echoed by W. D. (Dub) Rogers who described the TV Code as a "compilation of our corporate thinking, and just as we do not agree with its every tenet, we must comply with it just as we do with the laws of our land."

The TV Code session featured a rundown of goings-on in the code offices, highlighted by the affirmation that a pre-screening service for feature films bound for tv was in the works. It would be located in Washington, according to Edward H. Bronson, NAB TV Code director. "Feature films," explained Bronson, "have always constituted a major concern to Code stations. This material was not planned for parlor room consumption."

Latter remark referred to film clips from old vintage features, depicting a hoochie-cochie dancer, a fierce barroom brawl with a little boy watching on, and a disembodied face floating around from a "Topper" film.

Frank Morris, of the Code's Hollywood office, said in the 22 months his unit has been in operation, 624 scripts have been screened. Of 340 vidpix made from there, 75% were in full accord with code suggestions. The rest met "minimal standards," and question of whether they should be shown was left to the discretion of the stations.

"The men I deal with are almost uniformly cooperative," Morris said of the telefilmers.

Stockton Helffrich, director of the New York Code Office, said tv burbs are getting better and better. Winners of the American TV Commercial Festival were screened for the NAB delegates while Helffrich touted them for their "wit, ingenuity and increasing good taste." There are still not enough good commercials, Helffrich added, and "we must work collectively and individually to broaden this trend."

NAB ELECTS MARTIN AS TV BOARD HEAD

Washington, May 16.

Dwight W. Martin, Board Chairman of WAFB-TV, Baton Rouge, has been elected Chairman of the Television Board of Directors of the National Assn. of Broadcasters. He succeeds W. D. (Dub) Rogers, KDBC-TV, Lubbock, Tex.

Named Television Board Vice Chairman was William B. Quorton, president of WMT-TV, Cedar Rapids. Elections took place during windup day of NAB's annual convention here last week.

Lee Would Freeze AM

Washington, May 16.

Federal Communications Commissioner Robert E. Lee would put an "immediate freeze" on AM radio assignments.

Lee, whose position somewhat startled NAB conventioners at the FCC panel session, argued there are too many AM outlets in operation now, citing the 38 stations in the New York City area alone.

The Good Humor Man

Washington, May 16.

Pitches to advertisers should not take form of plugging one's own radio station over a rival's. Instead, radiomen should "sell" radio as a high-powered marketing medium, and extol its advantages over television, newspapers etc.

George C. Neumann, advertising veepee for the Good Humor Corp., tendered this advice to NAB radio conventioners. "Top management," he explained, "is more interested in the use of radio versus tv, magazines, newspapers, outdoor advertising and skywriters than whether Station A is better than Station B."

Radio generally is in strong economic shape, but there's plenty of ad coin lost because many advertisers still don't know what a potent medium radio is.

Anybody Thinks FCC Bypassing Radio Is Crazy

Washington, May 16.

"The Radio Code—Who Needs It?" was hashed over by a panel during the National Assn. of Broadcasters meet. Broadcasters need it to keep their licenses and stay in business was the consensus.

Robert M. Booth, veepee of the Federal Communications Bar Assn., pointed out what everyone present at the Radio Assembly was well aware of—that FCC is giving more and more scrutiny to station operations. License renewals are being sat on and conditional one-year renewals are being made, he added.

"It is up to you," Booth said, "whether broadcasting will be regulated by you or the government."

Another panelist, Adam Young of Adam Young Inc., New York, based his pitch for the Radio Code on "good business" grounds. Young, Chairman of the Trade Practices Committee of the Station Representatives Assn., declared that "a high, self-imposed standard of ethics" must be maintained if radio is to get advertising coin.

Similar note was sounded by Leonard Matthews, of Leo Burnett Co., Inc., Chicago, and co-chairman of the Broadcast Media Committee of American Assn. of Advertising Agencies. "Anything which tends to dilute public confidence is bad for all of us—the broadcaster, agency and sponsor," he said.

The executive veepee of the National Better Business Bureau told the radio delegates that his experiences with the Bureau have convinced him that industries which fail to clean up on their own are asking for Governmental crack-downs. Allan Bachman praised the Radio Code (which was beefed up last summer) as a "good code, entirely consistent with the principles of the Better Business Bureau." "It obviously evolved out of a desire to protect the public," he added.

Hurleigh's Hurrah

Washington, May 16.

In contrast to the many dour warnings of tighter Government regulation, radio delegates to the NAB convention were treated to an optimistic pep talk by Mutual Broadcasting prexy Robert F. Hurleigh and Mars Broadcasting veepee Robert W. Whitney.

At the Radio Assembly held during the closing day of the broadcasters' meet, Hurleigh hailed a "new era" for radio, he ascribed to the "courage" of station operators and their ingenuity in changing their broadcasting formats in the face of television's competition.

Hurleigh said, the improved radio climate is reflected in statistics showing that radio receivers led all other electronic appliances sold last year. The MBS exec lauded what he called "the increasing attitude of radiomen to become involved in controversy—because they sincerely believe and feel the positions they publicly take in issues."

Whitney advised that radio can continue the upbeat by sticking to the "fundamentals of good programming." He underlined four points for the radio operators' edification:

"First, the absolutely crucial need for understanding the audience that you are trying to serve; second, the concept of specialization and the need for its encouragement; third, the significance of consistency as the foundation for the entire structure of what goes over the air; and finally, radio production, that special ingredient which creates the magic that is radio."

Will There Be A License Fee?

Washington, May 16.

A new threat that license fees may be slapped on broadcasters was underscored in House testimony made public today (Tues.).

Federal Communications Chairman Newton N. Minow said in testimony that he would like to see broadcasters, commercial and amateur alike, pay for the right to use the airwaves. At the same time, it was revealed in the testimony that the Budget Bureau has made a request for the FCC's views on the license fee issue.

The subject cropped up in hearings on the FCC budget before the House Independent Offices Appropriation subcommittee last March 23. Minow said: "I am personally very much for it... It is like applying for a driver's license." Several subcommittee members, including chairman Albert Thomas (D., Tex.), also came out strongly for the license payments.

FCC Broadcast Bureau chief Kenneth Cox said the Budget Bureau philosophy is that fees should be on a "break-even" basis.

Bostic's Battle Cry

Washington, May 16.

Radio operators of the nation unite and join National Assn. of Broadcasters.

Thomas Bostic, of Cascade Broadcasting Co., Yakima, Washington, told radiomen at the NAB convention: "As never before in broadcasting history, the call is out, and the signs have been indelibly written that we can only preserve our cherished rights by combining the highest intentions and the best minds working together."

"When we return to the communities from which we have come, let us carry the sense of dedication to enlist support of our fellow broadcasters in the struggle that lies ahead."

"The time has come when all broadcasters in America, out of a sense of self-preservation, should join our Assn. and help all of us fight our common battle."

Bostic sang praises of LeRoy Collins as a "man of unimpeachable integrity, high principles, and a dedicated advocate of the American system of free enterprise broadcasting." But he can't fend off all broadcasting's enemies alone, Bostic added.

Some NAB Convention Post-Mortems And Reflections; Hostility Toward FCC's Infante Terrible Is Glaring

By JAY LEWIS

Washington, May 16.

If a convention has a psychology, the 39th annual meet of National Assn. of Broadcasters was an odd ball. A blend of confusion, returned self-confidence (if not cockiness), frustration and just a dash of impotent fury.

And if any one utterance was symbolic, it was the query put by an Indiana broadcaster to the Federal Communications Commission panel session. All the aforementioned overtones were there.

From the floor this delegate arose to ask whether the issue wasn't whether FCC or the NAB codes should hold regulatory sway over broadcasters, but whether there should be "any regulation from outside at all." Then the ludicrously-phrased clincher: "Has any member of the Commission slept with the First Amendment lately?"

The NAB Radio and TV Codes, pushed by one convention speaker after another as vehicles of "self-discipline" and the only barriers against further government intervention, were thus regarded by this man as something from "outside" the industry. And there was the further baffling implication that the industry codes somehow didn't jibe with the First Amendment, which, of course, refers only to government action.

The Hoosier was obviously indignant, both at FCC and NAB, but didn't know what to do about it but hurl an indignant question at the FCC panel.

Many of his colleagues obviously shared the same feelings.

Their hostility toward FCC chief Newton N. Minow was vented by the impotent device of embarrassing brief applause after his luncheon speech. This was compounded by exaggerated ovations for Commissioner Rosel Hyde whenever he mentioned the words, "free enterprise" which he did quite frequently after discovering their volatile impact on the panel audience.

But, contrary to some expectations, no angry questions were tossed directly at Minow during the panel discussion. In fact, he was almost ignored. Whether this reflected some reluctance to engage the sharp infante terrible of broadcasting in verbal combat or a devious form of snubbing him is a matter for speculation. Minow may well be engaging in the speculation himself.

At any rate, there was a minority opinion among delegates that the sitting-on-the-hands technique against Minow he was a guest, after all) was a try at one-up-manship that not only failed but didn't reflect well on the industry. It was just a cut above throwing spitballs, in the eyes of some observers.

Minow, by his iron-fisted speech, thus solidified the opposition of the majority of broadcasters. A minority (including many in public service activities) thought better of him. Minow himself confided that he met either cool hostility or ardent congratulations among the conventioners attending the government reception the evening following his speech. There was no middleground reaction of significance.

Reaction to NAB prexy LeRoy Collins was much more confused. Undoubtedly, there were many who were won over by their first personal confrontation with a man of great charm.

On the other hand, what probably was an extreme position was voiced by a broadcasting attorney who said Collins was "terrifying."

And there was at the convention, the coupling of Minow and Collins in the corridor talk as being cast in the same mold—an unstable way of attacking the former Florida Governor. Both were viewed as upstarts, and "outsiders." Collins, by some, as a kind of "collaborator" with Minow.

But one broadcaster opined that after all the griping, his fellows would someday see the significance of what transpired at the convention and try to digest it despite its unpalatability.

An FCC Chairman, determined to regulate not placate, was un-

veiled before them, signifying with finality that the Doerfer days are done. And the president of their association, who still has a lot to learn about his industry's problems, realizes at least that the transition is taking place and obstinate opposition to a strong trend has drained many another trade outfit in Washington of all potency. It won't work.

Ribicoff Bullish On Govt. Supplying Educ'l TV Funds

Washington, May 16.

Educational television, dear to the heart of Federal Communications Chairman Newton Minow, may get a financial assist from the Kennedy Administration after all. But it won't be on the generous scale proposed by Senate Commerce Chairman Warren Magnuson (D-Wash.).

Earlier this year, the Administration, through Health, Education and Welfare Secretary Abraham Ribicoff, opposed the Magnuson bill which would make available up to \$51,000,000 in outright grants for construction of educational tv outlets (\$1,000,000 per state and the District of Columbia). Despite Ribicoff's opposition, the measure sailed through the Senate by a thumping 63-7 vote. But the bill won Senate approval before only to die in the House, and the Administration opposition this year appeared to have sealed its fate even tighter.

The Administration's change of tack was disclosed by Ribicoff in a luncheon speech to the National Assn. of Broadcasters conventioners. He said the Administration has reviewed the issue and will propose legislation which would aid educational tv on a dollar-matching basis. The funds, if matched, would aid "states and regions in their educational tv planning and purchase of equipment," the Cabinet officer said. Ribicoff will outline the Administration's recommendations before the House Commerce Committee May 17.

Ribicoff declared that educational tv has "vast, exciting possibilities, but he cautioned: "It is urgent that you remember that it cannot by itself solve this country's educational problems." He stressed that broadcasters' "main job" is to make commercial tv a "truly enriching experience, elevating our people and our culture."

Pitches for teach-ee came from other convention speakers, including Dr. Edward ("Father of the H-bomb") Teller. He told the engineering luncheon that the U.S. won't survive unless youngsters get more technical, scientific education. His main peeve was that educational programs are relegated to off-hours. Commercial tv stations could make "an enormous contribution," Teller said, by programming educational fare during prime time.

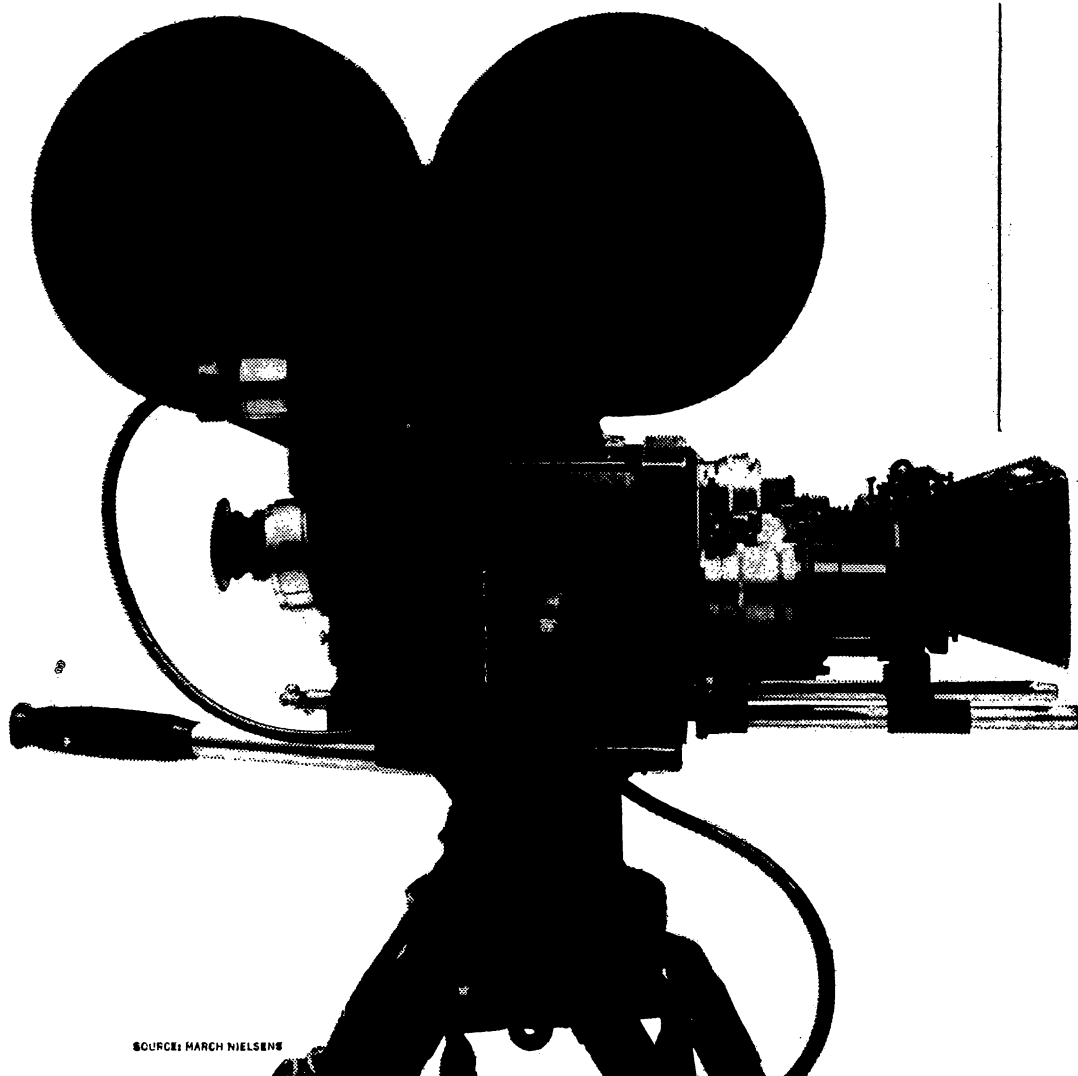
FCC's 'Death Penalty'

Washington, May 16.

Heavily underscoring its "big stick" policies, the FCC in Congressional testimony made public today (Tues.) stated flatly its intent to wield more frequently the so-called "death penalty" against errant broadcasters.

Commission told a House Appropriation hearing it expects a jump in the number of license revocation cases as a result of stepped-up sleuth work by the Complaints & Compliance Division. Commission asked that the division be beefed up by seven more men for a total of 34. Request was made at a closed hearing on the Commission's budget.

“Wow!
Viewers spend a
total 23 million hours
each week
watching news
on the five CBS Owned
television stations.
In fact,
42% of the total
television news audience
in the five markets
gets the news
from the CBS Owned
television stations.”



SOURCE: MARCH NIELSEN

"Man...
that's what I call
news!"



© CBS
TELEVISION
STATIONS

A Division of Columbia
Broadcasting System, Inc.
Operating
WCBS-TV New York
KNXT Los Angeles
WBBM-TV Chicago
WCAU-TV Philadelphia
KMOX-TV St. Louis
(all represented by
CBS Television Spot Sales)

IT'S YOUR CITY

(Boston—Metropolis at the Crossroads)

With Victor Best, host; Mayor John F. Collins, Robert B. Hanron, Michael J. Litzul, Robert Hannan, Boston Herald
 Producer: Best
 Director: Tony Lang
 30 Minutes, Wed. (3); 6:30 p.m.
 WNAC-TV, Boston

This locally produced teleumentary on Hub sizzled Wednesday (3) with hot news, frank remarks, probing questions and last-minute bulletins.

It was sixth of WNAC-TV's bi-monthly supervisory series, first live telecast. The other five were on videotape. Host-producer Victor Best opened briefly, throwing it quickly to Mayor John F. Collins, who took the ball fast and furious for 10 minutes. Fiery young chief executive sounded a clarion call to all citizens and legislators alike, to solve mass transport problem by extending MTA, and buying the bankrupt Old Colony railroad line and converting it to a rapid transit system for the South Shore. He further proposed that the state assume sadly needed leadership and financial burden of \$10,000,000 annually for integrated public transit plan for Metropolitan Hub area and bring an end once and for all to "piecemeal, fragmented approaches." He hammered home point that real problem is to move people in and out of the core city, Boston, easily, efficiently and reasonably.

The Mayor also pointed to decision by Prudential to go forward with plans for the Prudential Center, which, he said, will be a \$100,000,000 boon to Boston and give a major vote of confidence in the city's future. Following Mayor's dynamic verbiage, 20 minutes were devoted to no-holds-barred questions from three Hub politico reporters and two flash news bulletins from the state house giving the governor's plans for the future of the Old Colony Bill.

The colorful Hub mayor answered them all with dispatch and some very strongly as he was visibly excited and deeply concerned over the transportation problem, which "concerns my children, your children and everyone who follows us in government."

Best, asking the Mayor of the possibility of the South Shore buses coming into Boston, elicited an answer which stated in part: "Victor, let me tell you something. There are going to be no buses coming into Boston from the South Shore. They have to have the permission of the City Council, and they won't get it. The South Shore is going to have to be realistic. If those buses come into Boston, they'll have to run right over me."

Colorful, exciting, informative, up to the minute, newsmaking, this stanza of "It's Your City" could well compete with any net panel stanza.

Guy.

John Daly Set to Host CBS-TV 'Miss Universe,' Salant's Nix on Staffers

John Daly has been signed by CBS-TV to serve as host-anchorman on the web's Miss Universe telecast July 15. The 90-minute pickup from the finals in Miami will be sponsored for the second year by Procter & Gamble, via Grev Advertising.

Choice of Daly, now a free agent, is not without its ironic overtones. While Daly was over at ABC-TV as v.p. in charge of news & public affairs, CBS was handling its beauty pageant pickups through CBS News, which used its own personnel like Doug Edwards, Walter Cronkite and Charles Collingwood. Now CBS News prexy Dick Salant wants nothing to do with beauty pageants, has turned them over to the CBS-TV program department and has ordered that his correspondents can't work the shows.

So the program dept. moved out and got Daly, who's no longer an active newsmen. Program dept. will borrow Paul Levitan and Vern Diamond from CBS News to produce and direct. Whether Daly will also handle the web's two other beauty pageants, Miss America and Mrs. America, hasn't been worked out yet.

Dunham, N.C.—Charlie Cash has been named sales promotion manager of KTVI, St. Louis. He goes from WSM, Nashville, and prior to that was promotion manager at WTVD, Durham.

THE LAWLESS YEARS

(Legs Diamond)

With James Gregory, Robert Ellenstein, John Dennis, Peggy Maley, others
 Producer: Jack Chertok
 Director: Allen Miner
 Writer: Miner
 30 Mins., Fri., 9 p.m.
 ALBERTO CULVER, BROWN & WILLIAMSON
 NBC-TV (film)
 (Compton; Keyes, Madden & Jones)

Selecting "Lawless Years" as a summer replacement was a dubious choice; there was less sense in slotting the half-hour series in the vacationing, alternating "Sing Along With Mitch" and "Bell Telephone Hour" slot. All those nice music fans must have been brought up short by crashing bullets emanating from the screen.

One thing for sure, "Lawless Years" won't bring goodwill to tv. Neither will the murder, mayhem and cold sadism help the viewer live with the summer heat.

Preem show concerned Jack "Legs" Diamond, a notorious hood of yore who didn't even fit into gangland society. He was THAT bad. Played by Robert Ellenstein, he opened the show with a duo of murders, and for the remainder of the half-hour, he whacked away at his guns, struck his wife in the face, and used the word "lousy" with the abandon of an adolescent making his mark with dirty words. His finale was his machine-gunning by one of Dutch's mob. Closing scene: has Dutch asking the assassin: "You sure you got him this time?"

"Yeh," was the reply, with a grim ha, ha, as the episode closed.

In this setting, James Gregory as detective Barney Ruditsky had a real tough time of it. "The Respectables," as well as those in the gangland camp, were too terrorized to put the finger on Legs. It had to be one of his own to move him down.

Peggy Maley portrayed Legs' wife, a guttersnipe finally driven to turn against her husband, Allen Miner, directed, as well as supplying the script.

This California National Productions series had a ride in '59-'60, returning to NBC-TV for another outing through September. It hardly merits a new life.

Horo.

TV's 'Tall Man' Stirs**Hassle in N.M. Over****Billy the Kid Remains**

Albuquerque, May 16.

The tv exploits of Billy the Kid in NBC's "Tall Man" series, as handled by Clu Gulager, have apparently had a strong effect on a group of Lincoln County folks who have started action to get the last remains of the Kid removed to the small-New Mexico town of Lincoln.

The Kid is buried at Fort Sumner, but he lived some of his life in New Mexico at Lincoln. The Lincoln County Commission and the Lincoln County News, weekly rag in Carrizozo, are supporting a drive to have his body disinterred and moved to Lincoln.

The commissioners last week mailed a resolution to commissioners of DeBaca County, where Fort Sumner is located, protesting that the Kid's burial place is being "unduly exploited."

The resolution also takes exception to Fort Sumner's advertising itself as "The Home of Billy the Kid." It said billboards around Fort Sumner proclaiming it as the Kid's home are "offensive and not in good taste."

"It is entirely fitting . . ." the resolution said, "that the body of the Southwest's foremost personality not be subject to exploitation for monetary purposes, but rather that it be reinterred in its rightful resting place, Lincoln County, enshrined as his family and friends would have wished."

The DeBaca County Commission came back with a flat "no," but the Lincoln County folks continue the battle. Right now they're planning to build a park in Old Lincoln memorializing the Lincoln County War in which the Kid took part.

Incidentally, there wasn't any mention in the resolution about the exploitation and promotion efforts on the Kid in the NBC series.

OUR AMERICAN HERITAGE

(Woodrow Wilson and the Unknown Soldier)

With Judson Laire, Humphrey Davis, Dan Elcar, Eugene K. Wood, Clifford Cothren, Heywood Hale Broun, Don Ameche, narrator; Lowell Thomas, host
 Producer: Mildred Freed Alberg
 Director: James Lee
 Writer: David Shaw
 30 Mins., Sat. (13); 9:30 p.m.
 EQUITABLE
 NBC-TV, from N. Y. (tape)
 (Foote, Cone & Belding)

Placed in the story of Woodrow Wilson in tandem with that of the "Unknown Soldier" was an interesting concept devised by author David Shaw in relaying America's historical bond in the push for peace. The show, last of "Our American Heritage's" second season, managed to overcome several static spots with a slick narrative, expertly handled by Don Ameche, and the nifty blending of film clips, photographs and drawings to establish the mood of the Wilson-Harding years.

In relaying the losing battle that Wilson had with Congress to get the U. S. into the League of Nations, Shaw necessarily had to fall back on the records but couldn't bring it to dramatic life. His "Unknown Soldier" interjection was evidently based on historical fact, too, but came across with an overly sentimental and propagandizing quality. The overall effect, however, served to give a clear and concise presentation of how these two men have become linked in America's history.

The casting was fine especially with Judson Laire as Wilson and Humphrey Davis as President Warren Harding. The film clips and photographs, although familiar by now to most viewers of historical tv shows, were put together in a manner that gave the show pertinence.

Gros.

MURAL: MIDWEST METROPOLIS

With Jerry Kauffner, Paul Sand, Len Dressler, others

Producer: Fred Niles Productions
 Director: Gordon Weisenborn
 Writers: Weisenborn, Selma Weisenborn, Mark Benny
 30 Mins., Mon. (8), 8 p.m.
 S&H GREEN STAMPS
 WGN-TV, Chicago (film; color)

While this is technically and visually a handsome film, it offers nothing in content except a fat cotton-candy puff for the shopping advantages of the Loop, which like most metropolitan nuclei has had some of the play taken from it by the new outlying centres. It is a public relations film in intent, but unfortunately a shallow one. It holds attention chiefly through the cinematography, whose artful (bordering on arty) shots change rapidly, giving it somewhat the appeal of a kaleidoscope.

If seeing were truly believing, Chicago's Loop is picture-postcard clean, a Technicolor fantasy-land inhabited by happy, product-loving folk. Through the miracle of lenses, filters and trick angles that's what it becomes in "Mural." Out-of-towners might buy the fiction, but try getting the Windy City residents to believe it—and that's what the film is supposed to accomplish.

Script has the camera-eye taking a commuter train from a northern suburb into the Loop for a session of window shopping along Michigan Ave. and State St. For relief from the rather relentless perusal of goods and buildings, a number of saccharine, fantastical vignettes are worked in; for instance a window mannequin coming to life, Paul Sand in an entertaining bit of pantomime, a secretary falling in love with a fur, a young couple meeting under a clock, and a pair of moppets frolicking about a deserted State St. The narration is arch and often trite.

Outstanding aspects of the film are Andy Costigan's camera work and Sid Siegel's swiny score, titled "Chicago Modern."

Film was commissioned by Sperry & Hutchinson Co. to engender good will among Loop merchants because of the invasion, through Weiboldt Stores, of its trading stamps. S&H purchased time on WGN-TV for the airing without making a commercial pitch, taking only a credit line.

Les.

Milwaukee—Carolyn Jones has been named continuity director for WOKY from KAJI, Little Rock, Arkansas. Sam Hale returns to Bartell group of stations as all night disk jockey on WOKY, Hale departed WYDE, Birmingham, Alabama, after a previous turn at WADO, New York Bartell outlet.

PROJECT: MAN IN SPACE

With Mike Wallace, narrator; others

Exec Producer: David L. Wolper
 Producer-Director: Jack Haley, Jr.
 Writer: Marvin Wald
 60 Mins.; Thurs. (11), 8:30 p.m.
 TIDEWATER OIL
 WPXI, N. Y. (film)
 (Foote, Cone & Belding)

For a documentary in the whiz-bang field of space, this David L. Wolper entry didn't demonstrate much zip. It was adequate as a primer on U. S. and Soviet space efforts but with all the interest in space, "Project: Man in Space," should have gained a sizable audience in N. Y. and elsewhere around the country.

Tidewater Oil bought the show in 72 markets, placing the 60-minute documentary for prime time viewing during the week of May 8. It was on May 5 that U. S. Astronaut, Alan B. Shepard, made his historical flight, apparently too late for any footage to be incorporated in the Wolper show. There was a passing reference to Shepard's flight in Wallace's narration, but the omission of footage in the wrap-up was glaring.

Pictorial strength of the documentary was in the Soviet footage. Wolper has an exclusive deal with Sovexport and the footage of Russians training their spacemen, of an imaginative, fictional flight to the moon was fascinating.

Impact of the footage on the U. S. space program was that it showed the viewers the vast army of technicians needed to put a man in space. Past pictures of the U. S. Astronauts selected for the program and the almost casual introduction of Shepard were also of interest.

Producer-director Jack Haley, Jr., could have edited more sharply for a greater effect. There was too much repetition in pictorial themes, long after the viewer got the message. Apparently, in the view of composer Elmer Bernstein, space music strikes very nationalistic chords, as Russian themes homed Major Gagarin's orbital feat.

At the finale, WPXI, rather than let the documentary speak for itself, issued what could be considered a voice-over disclaimer. Station announcer informed the viewer that the film wasn't meant to be a study to evaluate the relative U. S. and Soviet space programs. Announcer also stated that the Soviet footage did not contain actual scenes of scientific apparatus. On the air further details were lacking and the disclaimer sounded strange. (Station spokesman said the latter portion of the statement referred to "staged" Soviet material which may have come out of a Soviet feature, or other sources.)

Horo.

Video Tape Now a Key Training Tool at Army Guided Missile School

U. S. Army's Guided Missile School at Huntsville, Ala., is using video tape as a key training aid to its U. S. and allied students. The videotape is being used in two ways: to solve language difficulties for foreign officers, and to give close-up information on the new Pershing solid-propellant missile which is due to replace the Redstone as an artillery weapon.

Fast that videotape has two tracks—a soundtrack and a cueing track—has permitted the Army to do English-language narration in its training films on the regular soundtrack and to dub a foreign translation onto the normally unused cueing track. Then, when there's a language problem, audio is switched over to the foreign-language track. Joseph Durand, former NBC producer, came up with the idea and the result is a library of courses in Turkish, Chinese, French, German, Italian, Greek, Dutch, Portuguese and the Scandinavian tongues.

Tapes of the Pershing are especially valuable since there are no working models available to the School, inasmuch as all the completed Pershings are needed at the Martin Co. plant for final test purposes. The Army thereupon sent a mobile videotape unit to the Martin plant at Orlando and taped every stage of manufacture and assembly of the missile, including closeups and magnifications of the key parts. Result was a four-hour course on the missile for use at the school.

LOCAL (N.Y.) EMMY AWARDS

With Jose Ferrer, Henry White, others

Producer-Director: Jay Miller
 Writers: Walter Canter, Joe Cook
 15 Mins., Sat. (12), 10:30 p.m.
 PARTICIPATING
 WNBC-TV, N.Y.

As good as it was, TV Guide award program last year was an award-giving event first and an entertainment second. And, really, it was only exceptional tv programming relative to previous video excursions into award-giving which more frequently important personage made to parade around in glorious splendor. What the TV Guide Show had most of were dignity and restraint amounting to its genre. Yet WNBC-TV on Saturday (12), in presenting the local awards by the N.Y. branch of the Academy of Television Arts & Sciences, was first entertainment and highly skilled too, secondly informative and lastly an awards stanza.

The local stanza, preceding by three days the national Emmys, on the NBC-TV web, gave New Yorkers their first opportunity to hear about the prize-winners on tv instead of having to read about them in the backpages of the morning papers. Previously, there was never enough time after the presentation of national awards to see the local prize-winners. This being the year of Newton Minow, N.Y.'s seven tv stations due mostly to WNBC's resources, not in a valuable, although not entirely undesired, plug for the virtues to be discovered on the spectrum in the Greater Metropolitan Area. The program was designed, in part, to show how much variety New Yorkers could get in relation to tv elsewhere in the country. Of course, this is partially due to the fact that N.Y. has seven stations and all others, except L.A., considerably less. And not all the stations in N.Y. are doing the sterling job suggested in the blanket kudos given on the Em. y stanza. Still, it was mainly justifiable self-plugging, and may even help later on when licenses come up for FCC renewal.

The awards themselves were nice in number: (1) the best kid's stanza went to WCBSTV's "American Musical Theatre," and how this excellent program managed to get in that category owes to prove the arbitrariness of so many Emmy classifications. (2) WCBSTV's "Junkyard by the Sea" about narcotics addiction, won the local documentary prize. (3) WNTA-TV's "Open End" was the best discussion stanza. (4) WCBSTV's "7 O'Clock Report," with Bob Trout, topped the news prize. (5) WNBC-TV's Tex Antoine was the best among the local "TV performers." (6) The outstanding educational program was won by WCBSTV for "Camera 3," which probably has more prizes to its credit than most any two other stanzas put together. (7) The most outstanding single local program was WNTA-TV's "Iceman Cometh," the Eugene O'Neill four-hour drama on "Play of the Week." (8) WNBC-TV, which did the Emmy show, managed for many other reasons to cap the most important single prize of the night—that of being the best all-around station. (9) The last citation went to indie WNEW-TV for its own rounded efforts.

The conflict with WNTA and WNBC awards was another sign of confusion and, due to the desire to get everybody in the act, of dismay. And why Antoine was victor as best performer instead of "best personality" or "best weatherman" is also questionable.

In the course of the awards, there was an intriguing insertion about technological advances in tv for the consumer market.

Credit must go to producer-director Jay Miller, and co-writers Walter Canter and Joe Cook for creating diversity and excitement and promoting taste and restraint during the show. For one thing, they demonstrated much ingenuity (always just shy of becoming forced) in the way they approached each award. The Paul & Mary Rits puppets presented the kiddie prize, Tex Antoine and three other weather people (all girls) did a light, humorous and tasteful takeoff just before Antoine got his orchid, and each of the other categories was brightly introduced via a legitimate gimmick or another. Only the introduction to the educational prize, a duolog by host Jose Ferrer and Pat Carroll left short of the mark by its preciousness.

Art.



VOLUME II "FILMS OF THE 50's" NOW FOR TV

FORTY-ONE OF THE FINEST
FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS.
FROM THEIR ARTS

John Steinbeck

EAST OF EDEN

JAMES DEAN
JULIE HARRIS

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable. Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb.-Mar. data will be limited to those syndicated shows which played in all weeks.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|-----------------------------------|------|-------------------------|-------------------------------------|------|-----------------|-----------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM | STA. |
| 1. | Perry Mason (Sat. 7:30-8:30) | KNXT | 1. | Lock-Up (Sat. 7:00) | KNXT | 33. | Fight of The Week | KABC |
| 2. | Ed Sullivan (Sun. 8:00-9:00) | KNXT | 2. | Huckleberry Hound (Tues. 7:00) | KTTV | 30. | Sea Hunt | KNXT |
| 3. | Hawaiian Eye (Wed. 9:00-10:00) | KABC | | | | | Best of The Post | KRCA |
| 4. | 77 Sunset Strip (Fri. 9:00-10:00) | KABC | | | | | Seven Keys | KRCA |
| 5. | Untouchables (Thurs. 9:30-10:30) | KABC | 3. | Yogi Bear (Thurs. 7:00) | KTTV | 27. | Assignment Underwater | KNXT |
| 6. | Gunsmoke (Sat. 10:00-10:30) | KNXT | | | | | Death Valley Days | KRCA |
| 7. | Lawrence Welk (Sat. 6:00-7:00) | KABC | 4. | Blue Angels (Thurs. 7:30) | KTTV | 23. | Guestward Ho | KABC |
| 8. | Candid Camera (Sun. 10:00-10:30) | KNXT | 5. | Manhunt (Mon. 7:00) | KRCA | 22. | Quick Draw McGraw | KTTV |
| 9. | Real McCoys (Thurs. 8:30-9:00) | KABC | 5. | Quick Draw McGraw (Mon. 7:00) | KTTV | 22. | Manhunt | KRCA |
| 10. | My Three Sons (Thurs. 9:00-9:30) | KABC | 6. | Sea Hunt (Wed. 7:00) | KTTV | 24. | Seven Keys | KTLA |
| | | | 6. | Rescue 8 (Tues. 7:30) | KNXT | 18. | Huckleberry Hound | KTTV |
| | | | 6. | Assignment Underwater (Thurs. 7:00) | KTTV | 17. | Bugs Bunny | KABC |
| | | | 6. | Death Valley Days (Thurs. 7:00) | KRCA | 18. | Yogi Bear | KTTV |
| | | | 6. | Mr. Ed (Fri. 7:00) | KRCA | 20. | Seven Keys | KTLA |

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|--|------|----|------------------------------------|------|----|-------------------------------|------|----|
| 1. Gunsmoke (Sat. 9:00-9:30) | WBBM | 36 | 1. Yogi Bear (Tues. 6:00) | WGN | 18 | 40. 6 O'Clock Report | WBBM | 15 |
| 2. Candid Camera (Sun. 9:00-9:30) | WBBM | 34 | 2. Best of Post (Thurs. 9:30) | WGN | 16 | News-Edwards | WBBM | 17 |
| 3. Garry Moore (Tues. 9:00-10:00) | WBBM | 31 | 2. Mr. Magoo (Wed. 8:00) | WGN | 16 | 27. Life: Lock-Up | WNBQ | 20 |
| 4. Untouchables (Thurs. 8:30-9:30) | WBKB | 31 | 3. Huckleberry Hound (Wed. 7:30) | WGN | 15 | 25. Perry Como | WNBQ | 21 |
| 5. Red Skelton (Tues. 8:30-9:00) | WBBM | 29 | 4. Mr. Ed (Wed. 9:30) | WNBQ | 12 | 25. Price Is Right | WNBQ | 19 |
| 6. Andy Griffith (Mon. 8:30-9:00) | WBBM | 28 | 4. Quick Draw McGraw (Thurs. 6:00) | WGN | 12 | 19. Circle Theatre: Steel Hr. | WBBM | 20 |
| 7. Flintstones (Fri. 7:30-8:00) | WBKB | 28 | | | | 29. 6 O'Clock Report | WBBM | 13 |
| 8. 77 Sunset Strip (Fri. 8:00-9:00) | WBKB | 28 | 5. Death Valley Days (Wed. 9:00) | WGN | 11 | Huntley-Brinkley | WBBM | 11 |
| 9. Have Gun, Will Travel (Sat. 8:30-9) | WBBM | 27 | 5. Science Fiction (Sat. 6:00) | WGN | 11 | 18. Circle Theatre: Steel Hr. | WBBM | 19 |
| 10. Real McCoys (Thurs. 7:30-8:00) | WBKB | 27 | 6. Brothers Brannigan (Sat. 9:30) | WGN | 10 | 24. CBS News Special | WBBM | 16 |
| | | | 6. Manhunt (Wed. 9:30) | WGN | 10 | 18. Trackdown: Show | WBBM | 26 |
| | | | 6. Bugs Bunny (Mon.-Fri. 6:30) | WGN | 10 | 18. Circle Theatre: Steel Hr. | WBBM | 20 |
| | | | | | | 21. Tell The Truth | WBBM | 16 |
| | | | | | | Bugs Bunny | WBKB | 13 |
| | | | | | | Wagon Train | WNBQ | 21 |
| | | | | | | Outlaws | WNBQ | 11 |
| | | | | | | Guestward Ho | WBKB | 21 |
| | | | | | | Rawhide | WBBM | 11 |

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|---|------|----|------------------------------------|------|----|-----------------------|------|----|
| 1. Gunsmoke (Sat. 10:00-10:30) | WJBK | 41 | 1. Huckleberry Hound (Thurs. 7:00) | CKLW | 28 | 50. Michigan Outdoors | WWJ | 17 |
| 2. Untouchables (Thurs. 9:30-10:30) | WXYZ | 40 | 2. Yogi Bear (Wed. 6:30) | CKLW | 23 | 52. News: Sports | WWJ | 12 |
| 3. My Three Sons (Thurs. 9:00-9:30) | WXYZ | 37 | 3. Popeye (Mon.-Sun. 6:00) | CKLW | 20 | Huntley-Brinkley | WWJ | 14 |
| 4. Hawaiian Eye (Wed. 9:00-10:00) | WXYZ | 37 | | | | Trackdown | WWJ | 7 |
| 5. Candid Camera (Sun. 10:00-10:30) | WJBK | 34 | 4. Quick Draw McGraw (Tues. 6:30) | CKLW | 19 | Trackdown: Weather | WWJ | 17 |
| 6. Haye Gun, Will Travel (Sat. 9:30-10) | WJBK | 33 | 5. Death Valley Days (Sat. 7:00) | WJBK | 15 | News: Sports | WWJ | 12 |
| 7. Flintstones (Fri. 8:30-9:00) | WXYZ | 32 | 5. Tugboat Annie (Tues. 7:00) | CKLW | 15 | Huntley-Brinkley | WWJ | 14 |
| 8. Naked City (Wed. 10:00-11:00) | WXYZ | 32 | 6. Brave Eagle (Mon. 6:30) | CKLW | 14 | People Are Funny | WWJ | 20 |
| 9. Thriller (Tues. 9:00-10:00) | WWJ | 31 | 7. Highway Patrol (Sat. 6:30) | WJBK | 14 | Lock-Up | WWJ | 13 |
| | | | 7. Divorce Court (Tues. 7:00) | WJBK | 13 | Divorce Court | WJBK | 13 |
| | | | 7. Lock-Up (Tues. 7:00) | WWJ | 13 | Assignment Underwater | WJBK | 11 |
| | | | | | | News: Sports | WWJ | 16 |
| | | | | | | Huntley-Brinkley | WWJ | 17 |
| | | | | | | George Pierrot | WWJ | 16 |
| | | | | | | Tugboat Annie | CKLW | 15 |
| | | | | | | Bugs Bunny | WXYZ | 29 |
| | | | | | | Tugboat Annie | CKLW | 15 |

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|---------------------------------------|------|----|--|------|----|---------------------|------|----|
| 1. Candid Camera (Sun. 10:00-10:30) | KDKA | 42 | 1. Huckleberry Hound (Mon. 6:30) | KDKA | 27 | 51. News: Sports | WIIC | 13 |
| 2. Andy Griffith (Mon. 9:30-10:00) | KDKA | 40 | 2. Sea Hunt (Sat. 7:00) | KDKA | 24 | Huntley-Brinkley | WIIC | 16 |
| 3. Garry Moore (Tues. 10:00-11:00) | KDKA | 40 | 3. Quick Draw McGraw (Tues. 6:30) | KDKA | 20 | 39. Wrestling | WIIC | 20 |
| 4. Untouchables (Thurs. 9:30-10:30) | WTAE | 40 | | | | 38. 6 O'Clock Adv. | WTAE | 16 |
| 5. What's My Line? (Sun. 10:30-11:00) | KDKA | 40 | 4. Yogi Bear (Wed. 6:30) | KDKA | 11 | Huntley-Brinkley | WIIC | 18 |
| 6. Gunsmoke (Sat. 10:00-10:30) | KDKA | 38 | 5. Dangerous Robin (Tues. 7:30) | KDKA | 17 | 6:00 O'Clock Adv. | WTAE | 18 |
| 7. Dennis The Menace (Sun. 7:30-8:00) | KDKA | 37 | 6. Walter Winchell Files (Thurs. 7:00) | WIIC | 15 | Bugs Bunny | WTAE | 22 |
| 8. Hennessey (Mon. 10:00-10:30) | KDKA | 37 | | | | Rpt.: Esso Reporter | KDKA | 25 |
| 9. Ed Sullivan (Sun. 8:00-9:00) | KDKA | 36 | 7. Mackenzies Raiders (Sat. 6:30) | KDKA | 14 | News-Edwards | KDKA | 26 |
| 10. Danny Thomas (Mon. 8:00-9:30) | KDKA | 35 | 8. Mr. Ed (Thurs. 6:30) | KDKA | 12 | Wrestling | WIIC | 20 |
| 11. G.E. Theatre (Sun. 9:00-9:30) | KDKA | 35 | 9. Two Faces West (Tues. 10:30) | WTAE | 12 | Champ Bowling | WTAE | 20 |
| 12. My Three Sons (Thurs. 9:00-9:30) | WTAE | 35 | 9. Roy Rogers (Sat. 11:30) | KDKA | 9 | 6:00 O'Clock Adv. | WTAE | 18 |
| | | | | | | Huntley-Brinkley | WIIC | 19 |
| | | | | | | Garry Moore | KDKA | 40 |
| | | | | | | Lone Ranger | WIIC | 9 |

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|-------------------------------------|------|----|------------------------------------|------|----|-----------------------------|------|----|
| 1. Candid Camera (Sun. 9:00-9:30) | KMOX | 45 | 1. Sea Hunt (Fri. 10:00) | KTVI | 20 | 34. News: Weather | KMOX | 21 |
| 2. What's My Line (Sun. 9:30-10:00) | KMOX | 44 | 2. Death Valley Days (Sat. 9:30) | KSD | 17 | Jack Paar | KSD | 18 |
| 3. Garry Moore (Tues. 9:00-10:00) | KMOX | 41 | 3. Yogi Bear (Wed. 6:00) | KTVI | 15 | 27. Wrestling | KPLR | 18 |
| 4. Andy Griffith (Mon. 8:30-9:00) | KMOX | 40 | 3. Lock-Up (Wed. 9:30) | KSD | 15 | 28. 6:00 O'Clock Rpt.; Wea. | KMOX | 19 |
| 5. Wagon Train (Wed. 6:30-7:30) | KSD | 38 | 3. Huckleberry Hound (Thurs. 6:00) | KTVI | 15 | Huntley-Brinkley | KSD | 15 |
| 6. Groucho Marx (Thurs. 9:00-9:30) | KSD | 37 | | | | Naked City | KTVI | 27 |
| 7. My Three Sons (Thurs. 8:00-8:30) | KTVI | 36 | 3. Popeye (Sat. 11:30) | KMOX | 15 | 6:00 O'Clock Rpt.; Wea. | KMOX | 23 |
| 8. Real McCoys (Thurs. 7:30-8:00) | KTVI | 35 | | | | News-Edwards | KMOX | 19 |
| 9. Gunsmoke (Sat. 9:00-9:30) | KMOX | 34 | 4. Highway Patrol (Tues. 9:30) | KTVI | 14 | Detectives Diary | KSD | 2 |
| 10. Red Skelton (Tues. 8:30-9:00) | KMOX | 34 | 4. Mr. Ed (Fri. 7:00) | KSD | 14 | St. Louis Hop | KSD | 5 |
| | | | 5. Coronado 9 (Mon. 10:00) | KTVI | 11 | Cartoon: Laurel-Hardy | KTVI | 2 |
| | | | 5. Phil Silvers (Tues. 6:30) | KMOX | 11 | Garry Moore | KMOX | 41 |
| | | | 5. Quick Draw McGraw (Mon. 6:00) | KTVI | 11 | Rawhide | KMOX | 28 |
| | | | | | | News: Weather | KMOX | 30 |
| | | | | | | Paar: Political | KSD | 26 |
| | | | | | | Laramie | KSD | 20 |
| | | | | | | 6:00 O'Clock Rpt.; Wea. | KMOX | 24 |
| | | | | | | News-Edwards | KMOX | 23 |

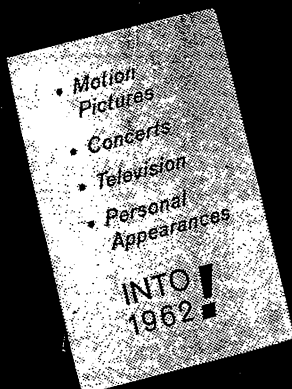


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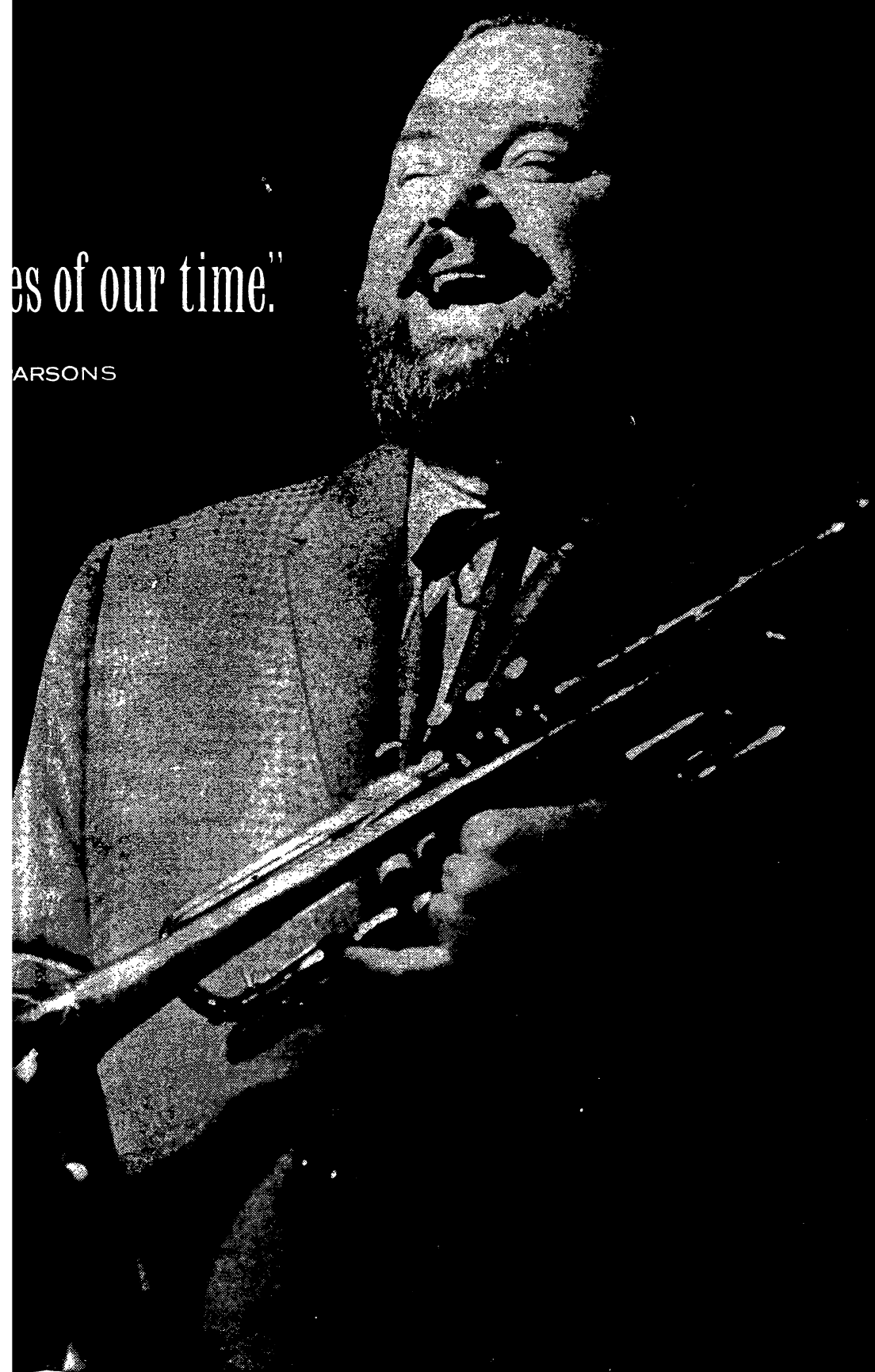
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es of our time."

ARSONS



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb.-Mar. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 39)

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | | |
|-----------------------|--------------------------------------|------|----------|-------------------------|-----------------------------------|------|-------------|-----------------|---------|--------------------|------|----------|
| RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RK. | PROGRAM-DAY-TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. | PROGRAM | STA. | AV. RTG. |
| 1. | Perry Mason (Sat. 7:30-8:30) | KFMB | 41 | 1. | Manhunt (Tues. 7:00) | KFMB | Screen Gems | 28 | 46 | Brothers Brannigan | KOGO | 11 |
| 2. | Gunsmoke (Sat. 10:00-10:30) | KFMB | 39 | 2. | Assignment Underwater (Sat. 7:00) | KFMB | NTA | 27 | 46 | Fight of The Week | XETV | 21 |
| 3. | Have Gun, Will Travel (Sat. 9:30-10) | KFMB | 35 | 3. | Sea Hunt (Thurs. 7:00) | KFMB | Ziv-UA | 27 | 47 | News | XETV | 11 |
| 4. | Checkmate (Sat. 8:30-9:30) | KFMB | 34 | 4. | Death Valley Days (Tues. 6:30) | KFMB | U.S. Borax | 22 | 42 | Up To The Minute | KOGO | 16 |
| 5. | Wagon Train (Wed. 7:30-8:30) | KOGO | 34 | 5. | Californians (Sat. 6:30) | KFMB | CNP | 20 | 49 | Take Look; Closeup | XETV | 8 |
| 6. | Ed Sullivan (Sun. 8:00-9:00) | KFMB | 30 | 6. | R.C.M.P. (Thurs. 6:30) | KFMB | CNP | 16 | 29 | Up To The Minute | KOGO | 23 |
| 7. | Father Knows Best (Tues. 8:00-8:30) | KFMB | 30 | 7. | Two Faces West (Thurs. 8:00) | KFMB | Screen Gems | 16 | 26 | Donna Reed | XETV | 20 |
| 8. | Real McCoys (Thurs. 8:30-9:00) | XETV | 30 | 8. | Shotgun Slade (Wed. 7:00) | KOGO | MCA | 14 | 26 | Malibu Run | KFMB | 20 |
| 9. | Candid Camera (Sun. 10:00-10:30) | KFMB | 29 | 9. | Amos & Andy (Mon.-Fri. 6:00) | XETV | CBS | 13 | 25 | Up To The Minute | KOGO | 21 |
| 10. | 77 Sunset Strip (Fri. 9:00-10:00) | XETV | 29 | 10. | Brothers Brannigan (Tues. 7:00) | KOGO | CBS | 11 | 18 | Manhunt | KFMB | 28 |
| | | | | | Dangerous Robin (Thurs. 6:30) | XETV | Ziv-UA | 11 | 20 | Up To The Minute | KOGO | 23 |
| | | | | | Roy Rogers (Sat. 10:30) | KFMB | R. R. Prod. | 11 | 69 | Patio Chats | KOGO | 2 |
| | | | | | | | | | | OKIE Bob | XETV | 2 |
| | | | | | | | | | | Big Playback | KOGO | 3 |

RICHMOND

STATIONS: WTVR, WRVA, WXEX (Petersburg). *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | | | | |
|--|--|--|--|----|---|--|--|--|----|-----------------------------------|--|--|--|----|
| 1. Real McCoys (Thurs. 8:30-9:00).....WRVA | | | | 43 | 1. Amos & Andy (Sat. 6:30).....WTVR CBS | | | | 22 | 76 Million \$ Movie.....WXEX | | | | 6 |
| 2. Perry Mason (Sat. 7:30-8:30).....WTVR | | | | 39 | 2. Huckleberry Hound (Wed. 6:00).....WTVR Screen Gems | | | | 20 | 67 Mounted Police.....WRVA | | | | 4 |
| 3. Andy Griffith (Mon. 9:30-10:00).....WTVR | | | | 37 | 2. Rescue 8 (Sat. 7:00).....WTVR Screen Gems | | | | 20 | 63 News; Sports; Weather.....WXEX | | | | 6 |
| 3. My Three Sons (Thurs. 9:00-9:30).....WRVA | | | | 37 | 3. Quick Draw McGraw (Mon. 6:00).....WTVR Screen Gems | | | | 17 | 57 Mr. Ed.....WRVA | | | | 6 |
| 4. Gunsmoke (Sat. 10:00-10:30).....WTVR | | | | 36 | 4. Deputy Dawg (Thurs. 6:00).....WTVR CBS | | | | 14 | 56 Million \$ Movie.....WXEX | | | | 6 |
| 4. Wagon Train (Wed. 7:30-8:30).....WXEX | | | | 36 | 4. Highway Patrol (Tues. 7:00).....WXEX Ziv-UA | | | | 14 | 33 Mounted Police.....WRVA | | | | 6 |
| 5. Dennis The Menace (Sun. 7:30-8:00) WTVR | | | | 33 | 4. Mr. Adams & Eve (Wed. 6:30).....WTVR CBS | | | | 14 | 40 Theatre; Newsreel.....WXEX | | | | 6 |
| 5. Ed Sullivan (Sun. 8:00-9:00).....WTVR | | | | 33 | 5. Woody Woodpecker (Tues. 6:00).....WTVR Kellogg | | | | 13 | 33 News; Sports; Weather.....WXEX | | | | 8 |
| 6. Checkmate (Sat. 8:30-9:30).....WTVR | | | | 32 | 6. Phil Silvers (Mon. 6:30).....WTVR CBS | | | | 12 | 41 News; Weather.....WTVR | | | | 21 |
| 6. Price Is Right (Wed. 8:30-9:00).....WXEX | | | | 32 | 6. Trackdown (Thurs. 6:30).....WTVR CBS | | | | 12 | 35 News-Edwards.....WTVR | | | | 24 |
| | | | | | 6. Little Rascals (Sat. 8:30).....WTVR Interstate | | | | 12 | 63 News; Sports; Weather.....WXEX | | | | 11 |
| | | | | | | | | | | 57 Huntley-Brinkley.....WXEX | | | | 18 |
| | | | | | | | | | | 57 Mounted Police.....WRVA | | | | 6 |
| | | | | | | | | | | 6 News; Sports; Weather.....WXEX | | | | 6 |
| | | | | | | | | | | 41 News; Sports; Weather.....WXEX | | | | 8 |
| | | | | | | | | | | 35 Huntley-Brinkley.....WXEX | | | | 14 |
| | | | | | | | | | | 63 News; Sports; Weather.....WXEX | | | | 13 |
| | | | | | | | | | | 57 Huntley-Brinkley.....WXEX | | | | 18 |
| | | | | | | | | | | 63 Picken Time.....WRVA | | | | 4 |
| | | | | | | | | | | 6 Light Time.....WRVA | | | | 2 |
| | | | | | | | | | | 6 Popeye.....WRVA | | | | 4 |
| | | | | | | | | | | 71 Lone Ranger.....WXEX | | | | 4 |
| | | | | | | | | | | 39 Bowling Belles.....WXEX | | | | 11 |
| | | | | | 6. Roy Rogers (Sat. 11:30).....WTVR R. R. Prod. | | | | 12 | | | | | |
| | | | | | 6. Three Stooges (Sat. 5:00).....WTVR Screen Gems | | | | 12 | | | | | |

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | |
|--|------|----|---|------|-------------|----|----|-------------------------|------|----|
| 1. Gunsmoke (Sat. 10:00-10:30)..... | WTOP | 48 | 1. Huckleberry Hound (Thurs. 7:00)..... | WTTG | Screen Gems | 21 | 44 | 7:00 O'Clock Final..... | WMAL | 11 |
| 2. Have Gun, Will Travel (Sat. 9:30-10)..... | WTOP | 37 | 2. Yogi Bear (Wed. 6:30)..... | WTTG | Screen Gems | 18 | 39 | News; Sports; Sam..... | WRC | 10 |
| 3. Candid Camera (Sun. 10:00-10:30)..... | WTOP | 34 | 3. M Squad (Thurs. 10:30)..... | WMAL | MCA | 16 | 33 | Huntley-Brinkley..... | WRC | 14 |
| 3. Checkmate (Sat. 8:30-9:30)..... | WTOP | 34 | 3. Mr. Ed (Fri. 7:00)..... | WRC | MCA | 16 | 37 | Life; Midnight..... | WRC | 17 |
| 3. Andy Griffith (Mon. 9:30-10:00)..... | WTOP | 34 | 3. Quick Draw McGraw (Mon. 6:30)..... | WTTG | Screen Gems | 16 | 36 | 7:00 O'Clock Final..... | WMAL | 10 |
| 4. Perry Mason (Sat. 7:30-8:30)..... | WTOP | 33 | 4. Death Valley Days (Mon. 7:00)..... | WRC | U.S. Borax | 15 | 36 | News; Sports; Sam..... | WRC | 12 |
| 5. Flinstones (Fri. 8:30-9:00)..... | WMAL | 32 | 4. Three Stooges (Mon.-Fri. 6:00)..... | WTTG | Screen Gems | 15 | 41 | Huntley-Brinkley..... | WRC | 18 |
| 5. 77 Sunset Strip (Fri. 9:00-10:00)..... | WMAL | 32 | | | | | | Brothers Brannigan..... | WTOP | 11 |
| 6. Jack Benny (Sun. 9:30-10:00)..... | WTOP | 31 | 5. Deputy Dawg (Thurs. 6:30)..... | WTTG | CBS | 14 | 29 | Early Show..... | WTOP | 9 |
| 7. Hawaiian Eye (Wed. 9:00-10:00)..... | WMAL | 30 | | | | | | Early Show; Sports..... | WTOP | 9 |
| 7. Naked City (Wed. 10:00-11:00)..... | WMAL | 30 | 5. Shotgun Slade (Sat. 7:00)..... | WTOP | MCA | 14 | 31 | Burns & Allen; Wea..... | WRC | 9 |
| 7. Untouchables (Thurs. 9:30-10:30)..... | WMAL | 30 | 6. Sea Hunt (Sat. 6:30)..... | WMAL | Ziv-UA | 13 | 33 | News; Sports; Sam..... | WRC | 17 |
| | | | | | | | | Huntley-Brinkley..... | WRC | 17 |
| | | | | | | | | Expedition; War..... | WMAL | 14 |
| | | | | | | | | Popeye..... | WTTG | 10 |

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | |
|--|------|----|---|------|--------------|----|------------------------------|------|----|
| 1. Wagon Train (Wed. 7:30-8:30)..... | KRON | 36 | 1. You Asked For It (Thurs. 7:00)..... | KTVU | Crosby Brown | 22 | 40. Lock-Up..... | KRON | 16 |
| 2. Rawhide (Fri. 7:30-8:30)..... | KPIX | 33 | 2. Huckleberry Hound (Wed. 6:30)..... | KTVU | Screen Gems | 21 | 47. Two Faces West..... | KRON | 11 |
| 3. Checkmate (Sat. 8:30-9:30)..... | KPIX | 29 | 3. Sea Hunt (Tues. 7:00)..... | KRON | Ziv-UA | 20 | News-Edwards..... | KPIX | 12 |
| 4. Laramie (Tues. 7:30-8:30)..... | KRON | 29 | 4. Best of Post (Wed. 7:00)..... | KRON | CNP | 17 | M Squad..... | KGO | 12 |
| 5. Candid Camera (Sun. 10:00-10:30)..... | KPIX | 28 | 5. Yogi Bear (Mon. 6:30)..... | KTVU | Screen Gems | 17 | 40. Honeymooners; Calif..... | KRON | 10 |
| 6. Perry Como (Wed. 9:00-10:00)..... | KRON | 28 | 6. Quick Draw McGraw (Thurs. 6:30)..... | KTVU | Screen Gems | 16 | 38. News..... | KPIX | 11 |
| 7. Father Knows Best (Tues. 8:00-8:30)..... | KPIX | 28 | 7. Lock-Up (Thurs. 7:00)..... | KRON | Ziv-UA | 16 | News-Edwards..... | KPIX | 12 |
| 8. Untouchables (Thurs. 9:30-10:30)..... | KGO | 28 | 8. Death Valley Days (Fri. 7:00)..... | KPIX | U.S. Borax | 15 | 29. You Asked For It..... | KTVU | 22 |
| 9. Alfred Hitchcock (Tues. 8:30-9:00)..... | KRON | 27 | 9. Manhunt (Tues. 6:30)..... | KRON | Screen Gems | 15 | 38. Dangerous Robin..... | KRON | 9 |
| 10. Have Gun Will Travel (Sat. 9:30-10)..... | KPIX | 26 | 10. Cannonball (Mon. 7:00)..... | KTVU | ITC | 14 | 33. This Is Alice..... | KTVU | 12 |
| | | | | | | | 33. Science Is Action..... | KRON | 11 |

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | | | |
|---|--|--|--|--|---|--|--|----|----|----------------|------------------|------|----|
| | | | | 1. Bugs Bunny (Fri. 7:00).....WBAL...UAA | | | | 17 | 40 | Final; Weather | WMAR | 16 | |
| | | | | 2. Decoy (Tues. 7:30).....WJZ...Official | | | | 16 | 28 | News-Edwards | WMAR | 17 | |
| 1. Gunsmoke (Sat. 10:00-10:30).....WMAR | | | | 41 | 3. Mr. Ed (Thurs. 7:00).....WBAL...MCA | | | | 15 | 30 | Final; Weather | WMAR | 17 |
| 2. Untouchables (Thurs. 9:30-10:30).....WJZ | | | | 38 | 4. Shotgun Slade (Sat. 7:00).....WMAR...MCA | | | | 14 | 34 | News-Edwards | WMAR | 14 |
| 3. Perry Mason (Sat. 7:30-8:30).....WMAR | | | | 37 | 5. Death Valley Days (Wed. 7:00).....WBAL...U.S. Borax | | | | 12 | 29 | Final; Weather | WMAR | 18 |
| 4. Garry Moore (Tues. 10:00-11:00).....WMAR | | | | 36 | 6. Divorce Court (Sat. 6:00).....WMAR...KTTV | | | | 12 | 36 | News-Edwards | WMAR | 14 |
| 5. Candid Camera (Sun. 10:00-10:30).....WMAR | | | | 35 | 7. Blue Angels (Tues. 7:00).....WBAL...CNP. | | | | 10 | 21 | Early Show | WJZ | 7 |
| 6. Checkmate (Sat. 8:30-9:30).....WMAR | | | | 34 | 8. Pony Express (Mon. 6:30).....WMAR...CNP | | | | 10 | 30 | Pinbuster | WBAL | 14 |
| 7. Have Gun Will Travel (Sat. 9:30-10).....WMAR | | | | 34 | 9. Roy Rogers (Sat. 11:30).....WMAR...R. R. Prod. | | | | 9 | 47 | Show; News | WBAL | 8 |
| 8. Surfside 6 (Mon. 8:30-9:30).....WJZ | | | | 34 | 10. Mounted Police (Mon. 7:00).....WBAL...CNP | | | | 9 | 20 | Final; Weather | WMAR | 20 |
| 9. Naked City (Wed. 10:00-11:00).....WJZ | | | | 32 | 11. San Francisco Beat (Tues., Thur. 6:00).....WMAR...CBS | | | | 9 | 24 | News-Edwards | WMAR | 17 |
| 10. Rawhide (Fri. 7:30-8:30).....WMAR | | | | 32 | | | | | | | Early Show | WJZ | 13 |
| | | | | | | | | | | | Huntley-Brinkley | WBAL | 12 |
| | | | | | | | | | | | Spec Rpt. Sam | WBAL | 11 |

TV-Radio Production Centres

IN NEW YORK . . .

Clark Warren, who appears in NBC-TV's soap, "From These Roots," screen-testing for the motion picture version of "A Summer Place". . . British dancer **Veronica Bravo** joined cast of "Sing Along with Mitch". . . **Michael O'Shea** will do voice for ABC-TV's upcoming cartoon skein, "Top Cat". . . **Phil Alampi**, now New Jersey State Secretary of Agriculture, will return briefly to front the WNBC Radio garden stanza on Saturday mornings while his frau **Ruth Alampi** enjoys a two-week respite. . . NBC News commentator **Leon Pearson** is heading the fundraising for The Paul Pearson Theatre, on the Swarthmore College campus—built as a memorial to the commentator's late father who was the school's professor of public speaking. . . WNBC Radio's production staffer **Shelley Dobbins** jetting to Frisco for 10 days of vacationing. . . **Mike Abbott** will head up the new Talent Associates-Paramount West Coast offices. . . After trying several replacements for **Maureen Arthur**, who is in Hollywood, **Jan Murray** picked singer **Mieki Marlo** as his Gal Friday on the Monday-thru-Friday NBC-TV "Charge Account". . . CBS-TV Gotham programs veep **Mike Dann** spoke Monday (15) at the National Educational Television & Radio Centre at Ann Arbor on new trends in programming. His boss, national programming veep **Oscar Katz**, planned to the Coast over the weekend. . . **John Day**, newly named exec v.p. of the Pacific Foundation and g.m. of WBAI-FM, N.Y., to the Coast for meetings at the Foundation's home office in San Francisco. . . WCB's **Jack Sterling** opened two more laundromats on Long Island. . . **Fred Robbins** sent **Stanley Kramer**, **Cara Williams**, **James Arness**, **Dina Merrill** and **Troy Donahue** on syndicated "Assignment Hollywood" this week. . . **Maj. Cliff Mandell**, USAF Reserve and CBS-TV press info staffer, on his annual 15-day tour of duty at the Pentagon as information staff officer in the radio-TV branch of the office of the Secretary of the Air Force. . . **Charlie Burre** has rejoined CBS Radio as director of client relations for CBS-AM for Sales in Chicago. . . **Alfredo Antonini** back from Tampa, where he conducted a special radio concert of the Tampa Symphony. . . **Leonard Spinrad**, CBS-TV executive editor of public information, reelected to his second term as v.p. of the Graduate Faculty Alumni of Columbia U. . . **Bruce Minnix**, assistant director on "U.S. Steel Hour," moves up to full directorial status on the June 14 show, "Trial Without Juror." . . CBS' "Population Explosion" public-affairs stanza won a Blue Ribbon Trophy from the Educational Film Library Assn.

W. G. Borchert Associates has appointed **E. Marvin Camp** v.p. in charge of all radio and tv activities. In addition he will supervise the commercial film area of the public relations firm. Prior to his association with W. G. Borchert, Camp was managing director of Standard Publicity, Ltd., West Indies. He also served as director of press and public relations for RKO General in N.Y. . . Comedian **Paul Lynde** will guestar on "Joe Franklin's Memory Lane" ABC-TV tomorrow (Thurs.). . . WPIX will telecast the Championship Finals of the Police Athletic League from St. Nicholas Arena Tues. (23). . . "Law for the Layman," a panel discussion series produced by **Ted Granik**, will be telecast as a one-shot on WPIX, Sunday, June 4, from 8 to 8:30 p.m. . . E. I. DuPont has picked up sponsorship of the Indianapolis Auto Race, to be telecast by WPIX on June 7.

Ronald Waldman, general manager of BBC Television Promotions, returns to London May 23 after two weeks of discussions in N.Y. and H'wood. . . **Sue Goldman**, of the N.Y. office of BBC-TV, leaves for London May 25 to study operations at new BBC Television Center, then on to Spain for holiday. . . **Walter Neiman** becomes permanent program director of WQXR, the N.Y. Times outlet; replaces **Eleanor N. Sanger**, wife of the outlet's exec veep **Elliott M. Sanger**, who went in January with her husband to Paris where he heads the paper's European edition. . . **Dick Jackson**, AFTRA press boss, back at his desk next week after a siege with hepatitis. . . **Don McNeill's** "Breakfast Club" comes to N.Y. for a week on May 29. . . **Bess Myerson**, **Mickey Deems**, **Stan Freberg**, **Dick Clark** and financial advisor **Charlotte Lord** are new "Flair" personalities on ABC Radio.

IN HOLLYWOOD . . .

Johnny Johnstone, radio-tv-film director of National Assn. of Manufacturers, bounded into town on his annual call on station managers but his heart was really in Santa Barbara where his three grandchildren eagerly awaited his visit. He's on an education kick for the fourth network and predicts the day when it will outdraw the commercials.

Tom D'Andrea and **Bill Bendix**, who used to work tandem in "Life of Riley," are going their separate ways. **Jack Webb** has latched on to D'Andrea for a comedy series and Bendix is **George Burns'** boy for a chuckler. . . **Al Petter** claims to have 1,500 radio stations lined up for his "Celebrity Fives," a series of five-minute informal chats with **Eddie Cantor**, **Jacques Bergerac**, **Faye Emerson** and **Walter Slezak**. Cantor will tell about being the "first spaceman." Thirty years ago it was written into a Cantor radio script by **Dave Friedman**. . . Those two old pros will be getting together next week — **Nick Keeseley** and **Red Skelton**, now that the redhead is in the Lennen & Newell camp (Best Foods). . . **Benny Strong**, has put away his orchestral wand to take an executive post with radio station KWKW. . . **J. Neil Regan**, veep at McCann-Erickson, voted another term as prexy of Radio-Television-Recording and Advertising Charities. NBC's **John K. West** and **Dot Records'** **Randy Wood** are veepees. . . Filmmaster program v.p. **Nat Perrin** set **Glynis Johns**, Acad Award nominee, as guestar in "Search for Robert Herrick" episode of the **Cameron Mitchell** starrer, "The Beachcomber." She leaves for the Winter Park, Fla., location shooting Thursday (18).

IN CHICAGO . . .

Julian Bentley, after 14 years of newscasting on WBBM and WBBM-TV, has resigned and is taking what he calls a "short sabbatical" to the Southwest Pacific. Later he'll try for a new affiliation here. Bentley has spent nearly three decades in Chi broadcasting, having started with WLS in 1933, later becoming its news director. He had also held the same post at WBBM for a time. . . ABC's **Don McNeill** will host Chicago-Unlimited's salute to AFTRA on the union's quarter-century anni next Thursday (25) at the Sheraton-Chicago. . . WCFL deejay **Jack Karez** is commercial announcer on WGN-TV's "Twenty Six Men" on Sundays. . . **Tony Weitzel** will do his WBBM radio show from the **Phyllis Diller** taffy-pull aboard the **Sante Fe Super Chief** next Monday (22). . . **Clark George**, veep-g.m. of WBBM-TV, named chairman of commerce division for Crusade of Mercy drive this year. . . WAAF now being repped by the **Bolling Co.** . . **Art Thorsen**, WBBM program director, went to Geisenheim, Germany, for dedication of a memorial to pilots who were killed during the war. Thorsen had led a fighter group and made 67 missions. . . **Cliff Johnson's** comeback stint on WGN expanded to 50 minutes Saturday nights. . . **Val Bettin**, who does "The Storyteller" on WTTW, tapped for the role of **Macbeth** in the upcoming Company of the Four production.

IN LONDON . . .

Top tv comic **Tony Hancock** returns to BBC Television May 26 with first skein of six shows. Hancock used to mix it with a gang of fellow comics. This time he's trying it practically solo. Title presents no (Continued on page 54)

Biderman, Tolk Snares Choice P.R. From Bates, Capital Cities to Zakin

It's not necessarily a trend to frighten J. Walter Thompson, but a couple of small shops have lined up the kind of promotion work that used to go to the giants.

Biderman, Tolk Assoc.'s have snatched a Colgate-Palmolive test campaign away from Ted Bates publications department. The Zakin Co., an ad shop with about \$2,000,000 billings, has landed Capital Cities Broadcasting, adding to an already impressive roster of broadcast trade accounts.

The Biderman-Tolk campaign is for Colgate's new Choice toilet soap, which is available in three varieties to use with oily, medium and dry skins. Bar was tested about a year ago in Wichita Falls, Richmond, Fresno and Ft. Wayne. At least the publicity phase of the testing reportedly flopped.

Bates continued to handle the publicity as well as media placement when the Choice campaign was extended early this year to Cedar Rapids, Ia., and Tuscon, Ariz., and the Syracuse and Cleveland Colgate distribution districts.

But the soap remained a slippery jinx for Bates, and the axe was in view when the client asked the agency to recommend 10 outside publication shops that might take over the new campaign. About a week after the switch to B-T (which was not among the 10 recommendations), two Bates p.r. execs resigned, partly in disagreement over the handling of board chairman **Rosser Reeves** book, "Reality in Advertising," now a best seller, but most likely primarily because of the new choice for Choice.

Word is that current tests, with Ilka Chase making local visits, has Colgate unable to keep up with sales.

With virtually no broadcast billings to trade off, Zakin now lists Capital Cities in addition to WPIX and the Herald Tribune suburban radio network and also Official Films. And talks are currently underway that could see the agency grabbing another media account, this time from a major tv-radio shop.

Zakin recently landed **Frank H. Flier Corp.**, bubble gum manufacturer, and a kiddie campaign is a possibility for next spring.

Zakin is a partnership with **Al Zakin**, president, in charge of account management; **Ted Eisenberg**, creative head; and **Sam Stern** financial head.

With the Station Reps

Elaborate radio and tv brochures have been worked up concurrently by Weed Television Corp. and Petry.

Weed report, titled, "Television, 1961: Packaged, Taped & Brightly Colored," analyzes video station's package plans and videotape and color facilities.

Report contains a digest of rate card package plans on all stations in the country. Data is reported by market category — multi-station markets (four or more outlets), three-station markets, twos and singles. Videotape and color facilities for each is summarized.

Highlights indicate that 89% of all stations have a published package plan for spot buying. Most frequently used is the 5-10 plan and the most common discounts range from 25 to 50%. About half of the stations permit prime-time blurbs to be included in plan spreads.

Some 40% of the stations are equipped with videotape, with concentration in the large markets. Another 48% of all stations are equipped in some degree, to transmit color. Majority are currently airing web color only.

Petry's "Spot Radio" pitch takes the tack that radio today is an entirely new medium with little resemblance to the radio of a few years ago.

Stressing spot radio's flexibility, Petry's report cites the medium's spread in time, place and mood to suit varying ad plans and approaches.

Briefs: **Jack Beauchamp**, formerly with Katz, has joined TVAR as an account exec in the New York office. . . Broadcast Advertiser Reports has published its 1961 TV Agency Guide, a pocket reference to brands using tv and the agencies buying time for them

It's the Small Bankroller Who's Willing to Go Out On a TV Limb — On Other Madison Ave. Fronts

By BILL GREELEY

While tv's big bankrollers and their agencies are busy passing the buck to the networks on "waste-land" programming, a number of small-budget sponsors can take a bow for giving the video grind a share of what little variety there is.

A look at the fall schedules for the multi-million spenders—the giant soaperies, cig firms, cosmetic houses, etc.—reveals a consistency for formula—adventure, stitch comedy, oater all the way, even when a score of shows are involved.

Conversely, it's the lesser advertisers, often shooting the whole budget on a single show investment, that are willing to take a chance, or settle for a low rate. Douglas Fir Plywood Association is bankrolling the NBC-TV Dave Brinkley prime timer, **Ralston Purina** not so small, but not so big against a General Foods', is going with its second year sponsorship of ABC-TV's "Expendition," pubservice outing with a national school tie-in and a fourth week cut to stations for local productions. Metrical, new weight-control product, backed ABC's "Winston Churchill Years." Bell & Howell will bring back its fine ABC news documentary "Close-Up," specials next season. It was **Purex** no **Procter & Gamble** in the glycerin race that picked up on NBC's quality "Sunday Showcase" a couple of seasons ago; and it was a spread that called for sponsor fortitude on controversial issues.

Similar sans-slender approach is being applied by Consolidated Cigar with its new ABC "Silents Please" series. Archives film footage is not a new format to television by any means, but it still provides a break in the monotonous tread of the hoof, the gumshoe and the flippers-foot. And the monthly sub of a half-hour special, written, directed and produced by **Ernie Kovacs**, is really a difference, and a vent for one of tv's genuinely creative talents.

The video approach of the above mentioned companies might well jam the IBM's at P.K.G. but who's to knock a satisfied client? Says **Jack Mogulescu**, ad veep of Consolidated, "When Dutch Masters already one of the country's leading cigar brands, had a general sales increase last year, we were aware that it was not due to one single factor. It was, rather, a combination of well-integrated merchandising, advertising and sound and thorough selling. But, beyond question, a key factor in the success of this combination could be summed up in two words — **Ernie Kovacs**."

Consolidated, and agency **Erwin Wasey**, **Ruthrauff & Ryan**, not only have a hands-off policy regarding Kovacs' specials and hosting of the "Silents" series, but also let the comedian create and produce film commercials for the shows with absolutely no interference. The blurbs are silent, funny and the softest of sells, sometimes to the point of negativness. **Mogulescu**, in fact, has disliked some of the blurbs, but never has one out of the more than 15 Kovacs has produced ever suffered censorship.

"Kovacs," says the marketing veep, because of his unique talents has given the commercials a personality. By departing radically and inventively from format commercials, he has provided audiences with an extra gem of entertainment that has kept their attention at the same time that it has increased their interest in the product. The product, then, has become associated with pleasure in two ways—an amusing commercial as well as a good smoke."

The pitch, however, is not entrusted entirely to Kovacs. Two agency-produced commercials also appear on each show. But the light approach is followed through.

If there is a less desirable time slot than 10:30 p.m., Thursdays, which "Silents" and Kovacs' specials now occupy, it's probably opposite "Wagon Train" at 8 p.m. Wednesday nights. But Consolidated and network had been in negotiations for that time period

in hopes of a comeback for the show next fall.

Consolidated also will step out with the big boys next fall. For **El Producto**, sponsor has jacked for a piece of the ABC Saturday night fight schedule.

Jingle Fest

One of the noteworthy features about the TV Commercial Festival was the bright, original scoring that accompanied much of the film and videotape efforts.

Mitch Leigh, prexy of Music Makers, has figured that out of 250 blurbs nominated, 160 had original music, representing the work of 93 different outside firms. Leigh figures as the one to figure this out, since his company produced the music for 19 of the commercials.

T'p and down: **Oliver Barbour**, formerly radio-tv veep at **Benton & Bowles** and more recently programming chief of Advertising Radio & Television Services, has joined **Orlivity**, **Benson & Mather** as manager of the Beverly Hills office.

Jules Bandus, formerly veep and director of radio-tv at **Kastor**, **Hilton**, **Chesley**, **Clifford & Atherton**, is now senior tv supervisor on the Colgate-Palmolive account at **Ted Bates**.

Thomas J. Krauer, formerly with **Printers' Ink**, has been named first fulltime editor for the **Public Relations Journal**, mag of the **Public Relations Society of America**.

Senior veepee stripes for **Jack Cantwell**, **Douglas Coyle**, **Herbert Vitroli** and **Barrett Welch** at **Sullivan**, **Stauffer**, **Colwell & Bayles**, **Mitchell J. Epstein**, formerly with **J. Walter Thompson**, has joined **Benton & Bowles** as a veepee and creative supervisor.

Veepee stripes for senior copy writers **William Cawther** and **Robert Kroll** at **Wm. Esty**.

New Biz: **Exquisite Form Industries** to **Papert**, **Koenig**, **Lois** for **Magic Lady** and **Sil-Skin** divisions.

U. S. Tobacco to **Donahue & Coe** for the **Tuckersharpe Pen** subvid. Script to **McCann-Marschack**.

Chi Agencies

Chicago, May 16. . . **Laurence Frerk** exited as promotion director of **WPTA-TV**, **Fort Wayne, Ind.**, to become asst. manager of promotion and merchandising in the tv-radio dept. of **Needham, Louis & Broby**.

John J. Odell switched from **Keyes, Madden & Jones** to **Roche, Richard & Cleary**, where he becomes a marketing veepee. Odell had worked for the **Quaker Oats Co.** 24 years in marketing, production and purchasing positions.

Edward H. Weiss agency gave veepee stripes to radio-tv director **Rolf W. Brandis**, media director **Nathan Pinsof**, and New York broadcasting manager **Peggy Schilling**.

London Agencies

London, May 16. . . Latest Anglo-American advertising linkup is between **London's Basil Butler Co.** and the **Gardner Advertising Agency** of U.S. who have agreed to represent and acquire a financial interest in each other. They will jointly develop additional overseas markets.

British food will get some American spice now that **McCormick & Co.**, spice and condiment manufacturers of **Baltimore**, is launching its products on U.K. market, with a campaign organized by **G. Street & Co.** . . . **Armstrong-Warden** launching drive to get a big cut in the British whiker market for **Eversharp** **Schick** razors and blades. More than 2,000 managing directors of leading companies in London tv area were presented with gift razors and blades as kickoff for tv and press advertising campaign which will run through summer. . . **Electrolux** warming up with biggest-ever publicity-fest for their refrigerators, agent by **G. S. Roys** Ltd.

now... from



filmaster

a most unusual new television series

starring

CAMERON MITCHELL

"THE BEACHCOMBER"

THE BEACHCOMBER is the story of a man — John Lackland from San Francisco — who achieved success as we know it — then went on to a richer life as a beachcomber on a South Seas island.

He settled on Amura, one of the Polynesian group, where Robert Louis Stevenson, Herman Melville, and Somerset Maugham found material for some of their richest stories.

Read what the noted psychologist, Dr. John Dugan, says about this show:

"The BEACHCOMBER offers the opportunity to live this sublime, unfettered life vicariously. It is the best of all possible worlds for the television viewer: in the safety and comfort of his living room he can purge the passions simmering in the cauldron of his ancestral nature; he can kick over the traces, throw conformity out the window, gnaw a coconut, mangle a mango and make *amore* on Amura."

John Lackland pays the piper — *you* enjoy the music.



CAMERON MITCHELL

"One of Hollywood's most sought-after leading men."

Star of such box-office hit movies as *COMMAND DECISION*, *CASS TIMBERLANE*, *HOW TO MARRY A MILLIONAIRE*, *HOME-COMING*, *MONKEY ON MY BACK*, *DEATH OF A SALESMAN*.

Mitchell brings to *THE BEACHCOMBER* the same virile, dramatic performance that has made him one of the nation's biggest young stars.

masterful PRODUCTION

Executive Producer of *THE BEACHCOMBER* is Nat Perrin. Director of 47 major motion pictures for Paramount, MGM, Columbia. Producer of such TV hits as *RED SKELTON SHOW...SHOWER OF STARS...MY FRIEND IRMA...* 81 major dramas and spectaculars. Working with Mr. Perrin will be the crews and technicians that gave the stamp of Filmaster quality to 156 episodes of *GUNSMOKE...78 episodes of HAVE GUN - WILL TRAVEL...4 PLAYHOUSE 90's...* and are currently shooting the season's top-rated *DEATH VALLEY DAYS*.

deft DIRECTION

Directors like Howard W. Koch' (*UNTOUCHABLES...MAVERICK*)

- John Peyser (*LINE UP...M SQUAD*)
- Tay Garnett (*UNTOUCHABLES...WAGON TRAIN*)
- Bud Townsend (*Robert Taylor DETECTIVES...LARAMIE*)

distinguished WRITING

Writers like Walter Brown Newman, creator of *THE BEACHCOMBER*, who wrote such epics as *HALLS OF IVY...ALCOA THEATER...MAN WITH THE GOLDEN ARM*.

- Sloan Nibley (*WAGON TRAIN...HAVE GUN - WILL TRAVEL*)
- P. K. Palmer (*PETER GUNN...UNTOUCHABLES*)
- David Chandler (*THE MILLIONAIRE...RICHARD DIAMOND*)

compelling MUSIC

Composed by Elmer Bernstein who wrote the Academy Award-winning score for *THE MAN WITH THE GOLDEN ARM...and TEN COMMANDMENTS...FROM THE TERRACE...THE RAT RACE...THE MIRACLE*.

 **filmaster**
INCORPORATED

CALIFORNIA
650 North Bronson
Hollywood 4, California
Hollywood 6-1681

NEW YORK
Nine Rockefeller Plaza
New York City 20
JUdson 6-1404

FLORIDA
707 Nicolet Avenue
Winter Park, Florida
Midway 7-7011

KDKA-TV's Hard-Hitting Editorials Prove Effective: Reforms & Commendation

Pittsburgh, May 16.

KDKA-TV, always public service minded, has been testing its strength during the past weeks to get things done in government and social circles and getting boff results. The National Research Bureau included three of the station's editorials last month in its list of 21 of the country's outstanding tv editorials.

The editorials are sharply written by former press byliner, Ed Beachler, with a crisp reading by the station manager, Tad Reeves. Two of the editorials were based on Pitt's spotty showing in the nation-wide Civil Defense program. The other called "A Strike Against You" was a blast at Pittsburgh's labor management relations which permitted the long strike at the new Auditorium which delayed the building's finish and forced the Civic Light Opera to use its Melody Tent again and completely cancelled a \$200,000 program that was being financed by private funds.

The station's hard hitting editorial on the state's lack of tourism brought immediate action from Governor Lawrence who introduced a bill calling for a \$200,000 appropriation to solve the problem. The station also criticized the county for not releasing its report on the refuse problem. The next day County Commissioner chairman William D. McClelland released the report.

The station has a lot of job holders angry because it advocates combining the air centre with the larger centre in Oberlin, O., 150 jobs are affected but the station feels the merger is in the public interest due to the greater efficiency of operation.

The station is planning a 25-minute show in prime time to give the subject a complete airing with guests to include Commissioner McClelland, Cong. James D. Fulton and D. D. Thomas, official spokesman for FAA and a director of the Bureau of Air Management Control.

Foreign TV Followup

Continued from page 36

backdrops which had to suggest a well crumbling and didn't.

The plot was as basic as the setting. A firm of contractors had signed to complete a hospital by a given date, but the work was weeks behind schedule. From headquarters, Trumbull (Richard Pearson) came to take personal charge. He swiftly decided that the foreman, Doherty (Patrick McAlinney), wasn't getting the proper quantity of work out of the men, and replaced him with a bullying substitute (Barry Keegan). He was warned by the boss-on-the-spot, Craig (Mark Eden), that the men wouldn't stand for it. And he landed up with a strike, and a nasty accident when the excavations caved in and crushed Doherty. The scribe's point was thus that the old feudal attitude of treating men like cattle just didn't work nowadays—and he made it with plenty of time to spare.

As a sub-plot, there was some romantic competition between Trumbull and Craig for the stenographer (Elizabeth Murray), and this didn't have enough elbow-room to establish itself. The hour was thus convincing more for its atmosphere than for its depth of motive, but it achieved a reasonable entertainment level in its simple way.

With few straws to clutch at, the theme adequately filled the gaps in the woodwork. Richard Pearson neatly sketched the bustling boss who got his comeuppance by ignoring that workers were human, too. Patrick McAlinney had a moving moment as the fired foreman, and Elizabeth Murray was charming as the girl. For Leo McKern, as the most belligerent of the workmen, the journey wasn't strictly necessary, as the part largely consisted of snorts and spits. Alan Cooke's direction was convincing throughout, and largely ensured that attention was held.

OKA

Honolulu—KGU has just started its 40th year of broadcasting. Station, owned by Honolulu Advertiser and a longtime NBC affiliate, went on the air May 11, 1922, some 20 months after Pittsburgh's KDKA, granddaddy of them all.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and coverage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Washington, D. C. • Sta.: WMAL, WRC, WTTG, WTOP • Survey Dates: Nov. 10-23, '60

| WTTG | Average Rating: 2 |
|--|-------------------|
| | Average Share: 17 |
| MONDAYS 11:00-1:00 | |
| Program: STARLIGHT THEATRE | |
| Nov. 14 "STORY OF VERNON & IRENE CASTLE" | |
| Fred Astaire, Ginger Rogers | |
| 1939, RKO, C&C, Repeat | |
| Nov. 21 "DAVID HARAM" | |
| Will Rogers | |
| 1938, 20th Century-Fox, NTA, 1st Run | |

| WTOP | Average Rating: 2 |
|---|-------------------|
| | Average Share: 29 |
| TUESDAYS 11:15-1:00 | |
| Program: LATE SHOW | |
| Nov. 15 "NICK CARTER, MASTER DETECTIVE" | |
| Walter Pidgeon, Rita Johnson, Henry Hull | |
| 1939, MGM, MGM-TV, Repeat | |
| Nov. 22 "LITTLE WOMEN" | |
| June Allyson, Peter Lawford, Elizabeth Taylor | |
| 1949, MGM, MGM-TV, Repeat | |

| WTTG | Average Rating: 3 |
|----------------------------------|-------------------|
| | Average Share: 18 |
| WEDNESDAYS 11:00-12:45 | |
| Program: STARLIGHT THEATRE | |
| Nov. 16 "HER FAVORITE PATIENT" | |
| Ruth Hussey, John Carroll | |
| 1945, Monogram, Atlantic, Repeat | |
| Nov. 23 "STATION WEST" | |
| Dick Powell, Burl Ives | |
| 1948, RKO, C&C, Repeat | |

| WTTG | Average Rating: 3 |
|--|-------------------|
| | Average Share: 5 |
| WEDNESDAYS 8:00-10:00 | |
| Program: FIVE STAR MOVIE | |
| Nov. 16 "RUTHLESS" | |
| Louis Hayward, Diana Lynn, Zachary Scott | |
| 1948, 20th-Fox, NTA, 1st Run | |
| Nov. 23 "MAGIC TOWN" | |
| Jimmy Stewart, Jane Wyman | |
| 1947, 20th-Fox, NTA, Repeat | |

| WTTG | Average Rating: 2 |
|----------------------------------|-------------------|
| | Average Share: 14 |
| THURSDAYS 11:00-1:00 | |
| Program: STARLIGHT THEATRE | |
| Nov. 10 "SUBMARINE PATROL" | |
| Richard Greene, Nancy Kelly | |
| 1938, 20th-Fox, NTA, Repeat | |
| Nov. 17 "DEVIL & MISS JONES" | |
| Jean Arthur, Robert Cummings | |
| 1939, Monogram, Atlantic, Repeat | |

| WTOP | Average Rating: 2 |
|--|-------------------|
| | Average Share: 18 |
| THURSDAYS 11:15-1:00 | |
| Program: LATE SHOW | |
| Nov. 10 "DR. JEKYLL & MR. HYDE" | |
| Spencer Tracy, Ingrid Bergman, Lana Turner | |
| 1941, MGM, MGM-TV, Repeat | |
| Nov. 17 "THE GREAT ZIEGFELD" | |
| William Powell | |
| 1936, MGM, MGM-TV, Repeat | |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Harkness, Ward | WRC 10 |
| 11:00-11:15 | |
| News Sports Weather | WRC 8 |
| 11:15-11:30 | |
| Jack Paar | WRC 4 |
| 11:30-1:00 | |
| 11:00 O'Clock Final | WMAL 6 |
| 11:00-11:30 | |
| First Run Movie | WMAL 1 |
| 11:30-1:00 | |
| Late Show | WTOP 1 |
| 11:15-1:00 | |
| 11 PM Report | WTOP 9 |
| 11:00-11:15 | |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| News Sports Weather | WRC 7 |
| 11:15-11:30 | |
| Jack Paar | WRC 3 |
| 11:30-1:00 | |
| Starlight Theatre | WRC 1 |
| 11:15-1:00 | |
| 11:00 O'Clock Final | WMAL 5 |
| 11:15-11:30 | |
| First Run Movie | WMAL 1 |
| 11:30-1:00 | |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Harkness, Ward | WRC 8 |
| 11:00-11:15 | |
| News Sports Weather | WRC 7 |
| 11:15-11:30 | |
| Jack Paar | WRC 6 |
| 11:30-12:45 | |
| 11:00 O'Clock Final | WMAL 9 |
| 11:00-11:15 | |
| First Run Movie | WMAL 3 |
| 11:30-12:45 | |
| Late Show | WTOP 2 |
| 11:15-12:45 | |
| 11 PM Report | WTOP 11 |
| 11:00-11:15 | |

| COMPETITION | STATION & AVG. RATING |
|--------------------|-----------------------|
| Wagon Train | WRC 35 |
| 8:00-8:30 | |
| Price Is Right | WRC 29 |
| 8:30-9:00 | |
| Bob Hope, Como | WRC 33 |
| 9:00-10:00 | |
| Hong Kong | WMAL 10 |
| 8:00-8:30 | |
| Nelson Family | WMAL 16 |
| 8:30-9:00 | |
| Hawaiian Eye | WMAL 21 |
| 9:00-10:00 | |
| Aquanuts | WTOP 9 |
| 8:00-8:30 | |
| Wanted Dead-Alive | WTOP 11 |
| 8:30-9:00 | |
| My Sister Eileen | WTOP 6 |
| 9:00-9:30 | |
| Show Month, Secret | WTOP 10 |
| 9:30-10:00 | |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Harkness Ward | WRC 12 |
| 11:00-11:15 | |
| News Sports Weather | WRC 7 |
| 11:15-11:30 | |
| Jack Paar | WRC 5 |
| 11:30-1:00 | |
| 11:00 O'Clock Final | WMAL 7 |
| 11:00-11:30 | |
| First Run Movie | WTOP 2 |
| 11:30-1:00 | |
| Late Show | WTOP 2 |
| 11:15-1:00 | |
| 11 PM Report | WTOP 11 |
| 11:00-11:15 | |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| News Sports Weather | WRC 7 |
| 11:15-11:30 | |
| Jack Paar | WRC 5 |
| 11:30-1:00 | |
| 11:00 O'Clock Final | WMAL 6 |
| 11:15-11:30 | |
| First Run Movie | WMAL 2 |
| 11:30-1:00 | |
| Starlight Theatre | WTTG 2 |
| 11:15-1:00 | |

W. German TV Sets Hit 5,000,000 Marks Income at \$50,000,000

Berlin, May 16.

Number of tv set owners in W-Germany (including W-Berlin) has reached the 5,000,000 mark. Country holds fourth spot (together with the Soviet Union and Japan) among the tv nations, after U.S., Canada and United Kingdom.

Germany's postwar television started on an experimental basis on Nov. 27, 1950. NWDR Hamburg introduced the first station, the first German televisioners being only in Hamburg and city's neighborhood. Gradually more stations were built but it wasn't before 1953 until one could speak of a W-German tv link. In Oct. 1951, W-Berlin began with a test (two hours daily) program. The first two German tv years were strictly experimental years—and no fee. Officially, the W-German tv feed off with daily programming Jan. 1, 1953. From that day on, country's televisioners had to pay a monthly fee. Number of W-German tv set owners amounted to about 80,000 in 1954. It was 3,000,000 in Oct. 1959. It's generally estimated that this country will have 10,000,000 televisioners sometime in 1965.

The income of the W-German tv stations is enormous. Each tv set owner here has to pay a monthly levy of five Marks (\$1.25). Of this amount, which the Federal Post collects, latter keeps 1.35 D-Marks while 3.65 D-Marks are submitted to the stations. On the basis of 5,000,000 sets, the stations' monthly income amounts to 18,250,000 D-Marks which means yearly more than 200,000,000 (\$50,000,000) for all stations together. The W-German populace amounts to 55,000,000. East Germany's inhabitants come up to 17,000,000. Number of E-German tv set owners is only 1,000,000 as to last statistics.

Airborne Tele-Course To Get Chi WTTW Pickup

Chicago, May 16.

Chi's educational tv-r, WTTW, has contracted to receive and telecast the experimental "classroom in the sky" programs of the Midwest Council on Airborne Television Instruction. Station plans to receive the UHF signal from the Purdue U educational plane and rebroadcast it on its VHF channel in a daily schedule. However, station is cautioning its viewers not to expect a high quality picture initially.

Experimental lessons begin this week, but WTTW is committed to a complete program of airborne tele-courses beginning in September and running throughout the 1962 school year.

Sorry, Wrong Track

Pittsburgh, May 16.

If you're a station manager and want to use a film sound track on radio, forget it.

Les Rawlins, general manager of KDKA here, wanted to use the track of "Top Hat" on radio with Rege Cordic as the narrator. The idea was good and seemed simple to clear but this week he completely abandoned the idea.

The big reason for forgetting about it was a letter from Regan, Goldfarb, Powell & Quinn, attorneys for RKO-General, Inc., who own the rights to "Top Hat." They said they had studied the problem for five years in an effort to lease film sound tracks to radio. Problems were too great, they said, in the field of literary and sound credits and contracts with various unions.

WABC-TV's Rerun Features

WABC-TV, ABC's Gotham o&o, bought 75 rerun features for its "Night Show" last week.

NTA supplied 61 (out of the "61 for '61" rerun package) 20th Fox films and three British-made full-lengthers, while Screen Gems sold the outlet nine and M&A Alexander two.

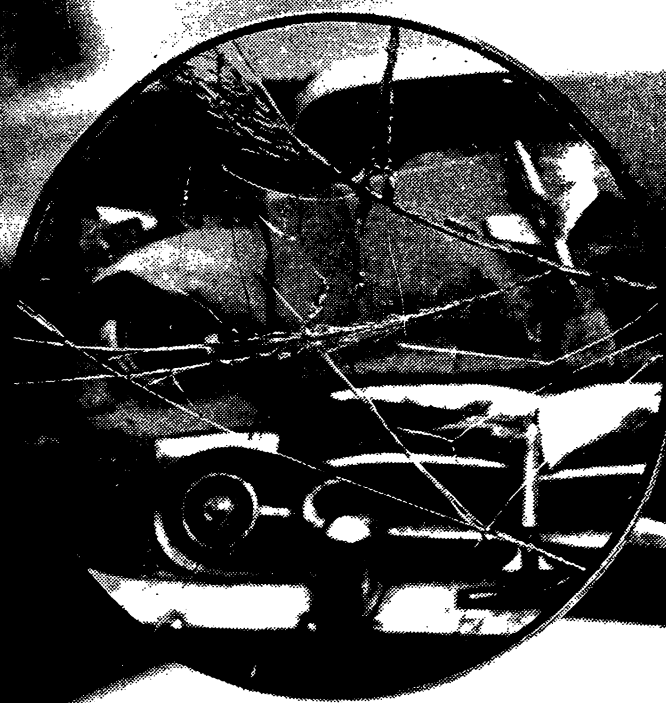
Milwaukee—A 56 hour "Wake-A-Thon" broadcast co-sponsored by WRIT, the Balaban station here, and Variety Club of Wisconsin (Milwaukee Tent) last week, pulled over \$5,500 in pledges for the Variety Club's Epilepsy Center at Mt. Sinai Hospital, Milwaukee.

SEVEN YEARS' BAD LUCK! A split second to happen... seven years to clean up. No matter how serious the accident, no matter how obvious the blame—in Chicago, it takes seven long years, on the average, for a traffic accident case to be resolved in the courts. WBBM-TV found the situation alarming... and brought its case for reform to immediate public attention, via a recent documented editorial, broadcast in prime evening hours. The result was the kind of hard-hitting, responsible local programming Chicagoans have come to expect from CBS Owned WBBM-TV.

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, Chicago's top-rated station for 21 consecutive Nielsens.

WBBM-TV

TELEVISION 2, CHICAGO - CBS OWNED



CBC in Hassle Over Plant Site

Toronto, May 16.

Secret meeting between the Canadian Broadcasting Corp. and the Toronto city council over former's need for 20-25 acres to build a new multi-million dollar plant, plus a desire to move to a northern suburb; sees Mayor Nathan Phillips and the council's aim to keep the CBC in the city.

Present fight is being waged on CBC's claim that it can't buy downtown land at "a reasonable cost," with Toronto's city fathers trying to prevent CBC's flight to the suburbs.

While the CBC wants to stay in the downtown area—though having an option on Don Mills acreage—broadcasting body proposes to stay if any attempt is made by city authorities to assemble a site by rezoning measures, it was discussed at the meeting.

Board of Control was understood to be seeking a way to use the city's expropriation powers on behalf of the CBC's present plans to centralize its operations—which are hindered currently by diversification of many owned or rented buildings.

No decisions were immediately reached, though the suggestion was made that the 20-25 acres required by the CBS be secured on the harbor front but this being nixed by argument that the CBC would require an antenna tower which would endanger planes taking off or landing at Island Airport.

To date, no suggestions were made at this secret meeting of a downtown site of this magnitude nor were solutions of the problem forthcoming from municipal authorities, with CBC determined to move and carry out its plans for establishing a new headquarters.

Scot TV Now Reaching Nearly 3,000,000 Viewers

Glasgow, May 16.

After teeing off nearly four years ago with 670,000 viewers, Scottish Television Ltd., commercial station here, now claims 2,895,000 viewers.

Figure represents a total of 823,000 homes, an increase of 636,000 homes over the opening night audience.

According to Television Audience Measurement Ltd., there are an average 3.52 people for every STV home, a larger number than that for ITV homes in any other U.K. tv area except Ulster.

The figure compares with an average of 2.49 persons to every home not receiving the STV Channel 10 programs.

An STV official told VARIETY: "STV has the major share of the available television audience in homes with a choice of channel. Recent figures show that we have been winning back some of the audience lost during the past year to the BBC."

Videocraft

Continued from page 28

the same cost as the good limited-animation American cartoon series. Under the arrangement, Videocraft supplies scripts, story-boards and sound track, while Dentsu manufactures the puppets and handles actual filming. Dentsu is making its own Japanese soundtrack.

Videocraft has sold the "Pinocchio" stanzas in 50 markets in the U.S. and has sold Eastern Hemisphere rights (including Great Britain, of course to Associated TeleVision. Master Films has bought Latin American rights, while Canadian rights have been sold to Telefilms of Canada.

Dentsu is turning out the five-minute stanza at the rate of 10 a month, so that the entire slate of "Pinocchio" will be complete by October. Following that, it will start production on another series of 130 five-minute animated stanzas, "Steed Stallion," a takeoff on westerns for kiddie time, along with two adult-cartoon half-hours. First is "Wilby Nilly," a Walter Mitty type of format, and the second is "Zack and Zeida," a situation comedy whose principals are two ghouls, replete with such items as the fact that Zack works in the Dead Letter Office. Two half-hours will be offered for network airing.

VARIETY ARB FEATURE FILM CHART

(Continued from page 46)

WMAL Average Rating: 2 Average Share: 29

THURSDAYS 11:30-1:45

Program: FIRST RUN MOVIE

- Nov. 10 "RED LIGHT"
George Raft, Virginia Mayo, Gene Lockhart
1952, M&A, Alexander, 1st Run
- Nov. 17 "OLD ACQUAINTANCE"
Bette Davis, Miriam Hopkins
1943, Warner, AAP, 1st Run

WTTG Average Rating: 3 Average Share: 20

FRIDAYS 11:00-1:15

Program: STARLIGHT THEATRE

- Nov. 11 "ONE MINUTE TO ZERO"
Robert Mitchum, Ann Blyth
1951, RKO, C&C, Repeat
- Nov. 18 "HUNCHBACK OF NOTRE DAME"
Charles Laughton, Maureen O'Hara
1939, RKO, C&C, Repeat

WMAL Average Rating: 3 Average Share: 33

FRIDAYS 11:30-2:00

Program: FIRST RUN MOVIE

- Nov. 11 "JUAREZ"
Paul Muni, Bette Davis
1939, Warner, 1st Run
- Nov. 18 "ADVENTURES OF CAPTAIN FABIAN"
Erroll Flynn, Vincent Price, Micheline Prelle
1951, Rep., M&A, Alexander, 1st Run

WTOP Average Rating: 11 Average Share: 44

SATURDAYS 10:30-1:00

Program 10:30 THEATRE

- Nov. 12 "GASLIGHT"
Charles Boyer, Ingrid Bergman, Joseph Cotton
1944, MGM, MGM-TV, Repeat
- Nov. 19 "THE GREAT VICTOR HERBERT"
Allan Jones, Mary Martin
1939, Paramount, MCA-TV, 1st Run

WRC Average Rating: 4 Average Share: 24

SUNDAYS 11:00-12:00

Program: STAGECOACH THEATRE

- Nov. 13 "SOUTH PACIFIC TRIAL"
Rex Allen
1952, Rep., HTS, Repeat
- Nov. 20 "FORT GEORGE STAMPEDE"
Alan Lane
1951, Rep., HTS, Repeat

WTTG Average Rating: 4 Average Share: 20

SUNDAYS 1:00-2:15

Program: SUNDAY MOVIE

- Nov. 13 "BLACK DRAGONS"
Bela Lugosi
1942, Monogram, Atlantic, Repeat
- Nov. 20 "GHOSTS ON THE LOOSE"
East Side Kids
1943, Monogram, Atlantic, Repeat

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|-------------------|-----------------------|
| Jack Paar | WRO |
| 11:30-1:00 | 5 |
| Starlight Theatre | WTTG |
| 11:30-1:00 | 2 |
| Late Show | WTOP |
| 11:30-1:00 | 2 |

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|---------------------|-----------------------|
| Harkness Ward | WRC |
| 11:00-11:15 | 10 |
| News Weather Sports | WRC |
| 11:15-11:30 | 10 |
| Jack Paar | WRC |
| 11:30-1:00 | 4 |
| First Run Movie | WMAL |
| 11:30-1:15 | 3 |
| 11:00 O'Clock Final | WMAL |
| 11:00-11:30 | 9 |
| 11 PM Report | WTOP |
| 11:00-11:15 | 11 |
| Late Show | WTOP |
| 11:15-1:15 | 3 |

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|-------------------|-----------------------|
| Jack Paar | WRC |
| 11:30-1:00 | 4 |
| Starlight Theatre | WTTG |
| 11:30-1:15 | 3 |
| Late Show | WTOP |
| 11:30-1:45 | 2 |

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|-----------------------|-----------------------|
| Dangerous Robin | WRC |
| 10:30-11:00 | 8 |
| Movie 4 | WRC |
| 11:15-1:00 | 4 |
| Playhouse 5 | WTTG |
| 10:30-12:00 | 7 |
| Fight Of The Week | WMAL |
| 10:30-10:45 | 5 |
| Make That Spare | WMAL |
| 10:45-11:30 | 5 |
| Sat. Nite Movie | WMAL |
| 11:15-1:00 | 4 |
| Assign Foreign Legion | WTTG |
| 12:00-1:00 | 2 |

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|-----------------------|-----------------------|
| This Is The Life | WTTG |
| 11:00-11:30 | 1 |
| Zero 1960, Jewish Hr. | WTTG |
| 11:30-12:00 | 1 |
| Champ Bowling | WMAL |
| 11:00-12:00 | 7 |
| Oswald Rabbit | WTOP |
| 11:00-11:45 | 9 |
| Rabbit-Almanac | WTOP |
| 11:45-12:00 | 7 |

COMPETITION

| PROGRAM | STATION & AVG. RATING |
|----------------------|-----------------------|
| Teen Talk | WRC |
| 1:00-1:30 | 2 |
| Frontiers Of Faith | WRC |
| 1:30-2:00 | 2 |
| Double Feature | WRC |
| 2:00-2:15 | 3 |
| Direction 1961 | WMAL |
| 1:00-1:30 | 2 |
| College News Conf. | WMAL |
| 1:30-2:00 | 4 |
| Sunday Matinee | WMAL |
| 2:00-2:15 | 2 |
| Kirkoff, Nugent | WTOP |
| 1:00-1:15 | 7 |
| Redskins, Nugent | WTOP |
| 1:15-1:30 | 8 |
| Football, Pix-Sunday | WTOP |
| 1:30-2:15 | 12 |

Curtailed Service For Belgian TV

Brussels, May 16.

Austerity is about to take over on Belgian TV. For economic reasons, all Saturday and Sunday afternoon viewing will be annulled as from June 1, which draws bitter comment from customers whose tv tax remains the same. They will have to turn to French and Dutch stations to "recuperate" for the loss.

Belgian radio seems bound to follow course and it is said that recorder music will be substituted for live performances.

Annual state subsidies amount to 1,000,000 Belgian francs, so what is wrong is the question currently asked by the candid taxpayer who has no commercial tv chain to make up for the shrinkage.

Much time is taken up every week by the showing of films, some fairly old, some recent, some not even yet shown on the big screen.

Flamingo

Continued from page 29

and received a Catholic award, according to Gottlieb.

Stations across the country, upon learning of the WNBC-TV move, wanted prints for pre-telescoping screenings. Stations, after screening the Fellini pic, stood by their original position to telecast the feature, according to the Flamingo prexy. Gottlieb added that WNBC-TV, too, has reconsidered and will definitely play the pic. NBC o&o, though, on being questioned, refused to confirm the reslotting of the pic. WNBC-TV also declined comment when the pic was initially pulled.

Gottlieb's position is that if the WNBC-TV continuity department had been transplanted to NAB's projected pic screening department, the Fellini pic might have been forbidden on a national basis. He added that what passes muster at 11:15 p.m. may be quite different than what should be played when the kiddies are around.

Position of Flamingo's prexy is that he, in essence, acts as his own censoring board, declining to buy pic which he feels aren't marketable or playable on tv.

Latino Problems

Continued from page 29

especially hard hit by the new ruling which becomes effective, for the most part, on Jan. 1, 1962.

Following 10 days in Brazil, Fireshriver will proceed with Corkery to Buenos Aires, Argentina. There, among other problems, Argentine television is faced with the Guzman bill passed by the Argentine Senate last October, which provides that all tv films shown on Argentine tv be dubbed in Argentina. Senator Guzman's bill comes before the House of Deputies late this summer. An MPEA campaign has been underway since last October to organize the opposition forces and to defeat the bill when it comes up in the House of Deputies. Opposition now includes the principal tv broadcasters, advertisers and advertising agencies, and the distributors of telefilm.

Other markets to be visited by Fireshriver include Chile, Peru, Colombia and Mexico City. Fireshriver heads the television film export committee of the MPEA.

CBS-TV Contract

Continued from page 29

of the station's network card rate. Since the network rate generally runs higher than either the national spot or local card rates, the percentage difference (60% against 70 or 85%) would be made up in actual dollars.

Actual status of the proposed contract is vague, since CBS has made no effort to put it into effect simultaneously for all affiliates. Instead, it will negotiate each case separately as current affiliation contracts expire. Therefore, the impact won't be felt immediately, but will take effect gradually. But an impact there will be.

Burroughs Buys Another

Albuquerque, May 16.

Former New Mexico Democratic Governor John Burroughs of Portales has increased his interest in the radio biz by buying another New Mexico station.

Burroughs, who already owns and operates stations in Portales and Farmington, N.M. and Muleshoe, Tex., last week purchased KSWN in Roswell, an NBC affiliate,

from John A. Barnett. He also has an application pending before the FCC for a station at Espanola, N.M.

Barnett said he would continue to operate KSWN-TV, but that the radio call letters would be changed. KSWN radio has been operated by Barnett since December 1952.

Burroughs, who also owns a peanut processing plant in Portales was beaten in a bid for reelection last November by GOP Gov. El Mechem.

Houston—KIKK took to the air here this week; it's not a new operation, it's just the old KRCT with new call letters. Leroy J. Gloger, owner of the outlet, with studios in the Montague Hotel here, and in Pasadena, will call it "Kick Radio" for kicks. Past call letter confusion among stations helped them decide to make the change.

2 BRAND NEW FIRST RUN SERIES —READY TODAY FOR IMMEDIATE LOCAL PROGRAMMING

from **ITC**

WHIPLASH

starring

PETER GRAVES

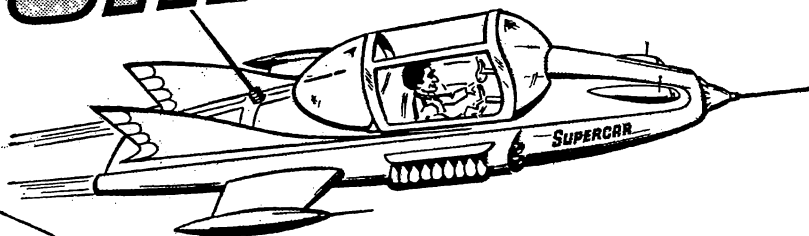
Rugged, 6'3", Midwest-born Peter Graves (star of *FURY*, now in its 6th year on NBC), plays Chris Cobb, the American who braved a new frontier to form Australia's first stagecoach line... and became a living legend! Filmed on location. Raw excitement... thrills of a still untamed land.



MIKE MERCURY in **SUPERCAR**

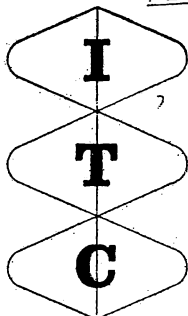
Mike Mercury and a large cast plus the amazing SUPERCAR: jets through the sky... skims the ocean's surface... and dives below! A flexible programming opportunity!

For the first time on television... a revolutionary electronic process, "Super Marionation"... a Space Age saga totally new in concept and wonderfully imaginative.



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Radio Reviews

THE MENTAL HEALTH STORY
With Dr. Harold Greenwald, Dr. Elizabeth Mintz; Reid Collins, moderator
Producer: Mark Olds
Director: Dick Merson
25 Mins., Sun., 7:35 p.m.
WNEW, N.Y.

Early this month WNEW, N.Y., came up with a 90-minute special tagged "How's Your Mental Health?" Key questions were called from that program for Sunday's 14 "The Mental Health Story." These queries, most of which seemed of remarkable candor, were read by moderator Reid Collins for Drs. Harold Greenwald and Elizabeth Mintz to solve.

Presented in association with N.Y. Clinic for Mental Health, the program obviously was designed to focus attention upon problems of the mentally disturbed. This objective must have been easily obtained since the probing nature of questions submitted by residents of the metropolitan area were bound to have stimulated the interest of any dialer.

Questions ranged from "How often should a normal woman have sex?" to "What is the best way to combat despair?" Drs. Greenwald and Mintz, both of whom are eminent psychiatrists, took the interrogations in their stride.

As to the best way of keeping one's mental health, Dr. Mintz opined that if an individual is "satisfied with his work and interests his problems will solve themselves." Collins smoothly moderated the program and the matter-of-fact replies of the psychiatrists added up to fascinating listening. WNEW rates laurels for this one.

BING CROSBY STORY
With Tony Thomas, narrator
Producer: Thomas
60 Mins.; Sun., 6 p.m.
CBL, Toronto

While Bing Crosby has received some 20 gold record awards, his own favorite disk is not among

these and it's doubtful if any are in radio or tv libraries.

"The record I like best is a comparatively obscure one called 'My Isle of Golden Dreams' and I think my voice sounded pretty good on that one," said The Groaner in a 60-mins. radio broadcast carried by 91 stations on a cross-country network of the Canadian Broadcasting Corp.

Tagged "An Hour With Bing Crosby," the interview was secured by Tony Thomas of the CBC and teed off with Bing's first record, "I've Got a Girl," cut in 1926. Without wallowing in false modesty, Crosby said, "I'm not a great entertainer and people like me because they feel that they could do just as well."

Crooner also said that the late Al Jolson had greatly influenced the Crosby styling, he discussed his first marriage to the late Dixie Lee, denied the Bob Hope story that Crosby is the richest man in show biz, said he had no intention of retiring and that he "has a deep appreciation of the business and the people in it."

In an hour that was listened to by millions of Canadian AM owners who deserted their tv's, emphasis was placed on the recording of The Rhythm Boys and the Paul Whiteman Orchestra up through some of the hits Crosby subsequently made—but it was the crooner's observations about his career that made the interview interesting to the layman and the trade. *McStay.*

THE SECRET OF THE WORLD
With Ted Allan, Miriam Wolfe, Bena Shuster, Tommy Tweed
Producer - Director: Esse W. Ljungh

Writer: Ted Allan
120 Mins.; Wed., 8 p.m.
CBC, from Toronto.

This is not, for the first two-thirds anyway, a very good radio play; but it's world preem via radio was a useful tryout for Montreal-born Ted Allan's stage play "Secret of the World," which Os-

car Loewenstein will produce and John Berry direct in the West End next October.

As so often happens, Allan crowded in too much plot and too many characters. Sometimes, despite voice differences, it was hard to distinguish between them. Too, the plot threads became tangled, although during most of the last hour (sans intermission) they ran generally straight and true.

The plot concerned a communist trade-unionist who became disillusioned after Khrushchev denounced Stalin. He failed to be re-elected as local president after 20 years because he refused to rejoin the party. That shook him deeply and, doubly disillusioned, he gradually turned schizo and eventually tried unsuccessfully to kill himself.

Allan is at times an almost magical word weaver, and the later stages of swiftly alternating schizophrenia—from hate to love and back—were horrifyingly powerful, suggesting George Orwell at his best. Allan's own performance in the lead was scaring in those scenes, while in the earlier ones it was sometimes as confused as the script—which, incidentally, had too little of the wry Jewish humor that was used occasionally to excellent effect.

Swedish-born Esse W. Ljungh's production was splendid, considering the difficulties that faced him; and the performances were fine when the plot permitted. Miriam Wolfe as Sam's wife was superb in the later scenes, Bena Shuster, highly effective as the young daughter, and Tommy Tweed was just about perfect as Sam's father, who told him all those lies then revealed the truth too late. Don Franks as Sam's son Alex and Paul Kilgman as a lawyer friend also gave strong performances.

With plenty of work on those early scenes, this morbid but gripping play might make it in London and stand a good chance in N.Y. Allan will likely play the lead there, with Miriam Carlin, currently in the West End hit "Flings Ain't Wot They Used t' Be" as Sam's wife. *Gard.*

Tulsa—Hillis Bell, Jr., formerly sales-topper of KOIA, Des Moines, becomes sales manager of KAKC Radio here.

Inside Stuff—Radio-TV

U.S. Court of Appeals last week upheld the 1959 contempt of Congress conviction of Louis E. Hartman, longtime "Jim Grady" on Frisco KCBS.

Conviction stemmed from Hartman's refusal to answer questions put to him by House unAmerican activities committee at a 1957 Frisco hearing. Hartman, instead of refusing to answer on basis of Fifth Amendment refused to answer on basis of First Amendment, and, on July 28, 1959, was sentenced to six months in jail and fined \$100. He plans to appeal to U.S. Supreme Court.

Hartman did a folksy, daily radio show for more than six years out of KCBS, was fired by station after he'd refused to answer questions.

N.Y. headquarters for the Academy of Television Arts & Sciences is moving at the end of May into the new Overseas Press Club building opposite Bryant Park, on 40th St., between 5th and 6th Aves. Video org, now housed in a suite on Central Park South, will become the biggest tenant OPC will have, it's understood.

Lined up by Larry Lowenstein, Ben Grauer and Walter Cronkite, the shift will put the Academy in a building with large meeting rooms and also (it was a consideration in making the decision) close to many of the press sources that the Academy normally seeks.

A week ago, Peter Cott, who has been director of press and p.r. for the N.Y. Chapter, was named to a staff post with the parent national. He's to be ATAS' first director of national projects, which means he'll coordinate all locals in their programs, research, lecture bureau activities, etc. He'll move to the new OPC setup with the N.Y. group.

ABC-TV's "Winston Churchill: The Vallant Years," while it may appear as a repeat series next season on the network, is nonetheless going into the 16m market via Association Films. Edward Dalton Co. (a division of present sponsor Mead Johnson Co.) is making it available for club and school showings. For the moment, six of the 26 half-hours are being released in this fashion.

The Canadian government is expected to take a close gander at the public-owned Canadian Broadcasting Corp. via the House of Commons Committee on broadcasting, and try to relate the extensive CBC operation (7,153 staffers; \$80,000,000 of public funds yearly) to the condition of the public pocketbook. Bruce Phillips of the Southam News Service in Ottawa, believed the Commons committee was on the verge of a hard bear-down on CBC, its financing and programming.

The committee has held 21 meetings in three months.

Milwaukee Journal's broadcasting plant, housing WTMJ-AM-TV-FM, is undergoing extensive remodeling and enlargement chiefly to consolidate the scattered AM operations into one area of the building and to accommodate the installation of a second video tape recorder at WTMJ-TV. Under construction is an 819 square foot addition to the building.

Producers Sam Wall, Patsy D'Amore and Howard Wormser have been removed from the American Federation of Television and Radio Artists unfair list.

Wall has paid up a balance of about \$900 due four radio announcers for employment on a KABC, Hollywood, remote pickup from Patsy D'Amore's Villa Capri Restaurant.

Wormser settled an old claim dating back to 1957 for a tv local one-shot due four AFTRANS.

"For its commendable energy and daring in presenting a growing number of outstanding and diversified public service programs, the Academy Of Television Arts And Sciences in New York honors station WNEW-TV."

Our heartfelt appreciation to the distinguished members of the Station Achievement Award Committee for this special citation presented May 13, 1961 at the thirteenth annual Emmy Award Presentations in New York.

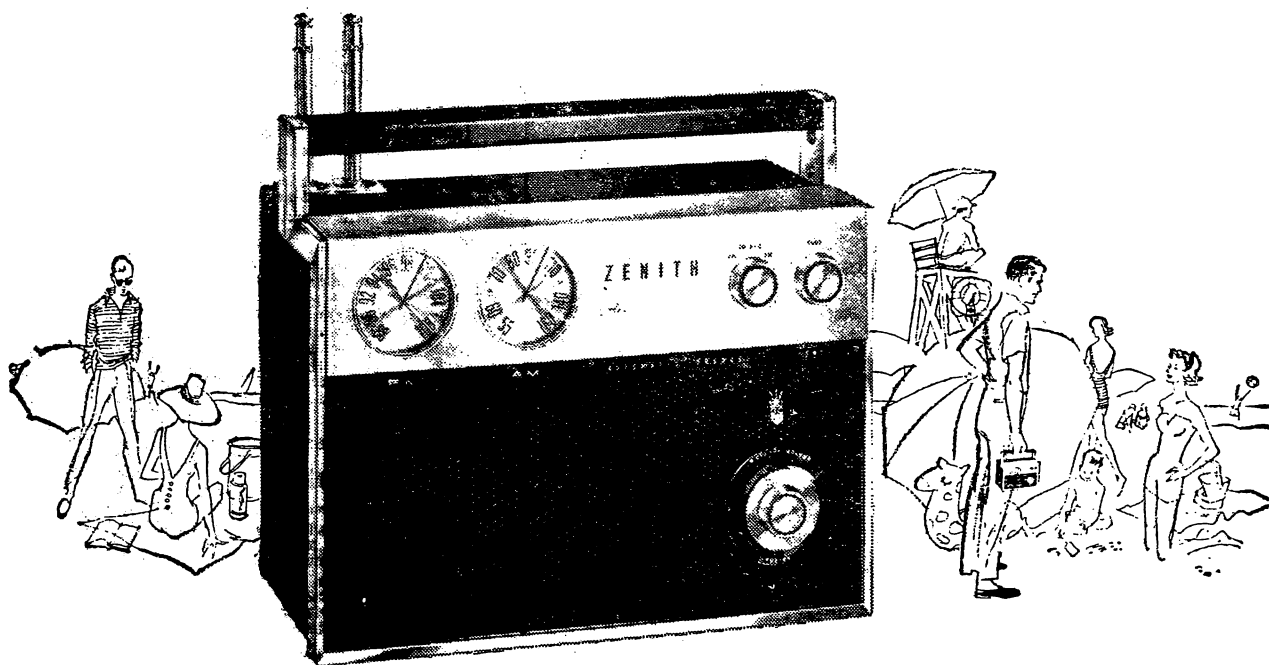
WNEW-TV 5
Metropolitan Broadcasting

The Committee

□ JAMES FELT, Chairman, City Planning Commission □ VERY REV. MSGR. TIMOTHY J. FLYNN, Archdiocesan Director of Radio and Television Communications
□ RICHARD GRIFFITH, Curator of the Film Library of the Museum of Modern Art □ THE HON. FLORENCE M. KELLEY, Presiding Justice, Domestic Relations Court of the City of New York □ DR. ALFRED J. MARROW, Industrial Psychologist □ M. S. NOVIE, Radio and TV Consultant □ DR. GUSTAVE G. ROSENBERG, Chairman, Board of Higher Education □ MRS. RUTH WHITNEY, Associate Editor, Seventeen Magazine.

New—from the world leader in FM!

Zenith proudly presents America's first all-transistor Portable FM/AM Radio



Engineered with watchmaker's precision, magnificently styled, Zenith's new cordless Trans-Symphony Royal 2000 has richer, fuller tone—greater power and sensitivity—than any portable radio of its kind ever made!

Now add the pleasure of FM to your outdoor listening. Zenith's new Trans-Symphony portable operates on ordinary flashlight batteries. Pours out rich brilliant tone from its 7" x 5" speaker. Like the finest table model FM/AM receivers, Zenith's new Trans-Symphony has Automatic Frequency Control for drift-free FM listening, broad-range tone control, precision Vernier tuning, Zenith's famous long-distance AM chassis. Three built-in antennas: a Wavemagnet® AM antenna, a concealed FM antenna, plus a telescoping FM dipole antenna. Weight: 11¼ pounds. Dimensions: 10 3/32" high (including handle), 4¾" deep, 11¼" wide. Black Perma-ware covering, brushed aluminum and chrome plate trim.

Quality-built in America by highly skilled, well-paid American workmen.

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ZENITH RADIO CORPORATION,
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NOIS. IN CANADA:
ZENITH RADIO CORPORATION OF CANADA
LTD., TORONTO, ONT. The Royalty of tele-
vision, stereophonic high fidelity instruments,
phonographs, radios and hearing aids. 61 years
of leadership in radioelectronics exclusively.

ZENITH

Publicists Lacking IA Card Facing H'wood Telepix Lockout

Hollywood, May 16.

After two years of futile sparring, International Alliance of Theatrical Stage Employees has served summary notice on ad agencies and indie publicists that non-members of the union will not be permitted on telepix sets until they join the IATSE's Publicists Assn. Orders have gone out from Richard Walsh, IA proxy, to stop work if a non-member publicist comes on the set. Affected will be around 25 indie and ad agency publicists.

Scale at Young & Rubicam and some other agencies is \$260 a week as against the present IA base pay of \$235 with negotiations now pending for an increase to \$245. Previous efforts of the IATSE to organize agency publicists were fruitless. There is some talk of a test case but this would be done by an indie publicist rather than an agency. Admen would balk at such a legal move because of the added production cost to a client should there be work stoppage and requiring extra working days.

Understood that Walsh delivered the ultimatum by long distance phone to John Reynolds, CBS-TV veepee, who advised agencies with shows on that network. It was said

to be a blunt message: "if they come on the set, my men walk off." Walsh's edict, was timed at tv's most crucial period, when most producing companies are either in work or preparing for full scale production of next season's product.

Rogers and Cowan, with the largest staff of any indie publicity outfit in Hollywood, had formerly aligned with IATSE local 818 but withdrew and is still out of the union fold.

Indie Status Bolsters WTCN-TV in Mpls.

Minneapolis, May 16.

Boostered by baseball telecasts and potent vintage movies, WTCN-TV, Time-Life station which lost its ABC affiliation last month, has been showing unexpected strength in its new role as the Twin Cities' only independent tv station.

Station is benefitting from intense local interest in the Minnesota Twins, new major league baseball game. Fans' enthusiasm zoomed after Twins' fast start in April. Televising five home games and 45 road games during the sea-

son, WTCN is likely to have top ratings for each baseball telecast.

An American Research bureau survey April 14 showed that 50% of all Twin Cities tv viewers were tuned to WTCN-TV between 8 and 9 p.m. for the telecast of the Twins' first night game.

MOVE UP DATE FOR NORTH SCOTLAND TV

Aberdeen, Scotland, May 16.

Commercial television will now reach the north of Scotland earlier than anticipated.

Sir Alexander King, chairman of Grampian Television Ltd., the program contracting company, said here that the target date for opening of the Independent Television Authority's transmitter at Mount-eagle, in the Black Isle, is now Sept. 30, the same as the opening date for the Durriss transmitter covering northeast Scotland.

This means that Grampian Television will bring commercial television to the whole of its area simultaneously.

Banner's Woolley Sags

Banner Films has picked up 13 15-minute telefilms — "On Stage With Monty Woolley" for syndication. Series comes from Dynamic Films.

Quarter-hours are in the anthology vein. WCBSTV, N. Y., was first buyer from Banner.

TAM's Top 10 in Britain

(Week Ending May 7)

| | Homes Viewing (000's) |
|--|-----------------------------|
| No Hiding Place—AR | 7156 |
| Bootsie and Snudge—GRANADA | 7047 |
| Dickie Henderson Show—AR | 6939 |
| Conservative Party Political Broadcast—BBC | 6542 |
| —ITV | 6397 |
| Emergency—Ward 10 (Tues.)—ATV | 6306 |
| Coronation Street—GRANADA | 6288 |
| Tales of Mystery—AR | 6180 |
| Emergency—Ward 10 (Fri.) | 6180 |
| Arthur Haynes Show—ATV | 6180 |
| The Army Game—GRANADA | 6072 |

SOUTH IS LEADING IN EDUCATIONAL TV

Atlanta, May 16.

Other sections of the country often point the finger of scorn at South because it is notably lagging in many educational areas, but they have turned out to be pioneers in one field: educational television.

This field is discussed in the periodic newsletter distributed by the Southern Regional Education Board. Of the 54 operative educational channels in the nation, 21 are located in the South, SREB notes.

Alabama, widely copied by much wealthier states such as Massachusetts, was the first to set up a state-wide network and has the only educational system with all its channels (three now operative, 14 planned) linked by microwave.

Florida is the leader among the states in stations already operative, (five) and other Dixie states are expanding their systems.

Georgia, with operative systems in Athens (home of the U. of Georgia) and Atlanta, has Federal Communications Commission approval for new stations in Savannah and Waycross.

Thirteen colleges in the 16-state area (from Delaware to Texas) now offer credit courses, SREB reports.

In North Carolina, commercial stations now rebroadcast eighth and ninth grade science and mathematics courses.

Aloha 'Music' Switch

Honolulu, May 16.

Hawaii's oldest sponsored weekly program, "The Music Hour," switches from KGBM to KAIM-AM and FM, where it will be able to take advantage of the station's stereo transmission facilities. Conducted since 1947 by Ben Hyams, former CBS music annotator in New York, "The Music Hour" was sponsored from 1930 to 1939 by American Factors, Ltd. and is now sponsored by Hawaiian Electric Co.

YORKTOWN ESTATE SECTION 1737 COLONIAL

One of the finest. Recently restored w/authenticity and taste. 6 spacious bedrooms, 3 bths, 6 p/bcs, 28' liv rm, lge paneled playrm w/flagstone floor. Library and study. All floors custom random width, 18' kitchen, 3 car garage, fiberglass filtered pool. 3 1/2' rolling acres w/lge. old trees, evergreens, fruit trees, etc. A lge field surrounded by stone wall makes ideal safe play area for children. Everything in perfect cond. Low taxes. Teconic Pkwy 1/4 mile. Harmon sta. short drive. Shopping, 2 miles. Excellent schls., bus at door. Very lg mtgs if required. Nothing like this at \$45,000 asking.

Days: Plaza 1-4800
Evenings: Yorktown Heights 2-3200

Schlosser

Continued from page 29

it will be called, will probably sell only the product it now has plus some fresh off-network series.

Carl Lindemann, veepee in charge of CNP production, is reportedly staying on as operational chief of the revised org, which comes under the overall aegis of NBC Enterprises boss Alfred Stern.

Interestingly, CNP some six months ago was allegedly matching the sales successes of veteran syndie outfits like Ziv, but, lately (and it's something affecting all syndication houses) the local market for telefilm product has fallen off considerably. The "highly recessive" nature of the syndie biz (which relies now mostly on large regionals for a living) is the basic reason for the contemplated change in structure and intent of CNP.

CBS Radio

Continued from page 24

cast and also created nine new 10-minute newscasts. This, besides keeping Mitch Miller, "Gunsmoke" and "Johnny Dollar."

CBS sales v.p. George Arkedis figures the new plan expanded his weekend commercial availabilities by some 66%, and he had his boys then got out and started to sell, as the ratings on the new lineup kept moving up. Result is that 80% SRC status, with such advertisers as Pepsi-Cola, General Motors, Philip Morris, Norwich Pharmacal climbing on the bandwagon and buying their capsules spread over the full weekend.

New lineup, of course, still contains the Saturday N.Y. Philharmonic concerts, which Arkedis is trying to sell, as well as public service sustainers he can't sell like the Salt Lake Tabernacle Choir, "Church of the Air" and "Invitation to Learning." But that flexibility on the commercial product and upbeat in news has paid off, and all that while sales will climb even higher during summer, their level will remain at least at the 80% mark through fall.

Memo to:

Col. John J. Barton
Superintendent, Indiana State Police
Howard Seiler
Superintendent, Michigan State Police
Col. L. E. Beier
Chief, Wisconsin State Patrol
Sheriff Frank Sain
Sheriff of Cook County, Illinois
Col. William Morris
Superintendent, Illinois State Police
Governor Howard Pyle
President, National Safety Council
Orlando W. Wilson
Superintendent, Chicago Police Department
Flying Sergeant Clarence Erickson and
Flying Officer Irv Hayden
Safety Education Section, Traffic Division,
Chicago Police Department
Sergeant Tim McCarthy
Safety Education Officer, Indiana State Police

WGN Radio has won the
Alfred P. Sloan Highway Safety Award
for an unprecedented third consecutive
year. Thank you for your cooperation—
without it we could never have won
this coveted recognition.

Ward L. Quaak

vice-president and general manager, WGN, Inc.

AWARD-WINNING
WGN RADIO
ACTIVITIES:
Signal 10
Trafficopter
Traffic Central
—plus many special
highway safety campaigns.



Mgt. William Morris Agency



EMMETT KELLY

Mgt.: LEONARD GREEN
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PL 2-1764

ARE YOU LOOKING FOR
New comedy writing team?
Two funny men on the loose
Want to start in SHOW BIZ?
HAVE MATERIAL
That'll break you up—
One way or another.
Write Box V-2159, VARIETY,
154 West 46th Street, New York 36

EXECUTIVE SUITE

500 sq. ft. Highly desirable building
(75 E. 55). 16-month lease: \$275.
Rich modern furnishings include IBM
Exec. typewriter and new Thermo-Fax.
Plaza 2-1310

CHAUFFEURS SERVICE INC. We
drive your car anywhere, anytime.
Licensed, uniformed, courteous chauffeurs. Bonded and insured. Part time, full time, to theatres, parties, weddings, airport, etc. Rates \$2.50 an hour, minimum 2 1/2 hours. Special weekly and weekend rates. Limousine service available. SA 2-4771, 128 E. 86 St., New York.

THERE'S MORE THAN 10 FOR 10...

Wednesday, May 10, 1961

VARIETY

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

DES MOINES

STATIONS: KRNT, WHO, WOI. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | |
|---|------|----|
| 1. Garry Moore (Tues. 9:00-10:00) | KRNT | 51 |
| 2. What's My Line (Sun. 9:30-10:00) | KRNT | 47 |
| 3. Andy Griffith (Mon. 8:30-9:00) | KRNT | 47 |
| 3. Candid Camera (Sun. 9:00-9:30) | KRNT | 43 |
| 4. Red Skelton (Tues. 8:30-9:00) | KRNT | 41 |
| 5. Hennessey (Mon. 9:00-9:30) | KRNT | 39 |
| 6. Jack Benny (Sun. 8:30-9:00) | KRNT | 38 |
| 7. Danny Thomas (Mon. 8:00-8:30) | KRNT | 37 |
| 7. Rawhide (Fri. 6:30-7:30) | KRNT | 37 |
| 8. Dennis The Menace (Sun. 6:30-7:00) | KRNT | 36 |
| 8. Gunsmoke (Sat. 9:00-9:30) | KRNT | 36 |
| 8. Perry Mason (Sat. 6:30-7:30) | KRNT | 36 |
| 8. Ed Sullivan (Sun. 7:00-8:00) | KRNT | 36 |

| | | | |
|--|------|-------------|----|
| 1. Huckleberry Hound (Thurs. 6:00) | WOI | Screen Gems | 23 |
| 2. Quick Draw McGraw (Mon. 6:00) | WOI | Screen Gems | 17 |
| 3. Roy Rogers (Sat. 10:30) | KRNT | R. R. Prod. | 16 |
| 4. Grand Jury (Fri. 8:30) | NTA | | 15 |
| 5. Mr. Ed (Tues. 6:30) | WOI | MCA | 14 |
| 5. Sgt. Preston (Sat. 11:30) | KRNT | ITC | 14 |
| 6. Coronado 9 (Mon. 9:30) | WHO | MCA | 13 |
| 6. Manhunt (Wed. 9:30) | WHO | Screen Gems | 13 |
| 6. Popeye (Sat. 8:30) | WHO | UAA | 13 |
| 6. Sea Hunt (Fri. 6:00) | WOI | Ziv-UA | 13 |

| | | |
|-------------------------------|------|----|
| 34. Weather; News | WHO | 19 |
| News-On Camera | KRNT | 19 |
| Huntley-Brinkley | WHO | 19 |
| 35. News-On Camera | KRNT | 19 |
| Huntley-Brinkley | WHO | 17 |
| 76. Lone Ranger | WHO | 6 |
| 25. Tel. Hr.; Miteh. | WHO | 28 |
| 30. Laramie | WHO | 22 |
| 78. Soupy Sales | WOI | 2 |
| Detectives Diary | WHO | 2 |
| 23. June Allyson | KRNT | 31 |
| 22. Steel Hr.; Circle Theatre | KRNT | 26 |
| 65. Felix Cartoon | KRNT | 7 |
| 26. News-On Camera | KRNT | 22 |
| Huntley-Brinkley | WHO | 20 |

MUCH MORE . . . KRNT-TV local ratings are high, too. For example, month after month, year after year, KRNT-TV newscast ratings are among the highest, if not the highest in any multiple station market in the nation! The same can be said of the sports-casts . . . among the highest, if not the highest, in any multiple station market in America! Highest local personality ratings, too.

The community knows that locally-produced religious and civic-minded shows appear regularly in our schedule. This station is a public servant and a good neighbor to the area.

The believability of the exclusive KRNT-TV personalities (we have more than all other stations in the market) is shown by the cash registers of our clients and by the survey made by Central Surveys.

The quality of our quantity of audience is apparent to local advertisers who live here and must prosper here. Their cash registers must ring—they have no alibis! Their cash register is their copy tester. That's why approximately 80% of the local TV business is placed on KRNT-TV.

YOU GET BOTH THE PROPER NUMBERS AND THE PROPER IMAGE ON

KRNT-TV, Ch. 8 Des Moines

An operation of Cowles Magazines and Broadcasting, Inc.

. . . and represented by the Katz Agency, Inc.

From The Production Centres

Continued from page 43

problem. They're calling it "Hancock". . . Associated Television accountant George Ross can handle words as well as figures. He's the author of "Any Other Business" which Associated has picked for its "Drama '61" skein Tuesday (23). . . Comedian Jack Train signed by Westward TV to compare "Ordinary People," general knowledge quiz, screened on Monday nights. . . BBC Television launching series on courtship, elopement and early marriage in its school programs aimed at 14-to-15-year-olds. . . British Sunday, no longer as gloomy as it used to be, will be probed in first of BBC radio's new skein of fortnightly controversial programs "What's The Idea?" on June 2. . . Associated Television screening the opening of British Trade Fair in Moscow direct from Russian capital in an hour-long transmission on Friday (19). . . Associated-R diffusion takes the stand with a new series of "Boyd Q.C." legal-eagle adventures on Wednesday (24). Michael Denison stars again as Boyd.

IN BOSTON . . .

Larry Pickard, recently resigned from Dave Garroway's NBC-TV "Toties" show, where he was writer-producer, managing editor and talent coordinator, named to newly-created position of news and special projects for Westinghouse radio outlet, WBZ-TV. . . WHDH-TV's exec. staff: William B. McGrath, exec. and prod. dir.; Alexander M. Tanager, exec. and prod. dir.; Robert B. Cheyne, dir. sales promotion; Leslie G. Arries Jr., dir. of tv; attended CBS-TV net affiliates confab in N.Y. and Tanager and Arries went on to NAB sess in D.C. . . Play-by-play of Curt Gowdy, Ned Martin and Art Gerson of Boston Red Sox series from Los Angeles vs. the new Angels (8, 9, 10) made late starter of Norm Nathan's WHDH radio "Sounds in the Night" program; games under way at 11 p.m. Boston time, have been finishing around 2 a.m.

JFK's brother Ted, asst. d.a. of Suffolk County, on WHDH-TV's "Dedee Boston" in connection with the President's health and fitness program. . . Phyl Doherty, WNAZ-TV pub. chieftain, sent out cans of peas to herald coming of new announcer: Frederick B. Peach for WNAZ and WNAZ-TV, from WHYY and WHYY-TV, Holyoke-Springfield area.

IN TORONTO . . .

Albert Dekker and Edith Atwater to co-star in that cross-Canada CBC 60-mins drama of Henry James' "The Pupil" (22), with Franz Kramer. . . Tommy Common, singer and guitar strummer on CBC-TV, releasing his album titled "The Common Touch" ditto "The Song of Dr. Dooley" with "The Song of Jimmy Brown" on the flip side, all Common's royalties American and Canadian royalties going to Medico, N.Y., now headed by Dooley's brother, Malcolm. . . Canadian Assn. of Broadcasters will sponsor this summer's Dominion Drama Festival, with money prizes and tab previously picked up by Seagram's. . . Janet Green, script girl with CFMT-TV, hospitalized with head injuries in car collision in which other driver was only slightly hurt. . . Wally Koster, singing host of the CBC-TV series, "World of Music," which folds for the summer on July 2, joins Jane Morgan in barn theatre revival of "Gentlemen Prefer Blondes," with rehearsals to start in N.Y. July 19. . . Barry Jones here to star in an original tv'er by Patricia Joudry for "General Motors Presents." Maud Whitmore plays opposite English actor, with Harvey Hart producing "Gift of Truth" over the CBC web on June 19.

IN SAN FRANCISCO . . .

Lawrence Welk was tossed a "night" at the Frisco Press Club and presented with a resolution passed by the State Legislature commending him and his orch for "wholesome and warm-hearted entertainment throughout the years". . . Donald Garrett, general manager of the Radio-TV Guild at Frisco State College, presented the Guild's annual local industry awards at the Guild's 11th annual awards banquet. KCBS hauled down two, for "finest locally produced series in public interest" and "finest programming service in public interest." KPXN won the top tv award for "finest overall programming in public interest" and KRON's "Assignment Four" copped the award for "finest locally produced tv series." To round out the kudos list (and leave

practically no one out), special citations also went to KPFA-FM, KSFO-AM and KQED-TV. . . KSFO deejay Del Courtnay added to his duties by hiring out as entertainment director for Transwestern Hotel chain. . . Ralph Edwards in town to plug benefit showing of "Pleasure of His Company" in Oakland. . . KABC-TV picked up the Edward Teller-Norman Cousins debate on nuclear testing filmed originally by KGO-TV for Herb Caen's show.

IN PITTSBURGH . . .

Vet KDKA-TV announcer John Roberts was given a special award by the Heart Association for his work in writing, producing and announcing programs for the Heart Fund. . . Justice Michael Musmanno, now in Israel covering the Eichmann trial, is sending daily telephone reports to WHK. Musmanno was a judge in the Nuremberg trials. . . H. P. Davis, Westinghouse v.p. who helped in the launching of KDKA 40 years now, was named to Broadcasting's Hall of Fame in a dinner at Washington. . . WOLA, Braddock, and WMCK, McKeesport, in hassle over rights to broadcast Indianapolis 500. WOLA had rights first and WMCK was also given the race when the coordinator didn't realize that both stations were in the same market. . . "Route 66" was scheduled to be on location here but switched to Youngstown, O., over a reported union problem. . . Reese Cordie, Pitt's top radio personality, takes another crack at tv on June 3 when he hosts 3:30 p.m. series of comedy movies over KDKA-TV. Cordie will bring along his own group (Karl Hardman and Bob Trow), something he didn't have on his previous tv outings.

IN CLEVELAND . . .

WERE's Dial-a-News telephone service snarled an entire downtown exchange the day the U.S. got off its astronaut. The service recorded more than 3,000 calls in less than an hour. . . Jim Holston is the public affairs director at KYW Radio. He comes from WANE, Fort Wayne, where he was program director. . . Dave Buckel named night news editor at WHK. He's from WHOT, Youngstown, O. . . Local viewers got a shock when they spotted Jack Dale doing a Channel 5 dishwasher commercial. He had been missing from the local tv scene, where he had been very big, for several years. Turned out the pitch was a California product. . . Keith Morris goes from newsmen to disk jockey at WHK. . . Charlie Getz, KYW flack, turned producer, with a "Dimensions 3" panel show to his credit. . . Mitch Miller in town to sing along with local Rochester C. grads. It's his alma.

IN PHILADELPHIA . . .

Harry Nason, vet newspaper editor and recently WPEN news' director, has retired to Fort Meyers, Fla. . . The Philadelphia Zionist Organization's 1961 Interfaith Mission—Alan Scott, John Roberts, WFIL-TV, and WCAU-TV's John Facenda—off on a tour of Israel (18). . . Jerry White returns to WPEN as a newsmen; Jim Reeves resigned. . . Chuck Connors in for the Tournament of Thrills and to make appearance at the Variety Club's Tent 13 Old Newsho's Day (23). . . Joel Samuelsohn added to the WIP sales staff. . . For the fourth consecutive year the WRCV stations received a National Safety Council Award of Merit, this time for no disabling injuries in four and a half years. . . Dina Merrill guests on "Morgan in the Mornings" today (17). . . WPEN station manager Murray Arnold slated to head the local Television Advertising Club. . . WCAU-TV acquires second WB post-1950 film packages in third pix purchase of this season. The film library includes "Captain Horatio Hornblower," "East of Eden," "West Point Story," "Young at Heart."

IN BALTIMORE . . .

Paul Woodland, promotion director for WGAL and WGAL-TV, Lancaster, Pa., was a recent visitor at WMAR-TV. . . Bob Jones of WJZ-TV was narrator for one-act opera "Marriage Au Lantierne" when Peabody Conservatory Art Theatre under Laszlo Halasz presented it with two others at Conservatory. Salvatore Baccaloni directed all three and sang in two. . . Nancy Rogers of Romper Room, WJZ-TV, returned to alma mater, Goucher College, to take part in Country Fair. . . David A. Wallace, director of Planning Council of Greater Baltimore Committee, was "Man of the Week" at WJZ-TV Sunday. John Rich, president of Hospital Council of Maryland, was previous guest faced by local panel. . . Mrs. Walter R. Ashlock of Irvington, walked off with jackpot prize of \$5,300 on WBAL-TV "One-O'Clock."

(Continued on page 56)

FCC Revising B'cast Programming Form, But Changes Minor

Washington, May 16.

Federal Communications Commission is revising its proposed new broadcast programming form, target of many gripes from broad casters. But there's no indication that a substantial change of fact is in store. So the battle over "censorship" will continue.

According to reliable sources the revisions are of a minor nature and don't reflect a swing either toward a tougher stance or a back down to a milder policy. The present rule-making proposes an elaborate report on broadcast fare and policies, featuring the narrative approach and a requirement that licensees strive to meet the programming needs of their community, and tell FCC how they are doing it.

As result of FCC's decision to make changes, the June 1 deadline for filing comments on the programming form was called off. New date will be set when FCC issues its revamped proposal. Commission said it wants to settle the issue speedily and the revision will be forthcoming "as quickly as possible." It added that until the new rulemaking order is issued there is no point in broadcaster commenting on the present proposal.

Cleveland — Geoffrey "Bud" Fisher has joined the news staff of Westinghouse radio station KYW here. From 1942 to 1960 Fisher was a reporter and columnist.

LONGEST RUN IN TOWN
It's 1 1/2 miles long, to be exact, and Aqueduct race track is the greatest show in town. Sleep late — first race is not until 1:30. Have lunch (or breakfast) at the big A. Watch the show: color, excitement, conflict, triumph, etc. Sock! For reservations, call MI 1-4700. Let us entertain you — tomorrow!

Chi Radio's Big Pool As an AFTRA Tribute On 25th Anni Hoopla

Chicago, May 16.

Five local radio stations—which, except for the Conelrad tests, have never been so chummy—will pool and simultaneously broadcast a half-hour remote from the Chicago Unlimited banquet next Thursday (25), which is to be a tribute to the Chi chapter of American Federation of Television and Radio Artists on its 25th anniversary.

Celebration is taking the form of a sentimental remembrance of the Windy City's palmy days in radio, wherefore the stations that had originated shows for the networks — WBBM, WGN, WCFL, WMAQ and WLS—are giving it cooperative airtime. Banquet is being held at the Sheraton-Chicago, in conjunction with the opening of the hotel's new wing. Don McNeill, who hosts the only Chi origination currently on the networks, ABC's "Breakfast Club," fittingly will emcee the broadcast.

A number of performers who have left Chicago but were prominent in what CU terms "the golden days" are coming in as guests of honor for the event. Confirming their attendance thus far are Pat Buttram, Hugh Downs, Ralph Bellamy, Ransom Sherman, Don Heberber, Pat Flannagan, Cliff Arquette, Ted Weems, Willard Waterman, Marilyn Maxwell, Cliff Norton, Tom Moore and Les Paul & Mary Ford.

Cleveland — Dave Buckel becomes night news editor for WHK, one of the Metropolitan Broadcasting chain's stations. He comes to Cleveland from WHOT, Youngstown, where he headed the news staff four years.

To the Academy of Television
Arts and Sciences—
My sincere appreciation for
your award.

Tex Antoine
and
Uncle Wethbee

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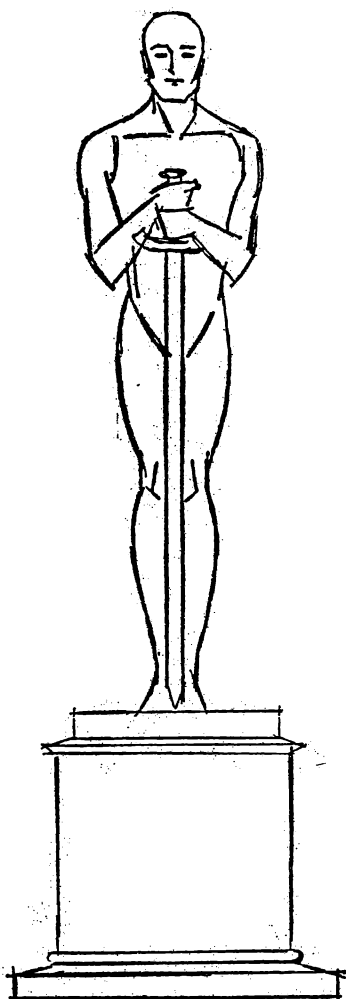
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King Features Syndicate
Al Brodax,
Director of Television

TV-Radio Production Centres

Continued from page 54

Show." Said to be largest cash jackpot ever awarded by local tv station ... Buddy Deane, WJZ-TV platter man holds finals for his Amateur Band Contest this week. Judges will be Archie Bleyer of Cadence, Tommy Chianti of Leeds Music Corp. and Bob Moore ... Larry Harrison has joined WAYE Radio as managing editor of its Program Guide.

IN MILWAUKEE . . .

Robert LaRose, former film editor at WISC-TV, anked for circulation manager-ship of Portage (Wis.) Daily Register ... Milwaukee Players wrapped up season's television plays on WTMJ-TV, "Community Drama Series," with "Twelfth Night" ... WMVS-TV (Milwaukee Vocational School station) creating comment with "Briefing Session," weekly half-hour public affairs program (Wednesdays) with Edward P. Morgan, news broadcaster hosting and U.S. broadcaster John MacVane, as program "briefing officer." National Educational Television & Radio Center, New York pays freight ... Soprano Virginia Fazio spotted on WISN-TV's "Open House," Wed (10) ... Milwaukee Downer College Choir on WPMR-FM Sun. (14) ... Senior Vocal Ensemble of St. Mary's Academy and Shirley Knuth, vocalist, on WTMJ-TV's "Spotlight," Sat. (13) ... G. Mennen Williams, Assistant Secretary of State for African Affairs, was questioned by a panel of newsmen on "The Open Question," on WTMJ-TV, Sun. (14). WTMJ radio carried a rebroadcast at 9:30 p.m. Sun. (14). Panel included James Webster of United Press International, John N. Reddin, Milwaukee Journal editorial writer, and Jack Krueger, news editor for WTMJ-TV and WTMJ.

IN MINNEAPOLIS . . .

Norm Van Brocklin, coach of the new Minnesota Vikings of the National Football League, has inked pact with WCCO-TV for weekly show next fall ... Byron E. Anderson, KSTP national sales director, and Sherm Headley, WCCO-TV assistant station manager, elected directors of the Minneapolis Advertising club ... Radio and tv sports commentator Mel Allen was featured guest at All Sportsmen's club dinner of Mount Olivet Lutheran church ... WTCN-TV premed "House Detective," real estate show, Sunday (14). Program is hosted by Chuck Allen, formerly with WILX-TV, Jackson, Mich. ... WCCO-TV camera crew on assignment in Las Vegas, shooting scenes which will be used here next winter to promote a Nevada resort ... WTCN general manager and v.p. Theodore Streibert headed delegation from the Time-Life station at National Association of Broadcasters' confab in Washington last week ... KUOM series of lectures by Dr. Clarke

A. Chambers, Univ. of Minnesota associate professor of history, being beamed to 110 countries by Voice of America. Lectures trace U.S. history and explain how country operates.

IN SEATTLE . . .

Mattland Jordan, station manager for Radio KOMO, will take over as sales manager for KOMO-TV when William Hubback leaves this summer to become manager of new tv station in Portland. John Behnke, KOMO account executive, will succeed Jordan as station manager ... KTVW's Doc Wilson back on air after illness ... Radio KING is airing information on marine weather, tide conditions, lock traffic information, boating accidents, information on missing or overdue boats, etc. in an every-weekend series called "Marine Alert" for the boating fleet in the Pacific Northwest. Broadcasts originate from Coast Guard Captain of the Port headquarters in Seattle, with KING newsmen Harry Jordan and Jack Barton stationed there during weekends. Marine weather conditions will be given on Thursday and Friday evenings and further reports will be aired Saturdays and Sundays for the remainder of the boating season.

IN DETROIT . . .

WWJ-Radio is circulating to ad agencies an attractive six-page brochure titled: "The Total Story" which outlines programs, personalities and special features offered by the station ... WXYZ has awarded two scholarships in communication arts at Michigan State Univ. to two Southfield High School students selected by the faculty. Station is located in Southfield, Detroit suburb ... Mayor Louis C. Miriani presented Harry R. Lipson, vicepres and managing director of WJBK, with a proclamation citing May as "Radio Month in Detroit." Lipson is Michigan chairman for radio's 41st anniversary celebration ... WXYZ-Radio public affairs department will present a documentary, "Polio: Still A Challenge," with Jack Powers interviewing doctors to get across the point that the disease is not yet conquered ... WJBK-TV kicks off this week a series of post-1950 films which will be shown on weekends.

BBC Experiment On 625-Line TV

London, May 16.

Britain may scrap its present 405-line television system in favor of the 625-line screen.

Early next year the BBC is planning to transmit a new series of experimental 625-line pictures from its Crystal Palace station. They will include color.

Another pointer to a possible switch is the General Electric Co.'s new color tv set which came on to the market a few days ago. It will receive either 405 or 625 transmissions.

Tailor-made to individual customer's requirements, the set—which also receives black-and-white pictures—costs around \$4,000 and GEC is hoping to put it on the American market. Color stability (operated by a single control) is said to be particularly good and GEC claim the set is the simplest-to-operate color-receiver yet made in U.K.

But with \$4,000 on the price-tag and with color tv still in the experimental stage here, it is intended for trade demonstrations rather than home-viewing.

Interest in color tv is, however, on the upgrade. The BBC is currently transmitting experimental color shots every afternoon—and a crowd of 2,000 turned up at a Fleet Street newspaper office the other day to watch them.

Meanwhile, a BBC request to open a limited color tv service on the existing 405-line standard has just been turned down by Postmaster-General Reginald Bevins.

who told the House of Commons that he would wait for the Pilkington Committee on Broadcasting to recommend future tv line standards before deciding on color. He added that he expected the committee's report within 12 months.

Main objection of Postmaster-General Bevins to the BBC proposal is that it would be unfair to encourage sales of color tv sets because of a possible switch in line-age systems.

'PEPE IN TELEVISION' SHAPES AS MEX SPEC

Mexico City, May 16.

Cantinflas may finally cease playing hard to get and agree to appear on Mexican television. In the past he has pleaded press of other commitments as excuse for avoiding the medium.

Back from a personal appearance tour plugging his picture "Pepe," comic is reportedly preparing a super-spectacular to be called "Pepe in Television." This to be a one shot, and while there is no confirmation from the Cantinflas office, it is learned from other sources that bid is being made to bring some of the players who appeared in the picture for the show.

Spectacular will be one of the biggest shown over local facilities.

Britain's Dennis Vance Put on 3 Yrs. Probation

London, May 16.

Dennis Vance, freelance tv producer and one of the top men in the business in this country, pleaded guilty to assaulting Janice Willett, producer of ITV's religious program, "The Sunday Break." She was a close friend of his, but, after quarrels, he stabbed her in the back.

Vance, at the Old Bailey, was put on probation for three years on condition that he spend "up to 12 months" as a fulltime patient undergoing psychiatric treatment at a specified London hotel.

Justice Widgery opined that pressure of work had caused Vance to be "not fully responsible for his actions at the time." Several of Vance's friends and associates in television had combined to put up the money for his defense.

San Francisco—Robert M. Miglins, formerly a salesman with the station, has become assistant sales manager of KPIX under sales boss Bill Hunefeld.

Aussie TV Lure For U.S. Thesps

Melbourne, May 9.

Bob Kole, who came here to play Tony in the Aussie production of "West Side Story," is the latest American to decide to stay Down Under.

After a fortnight back in the States Kole returns here for an indefinite engagement with local commercial tv station GTV-9, starring in variety shows.

Kole is following well-trodden footpath of others, most notable of all being Evie Hayes who came Down Under more than a decade ago to take lead in "Annie Get Your Gun" and is now household name on stage and tv here.

Last year a young American comedy duo Jonathon Daly and Ken Delo came for a three-week engagement with GTV-9 and stayed for six months. They were popular with Aussies and cut record while here titled "The Best of Delo & Daly."

Another popular American on tv here is Tommy Hanlon Jr. who has his own daily show on GTV-9 "It Could Be You." Show and Hanlon are such a success a GTV-9 spokesman told VARIETY that a few days ago Hanlon received 20,000 fan letters on the one day.

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'Buy Minow'
Continued from page 23
firmed up their '61-'62 rosters and were in the home stretch on sales, scheduling, budgets, affiliate commitments, etc., the "soul searching" has already started, with station owners reexamining what shows to carry in the fall. There is no question now concerning a 100% affiliate support of an "Eye-witness to History," a "CBS Reports" or an "NBC White Paper." In the one or two-station markets, where there's a choice in picking either an action show, a comedy or an anthology, it's an odds-on bet that the squeeze will be put on the action show. From that standpoint alone, Minow's espousals will have served their purpose toward an upgrading of program standards.
It isn't likely, however, that the networks will be dancing to the "Minow Minuet" to any appreciable degree insofar as the '61-'62 schedules are concerned. At best it'll be another season—since that's how long it takes to prepare a full network roster—before the full impact will be felt.
But one thing's for sure—the broadcasters of America, the coin-crazy ones and the enlightened ones alike, will be taking the alert

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Written and directed by Saul J. Turell, Graeme Ferguson and Paul Killiam
Narration — Frank Gallop
Original Music — Alexander Semmler

"PROJECT: MAN IN SPACE"

For Tidewater Oil Company
through Foote, Cone & Belding

Executive Producer — David L. Wolper
Produced and directed by Jack Haley, Jr.
Narration — Mike Wallace
Original Music — Elmer Bernstein

"BIOGRAPHY OF A ROOKIE"

For The Schaefer Brewing Company
through Batten Barton, Durstine & Osborn

Executive Producer — David L. Wolper
Produced and directed by Mel Stewart
Narration — Mike Wallace
Photography — James Wong Howe

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Lloyd Price (ABC-Paramount): "I AIN'T GIVIN' UP NOTHING" (Lloyd-Lozan) is the type of driving ballad which this performer can belt for maximum impact. "MARY AND MAN-O" (Prison) bounces down a familiar rocking groove.

Virgil Holmes (Atlantic): "GHOST TRAIN" (Conley), a fast-tempoed number, gets an arresting blues-styled vocal with a first-rate instrumental backing. "WALKIN' ALONE" (Conley) is a more routine piece of material.

Dave (Baby) Cortez (Clock): "SECOND CHANCE" (Emitt), a slow rocker, gets an appealing vocal by this young performer.

"TOOTSIE" (Emitt) spotlights Bevy Kelly (Riverside): "MY FOOLISH HEART" the standard, turns up in a standout vocal by this stylish jazz songstress who should appeal to the hip jockeys. "LOVE LETTERS" is another classy ballad slice rating attention.

Louis Prima & Keely Smith (Dot): "MUSTAPHA" (Jaybar) gets a high-flying vocal treatment that could bring back this recent hit for still another round of spins. "THE SHEPARD MAN" (K&L) is an okay takeoff on the recent successful space flight by Alan Shepard.

Jerry Holmes (RCA Victor): "WITH THESE HANDS" (Bloom), a fine ballad that keeps popping



LAWRENCE WELK

Presents Another Fast-Rising New "Single" "MY THREE SONS" (Dot) B/W "Out of a Clear Blue Sky."

BOY" (Francon) is a good rocking ballad with chances.

Ken Lyon (Epic): "OH FATHER" (Wemar) is a fine folk-styled ballad projected effectively by this singer. "FALLEN IDOL" (Wemar) is an okay rocking ballad with a somewhat overblown lyric.

Garrett G. Strong (JAF): "WALKIN' ON" (Balladeer) is a shuffling item with a catchy beat which this singer accentuates skillfully. "BY MY SIDE" (Balladeer) is a pleasant-sounding ballad with chances.

Dave Brown (Jarvey): "PUT THE BLAME ON ME" (Gladys) is a solid ballad expertly rocked by this singer. "YOU'RE MINE, YOU" (Famous) gets a neat work-over for spring potential.

*ASCAP. †BMI.

Artist-Disk Deals

Kapp: Chasins, Constance Keene

Abram Chasins and his wife Constance Keene have been signed to the Kapp label to record a series of solo and duo piano albums. Among their recordings for Kapp will be the Bach duo-piano concertos in C major and C minor, in collaboration with the Kapp Sinfonietta under the direction of Emanuel Vardi; also a disk of two-piano music written and transcribed by Chasins. The solo disks will comprise a Chopin album by Chasins, and the complete set of Rachmaninoff Preludes by Miss Keene.

Argo: Dolo Marmarosa

Dodo Marmarosa, a jazz pianist who emerged during the mid-40s but who has been in obscurity for the last 10 years due to a series of illnesses, will record for the Argo label. A member of various bands, including Artie Shaw, Tommy Dorsey, Charlie Barnett and Boyd Raeburn. His first Argo LP was recorded early this month and will be scheduled for release soon.

"9:34 A.M. May 5, 1961" (Columbia). This is a standout piece of fast journalism on disks. Within a couple of days after America blasted Cmdr. Alan B. Shepard Jr. first man into space, Columbia rushed out with this documentary wrap-up of the event, as reported by CBS Radio. Included are the count-down, the blast off, the first report of the flight's success, the statement by Pres. Kennedy after the event and a finale song by the Mormon Tabernacle Choir. It's a permanent record of an exciting and historical moment.

"New Orleans — The Living Legend" (Riverside). An introductory package to a large scale project of putting on wax the handful of survivors from the earliest years of New Orleans jazz, this double LP set is impressive both as an historical and musical document. It brings back into the spotlight groups like Sweet Emma Barrett's Dixieland Boys, Jim Robinson's New Orleans Band, Percy Humphrey's Crescent City Jockymakers, Billie and Dede Pierce, Kid Thomas & His Algiers Stompers, Peter Bocage and His Creole Serenaders, the Louis Cottrell Trio and the Love-Jiles Ragtime Orchestra. These combos fully live up to their colorful monikers in a great disk festival of way-back jazz.

"Here's Milt Kamen" (Capitol). Another young comic taking the disk route, Milt Kamen is a monologist with a solid script. Not of the sick school, Kamen's routine is full of sharp comments on events and characters. His best laughs come from his series of satirical sketches on science fiction films, westerns, true life adventures and his long playback of "Hamlet."

Charlie Manna: "Manna Overboard" (Decca). The comic spirit keeps marching in the groove and the disk catalog now is loaded with the gagsters. Charlie Manna, a nitery comic, adds to the laugh-making platters with a potent and particularly timely entry. By a stroke of fortune, this set leads off with an astronaut bit which is particularly apropos in light of the current headlines. Manna uses a savvy timing and an adroit multiple-voiced talent to create a series of witty dialogues, including a session at the public library, a breakfast at the White House, war at sea, and inventive physiology bit.

Connie Francis: "More Greatest Hits" (MGM). This is another sure-fire commercial entry by one of the most consistent hit-makers on the current pop scene. In this set, Connie Francis wraps up another group of her clicks, including new numbers, standards and some Italian items. Included are tunes like "Jealous of You," "Mama," "God Bless America," "Malaguena," "Teddy" and "Where The Boys Are."

Cisco Houston: "The Songs of Woody Guthrie" (Vanguard). The release of this LP comes shortly after the death of Cisco Houston and will serve as a fitting memorial to this folksinger. Houston performed with a pleasing, straightforward style, letting the song material speak for itself. In this

collection, of Woody Guthrie songs, he delivers a flock of arresting numbers with complete lucidity. Included are such numbers as "Jesus Christ," "Buffalo Skinners," "Ship In The Sky," "Ladies Auxiliary" and others.

Dick Powell: "The Wonderful Teens" (RPC). One of the top crooners of 1930s who has been absent from the music business for the past 20 years or so, Dick Powell returns as the confederer of a medley that harks back to the 1920s. He also delivers one song, "The Wonderful Teens," still displaying an excellent set of pipes. Linda Wells handles two vocals, "Baby Face" and "That Certain Party," in attractive style while Joe Leahy's orch and singers perform such tunes as "Phonograph Fever," "The Shiek," "The Charleston," "If You Knew Susie," and "Diana," with a good vocal by Bob Grabeau. It's a neat bit of nostalgia.

Sam Sacks: "Sing It Again, Sam" (Arliss). This could be categorized as a comedy album. Sam Sacks, a New York tradesman with no relation to the music biz or music, was apparently unleashed in a recording studio and proceeded to butcher a group of standards which will probably survive, this treatment. It's strictly for laughs although it may be a little too much of a flat thing.

Gogi Grant: "The Wayward Wind" (Era). Gogi Grant, who scores with her smash hit, "The Wayward Wind," a few years ago, is a savvy songstress with a legit ballad. Besides the title song, she comes through appealingly on such numbers as "I Don't Want To Walk Without You," "It Happens Every Spring," "Golden Ladder," "When The Tide Is High" and "Who Are We."

Marty Robbins: "More Greatest Hits" (Columbia). Marty Robbins is one of Columbia's country & western stalwarts who has made hefty inroads in the pop market. This packaging contains some of the songs that have cracked through pop areas such as "El Paso" and "Don't Worry." There are such folk classics as "Red River Valley" and "Street of Laredo" that are extremely well done. In all, it will turn out to be a strong sales item in all areas.

Dick Schory: "Running Wild" (RCA Victor). Dick Schory's set is another addition to Victor's "Stereos Action" line and a solid one. Working with a percussive-based orch Schory has whipped up some intriguing sounds for the audio buff without losing any of the melodic values. The sounds "move" from one speaker to another as per "Stereos Action" requirements and it gives such nifties as "Brass Jockeys," "Love For Sale," "But Not For Me" and "Lazy Bones" a sound melodic scope.

Florence Henderson-Sid Bass Orch: "The Best from Fiorello" and "Sound of Music" (RCA Camden). This low-priced label has come up with a melodic lezited double-header in this wrap-up of top tunes from "Fiorello" and "Sound of Music." Florence Henderson, from the Broadway stage, projects the vocals in bell-like vocals, registering most effectively on such tunes as "Do-Re-Mi," "The Lonely Goatherd" and "Climb Every Mountain" from "Sound of Music" and on "Gentleman Jimmy," "When Did I Fall in Love" and "Til Tomorrow" from "Fiorello." Sid Bass orch furnishes solid support.

"Will Failure Spoil Jean Shepherd?" (Elektra). Still another comedy album, this one presents Jean Shepherd, one of the leading spokesmen of the hipster set. Recorded during a performance at a Greenwich Village nitery, Shepherd is a satirist of modern foibles and fakery. He uses a low-pressure delivery but generates some cutting thrusts at his targets.

Jeanie Thomas: "Jeanie Thomas Sings for the Boys" (Strand). Jeanie Thomas is a personable songstress with an appealing style. In this package she goes over a flock of standards in a straightforward but individualistic manner that brings a new zip to the oldies. Her "Summertime," "Bye Bye Blackbird," "All Of Me" and "I Hear Music" are topnotch. "Misty" and "Make Someone Happy" are two new ones that will pull spins. Title is pegged on Miss Thomas performing at G. I. installations and the platter should get a big play at the P.X.s. Herm.

Best Bets

EVERLY BROS. TEMPTATION (Warner Bros.) Stick With Me Baby

Everly Bros. "Temptation" (Robbins) brings back this oldie in a slick rocking format with surefire impact. "Stick With Me Baby" (Cedarwood) is more routine material, but this duo puts it over for a possible two-sided click.

CARL DOBKINS JR. THAT'S WHAT I CALL LOVE (Decca) Pretty Little Girl In The Yellow Dress

Carl Dobkins Jr.'s "That What I Call True Love" (Aldon) is a simple, winning ballad which this country-flavored singer handles in a style with important choral support. "Pretty Little Girl In The Yellow Dress" (Leeds), a pic tune is another highly pleasing side with chances.

PAUL ANKA DANCE ON LITTLE GIRL (ABC-Paramount) I Talk To You

Paul Anka's "Dance on Little Girl" (Sparkle) is a catchy rhythmic which this young performer belts right on the teenage target. "I Talk To You" (Sparkle) is in a more routine groove.

THE CARDIGANS BO-WEELV ON THE MOUNTAIN (Mercury) Your Graduation Means Goodbye

The Cardigans' "Bo-Weelv on the Mountain" (Shannon) is a striking number with a powerful beat and unusual lyric which could catch on big. "Your Graduation Means Goodbye" (Shannon) is an okay seasonal song with juvie appeal.

JEANNE BLACK JIMMY LOVE (Capitol) The Commandments Of Love

Jeanne Black's "Jimmy Love" (Decca) is an appealing open-ended rendition of this very sentimental ballad tailored for the teenagers. "The Commandments Of Love" (Central Songs) is an ambitious ballad also nicely handled.

THE FOUR LADS 555 TIMES (Kapp) I Should Know Better

The Four Lads' "555 Times" (Valhalla) is a swinging entry with an offbeat lyric belted savorily by this combo against a colorful choral background. "I Should Know Better" (Parson) is a fine ballad with a catchy beat.

JIMMY BELL LUNCH IN A BUCKET (Hickory) Here I Go Again

Jimmy Bell's "Lunch in a Bucket" (Acad-Rose) is a colorful rhythmic entry belted convincingly by this expert rocking singer. "Here I Go Again" (Acad-Rose) is a solid country ballad in a slow tempo.

THE EARLS LIFE IS BUT A DREAM (Rome) It's You

The Earls' "Life Is But a Dream" (Cigarette-Patricia) pulls out all the standard rocking stops for commercial potency. "It's You" (Decca) is a fair ballad.

Cortez in one of his catchy renditions on the organ.

Cathy Carroll Triodes: "JIMMY LOVE" December gets a nifty vocal by this vocal songstress who could share the spins on this number. "DEEP IN A YOUNG BOY'S HEART" December is an okay teenage sentimental ballad.

Bobby Hart-Banboo: "THE SPIDER AND THE FLY" Golden-Vue is a well-written rocking ballad which this singer belts in the standard form. "THE GIRL I USED TO KNOW" (Banboo-Brothers) gets down a routine A-side.

Jesse James Musicor: "GEMAS NEVER HURT NOBODY" Mercury is a swing item with a strong, powerful lyric soaked across solidly for the cake set. "SOMEBODY REALLY MINE" Mercury is a slow ballad also with chances.

The Dioneo Combo: "THE BILL BRYAN SONG" Mercury is a nifty pop-rock rendition of the well-known short one. "TRUDELL" (Pop Artists) shines up as a brand instrumental offering

up regularly, gets another strong slice for teenage impact. "ON THE REBOUND" (Cigma) is a fair lyric adaptation of the Floyd Cramer instrumental click.

Camarrato: "MAGGIE'S THEME" (Wonderland) from "The Parent Trap" pic, gets a very pretty melodic workout in this soundtrack entry. "BRAZILERO" Brouda Bros. is a catchy samba slice.

Ella Jones-King: "I THOUGHT ABOUT YOU" Burke-Van Heusen is belted in excellent form by this blues songstress who rates well with "DON'T WORRY 'BOUT ME" (Mills) is another title due for spins.

Willie Hawkins-JA DONT BELIEVE THEM" (Wemar) is a new rocking ballad, is belted with commercial impact by this singer. "FEELING THIS THING CALLED LOVE" Drury Lane comes with a solid beat that should snag spins.

Five Shades Mercury: "MARY HAD A LITTLE MAN" (Francon) is a rocking re-rite of the nursery rhyme delivered in the approved style by this combo. "LONELY

Longplay Shorts

Van Cliburn has begun a series of new RCA Victor Red Seal recordings with the Chicago Symphony under the direction of Fritz Reiner. The sessions started last week in Chi's Orchestra Hall. Cliburn will also cut a solo album for the label in its N.Y. studios. Heading Decca Records six-album Gold Label release this month are packages Andres Segovia, the N.Y. Pro Musica, the N.Y. Chamber Soloists, Sylvia Marlowe and Bernard Greenhouse.

MGM Records, celebrating Joni James' 10th anni with the company with a special 10-album release that's pegged for a hefty promotional push. Don Ameche and Frances Langford are putting their "Sketches of Beckerman" into the groove for a Columbia LP. Cannonball Adderley recorded an "African Waltz" LP for Riverside which will include an extended version of his click single of the same name. Ralph Tolan, who now has a Coral package on the market, is on a tour of conventions and colleges in N.Y., Pennsylvania, Massachusetts and Virginia. Jazzman Doc Severinsen gets his first billing on the Columbia LP "Impetuous Trumpet." Everest Records has printed a special set of French lyrics to be enclosed in its Ray Ventura album "Sing Along In French." The Yale U. Library is establishing a historical sound recordings program for the collection, preservation, study and republication of important recorded music and documents.

Capitol Records is taping Charles Laughton's current concert appearances in Southern California for an album to be entitled "Session With Charles Laughton." This will be the first of Laughton's readings to be recorded "live." Pianist George Greeley is on a promotion tour for "Arner Bros. May push "It's Greeley Time." The Boston Chapter of the Daughters of the American Revolution is on a letter writing campaign to local radio stations demanding that "Stan Freberg Presents The United States of America" be kept off the airwaves because of its spoof of the Boston Tea Party.

MORRIS EXITS BMI IN PEACE BID

FCC Aims New Anti-Plugola Moves At Diskers With Network Affiliates

Washington, May 16. More plugola loopholes would be plugged by new rulemaking launched by Federal Communications Commission. FCC proposed to require an announcement when products or services in which a broadcaster, network or others have a financial stake is plugged over their own facilities.

The proposal, supplemental to basic plugola rulemaking launched April 26, would appear to cover such operations as ABC-TV's Dick Clark engaged in before the Harris Subcommittee's exposés induced him to shed his manifold music interests.

Playing of disks put out by network subsidiaries would require announcements identifying the names of the selection, composer, band, soloist and manufacturer. But FCC noted that this has been customary anyway.

Those to whom the new plugola proposal would apply include: the licensee of the station broadcasting the promotional matter in question; networks furnishing any plugola programming; officers, directors and employees of stations, owners of 10% or more interest in stations or networks; and anyone appearing on a program during which promotional material is broadcast.

In the examples of what comes under the proposal, FCC added that when a network pushes its own records, announcement is necessary when the delay "comments favorably on the popularity or appeal" of the disk "where such comments are not customary." But announcement isn't required "if such matter is customarily interpolated in the program format."

Other examples included promotion of retail store sales of a game, owned by parent company of a network, based on a game program aired by the network. This requires an announcement of the network's interest in the game sets.

An actor playing a leading role in a motion picture appears on a tv program and mentions the film. No announcement is necessary "since it would ordinarily be expected that the actor will benefit financially from the success of the film."

COL BOWS NEW PRESSING PLANT IN NEW JERSEY

Columbia Records opened its fourth manufacturing plant last week in Pitman, N. J. The other Col plants are located in Bridgeport, Conn., Terre Haute, Ind., and Hollywood. Officiating at the opening ceremonies were Col proxy Goddard Lieberman assisted by William Grady, vicepres of manufacturing, and Joseph Massimino, Pitman plant manager. Execs of CBS, of which the disk company is a division, were also on hand.

The Pitman plant now employs a staff of 300 on two shifts with a third shift scheduled to begin work shortly. Drawn from communities within a 20-mile radius of the plant, 86% of the Col staff consists of women previously unemployed or inexperienced in plant production. The factory is seen as a major new source of employment in Jersey's Gloucester County.

Al Massler to Africa

To Eye Disk Biz Potential

Al Massler, proxy of Amy-Mala Records and Bestway Products, planned to Africa yesterday (Tues.) for a three-week trip sponsored by the Rockefeller Foundation. Purpose of the visit is to investigate the feasibility of establishing a disk and plastic business on the African continent.

He'll visit Nigeria and Ghana, among other countries, accompanied by Irving J. Gershen, an authority on plastics.

British Disk Best Sellers

| London, May 16: | |
|---|------------|
| Blue Moon..... | Marcel's |
| You're Driving Me Crazy (Parlophone)..... | Temperance |
| On The Rebound..... | Cramer |
| Wooden Heart..... | Presley |
| Don't Treat Me Like Child (Columbia)..... | Shapiro |
| More Than I Can Say..... | Vee |
| Theme From Dixie..... | Eddy |
| Runaway..... | Shannon |
| 100 Pounds of Clay..... | Douglas |
| Frightened City..... | Shadows |

Garner Returns To Disk Groove Via Am-Par Tie

Erroll Garner is returning to the disk field, after a three-year hiatus, in a deal between Octave Records and the Am-Par Record Corp. (ABC-Paramount). Several albums by Garner have been issued by Columbia Records in the past couple of years but they were recorded before his split with the company in 1958 and the pianist has claimed that they were "unauthorized" releases.

The Octave-Am-Par deal follows the current film industry trend of an indie producer making a film and releasing it through a major distribution company. For Octave Records, Garner will personally supervise his own recording dates, including the selection of material to be released. The pact between Am-Par and Octave goes into effect June 1 but Garner's first album for Octave, "Dreamstreet," is being shipped by Am-Par this week. Alan Parker, Am-Par's album sales chief, reports that an initial order of 65,000 copies were taken "sound unheard." He also added that between 20 and 25% of the orders were for the stereo packages.

The deal between Octave and Am-Par was announced last week. (Continued on page 62)

Stan Jones in Cleffing Deal With Mills Music

Stan Jones, composer and diskier, has signed an exclusive writers contract with Ranger Music, a subsidiary of Mills. Ranger has also acquired all the compositions by Jones in his own Stanley Music firm, which include all the tunes from his two new Disneyland albums, "Songs of the National Parks" and "This Was The West."

In addition to the song activity, Irving Mills, vicepres of Mills Music, reports that Jones is now prepping a series of choral and symphonic works for the school and concert field.

Chess in Distrib Deal With Pye for Overseas

The Chess, Checker and Argo lines are going overseas via a tieup with Pye Records of England. The three-year deal gives Pye the rights to distribute the three labels under its own banner in the British Isles and South Africa.

The deal also included a hefty guarantee to Aristocrat, parent company of Chess, Checker and Argo, and substantial minimum release requirements on both singles and LPs. The law firm of Ornstein & Arrow arranged the deal for Aristocrat.

WANTS END OF ASCAP HOSTILITY

Edwin H. (Buddy) Morris, the first ASCAP publisher board member to have a Broadcast Music Inc. affiliate, is now in the process of giving up his BMI operation. Move was cued to strengthen Morris' hand in promoting cooperation between the American Society of Composers, Authors & Publishers and BMI in various legislative spheres, such as Copyright Act legislation, and in a joint logging enterprise.

Morris' surrender of his BMI firm means a sacrifice of an annual BMI take estimated at around \$110,000. Morris has turned down offers to buy his BMI firm, Meridian Music, and plans instead to turn all possible copyrights into his various ASCAP firms. Tunes that were written by clefters with BMI commitments will remain in BMI and their disposition will be negotiated. Morris, incidentally, becomes the first important ASCAP publisher, many of whom have BMI affiliates, to return to a 100% ASCAP status.

Morris' election to the board last fall, by a special petition route in which he gained the support of one-twelfth of the publishers' vote, generated considerable consternation in some ASCAP circles. It was felt by the ASCAP partisans that his dual allegiance would diminish his total concern for ASCAP objectives even though Morris is earning over \$400,000 from the Society.

Morris has been a longtime advocate of amity between ASCAP and BMI but found that his views were not getting across to other board members because of his BMI affiliation. Most of the other board members are veterans of the early and subsequent battles between the two performing rights societies and they view with hostility any attempt to foster joint activities, even though mutually profitable, as in the drive to get Congress to remove the exemption of the jukeboxes from the Copyright Act.

Morris is parting with BMI on wholly amicable terms. Robert Burton, BMI vice-presy, said of Morris: "I have the highest personal regard for Morris and respect his personal judgment." It's understood that BMI execs are sympathetic to the possibility of exploring cooperative action but in view of the many offensives taken against BMI by ASCAP members, BMI is waiting for ASCAP to make the first move.

Morris' move is the first and only sign of any peace moves between the two societies. In fact, more acrimony may be in the works. At the last membership meeting on the Coast, ASCAP execs disclosed that they had retained Arthur Dean, prominent antitrust lawyer of the Sullivan & Swavel firm, to take "appropriate action" against BMI, the specific nature still being kept under wraps.

DICK ADLER, CHAPPELL TO PUBLISH 'KWAMINA'

Dick Adler and Chappell have tied up to form Sahara Music for the publication of Adler's score for "Kwamina." Broadway tuner due next season. The show is scheduled for an early fall production with pre-Broadway showings scheduled at the O'Keefe Centre in Toronto and the Colonial Theatre in Boston.

"Kwamina" is Adler's first solo Broadway effort since the death of his partner Jerry Ross with whom he wrote "The Pajama Game" and "Damn Yankees." Adler has done words and music, alone, for two original tv specials "Little Women" and "Gift Of The Magi." The Adler-Ross scores for "Pajama Game" and "Damn Yankees" were published by Frank Music and later Frank set up a firm with Adler known as Andrew Music. The Sahara firm is Adler's first tie with Chappell.

Am-Par Entering Longhair Market Via Control of Westminster Label

Ted Weems' Comeback

Chicago, May 16. Ted Weems, who has been in semi-retirement in Dallas, Texas, for the past three years, embarks on the comeback trail with a 13-piece orch on the one-and-two-niter circuit this summer. New Weems unit is managed and booked by Orchestras Inc. out of Chi.

Three year hiatus was Weems' first layoff of any duration since his first million-seller record, "Piccolo Pete" in 1929. Managers report that Weems' return was a result of a test mailing to country clubs and private clubs, which produced substantial bookings throughout the summer.

E. B. Marks Sues 20th in Sale Of Pic Music to TV

Latest in a series of damage suits filed by music publishers against film majors was served on 20th-Fox Monday (15) by E. B. Marks.

The N.Y. Federal Court action wants 20th enjoined from dealing to television those pix in its backlog containing tunes licensed by Marks. Suit doesn't specify how many features are involved, but asks an accounting to determine damages. The Marks-20th pact was set in 1946. According to the suit, the licensing arrangement only covers theatrical exhibition.

Similar suits against picture companies are now in the works by Sam Fox Music and Jerry Vogel Music.

Newport Jazz Concerts No Help for Insomnia

Newport, R. I., May 16. A court fight to prevent the 1961 jazz concerts from being held in Freebody Park here is underway. Eleven property owners living near the park began the fight in Superior Court Wednesday (10) and five witnesses testified on the property owner's petition for a temporary injunction against Music at Newport Inc., which is staging this year's concerts, and the mayor and city council.

They contended that the contract between Music at Newport and the city for use of the park is unlawful and that the proposed concerts are a public and private nuisance and their attorney so informed Judge Florence K. Murray.

Testifying as to the damage to his property, which backs up to Freebody Park, George N. Yates said that during the past five festivals his family could get no rest or sleep because of the noise. He said he had to be outside patrolling his property in order to preserve it. Beer cans, bottles and firecrackers were thrown onto his lawn, he testified, and his garden and hedge were trampled by crowds.

Limelights Gross 22G In Four Frisco Dates

San Francisco, May 16. The Limelights grossed a great \$22,500 in four concert dates in the Frisco area last week. It was the trio's first concert series in which they headlined, and, more significant, perhaps, the trio were alone on the bill.

Limelights grossed \$7,500 at 3,400-seat Berkeley Community Theatre, \$7,700 at 3,100-seat Frisco Masonic Auditorium, \$4,100 at 4,400-seat Sacramento Civic Auditorium and \$3,200 at 3,200-seat San Jose Civic Auditorium. All houses were scaled to \$8.75 top.

Am-Par Records (ABC-Paramount) made its first major step into the classical field last week with the acquisition of controlling interest in Westminster Records. The sum was not revealed in the purchase. The American Broadcasting-Paramount Theatres subsid, also acquired interest in Westminster Recording Sales Inc., Whitehall Records and Westminster Tape Corp., all Westminster Record subsid.

Last year, Westminster underwent a revamping when the National Recording Co. acquired all Westminster shares previously held by the National Aircraft Corp.

According to Sam Clark, Am-Par prez, few changes, if any, are contemplated in personnel. However, new ideas in merchandising and production will be developed to enhance the existing Westminster catalog. Plans are already in the formative stage to build up the catalog with recordings of American and European symphonic, orchestra and chamber music groups.

The recordings will be under the supervision of Dr. Kurt List, long associated with Westminster. Howard Stark will continue as Westminster's sales manager. Both will move over to Am-Par's headquarters in N.Y.

The Am-Par buyup of Westminster follows the pattern set two years ago when the company bought the Command and Grand Award lines. In addition to the ABC-Paramount label and the Impulse jazz line, the company also distributes for several indie labels.

NORMAN LAND TO HEAD UA RECORDS IN EUROPE

Norman Land, former director of promotion for Europe and the Near East for RKO Pictures, has been named European administrator for United Artists Records. He'll work under Art Talmadge, v.p. and general manager of the label.

UA Records has established its own offices in Paris where Land will headquarter. He steps into his new spot June 1. Sidney Shemel, director of foreign operations for the diskery, has been conferring with Land in N.Y. with the latter scheduled to return to Europe May 17.

Shemel said UA has wrapped a deal with Deutsche Grammophon, currently handling the label in Germany and Austria, for distribution in Scandinavia and Switzerland. The UA logo will be featured in all areas.

Golden in Chappell Deal For 'Abe Lincoln' Copies

In addition to putting out an original cast album version of the children's musical, "Young Abe Lincoln," on the Golden label, producer Arthur Shimkin has set a deal with Chappell for the sheet music. Chappell will be the selling agent for the score by Victor Zisken (music) and Joan Javits (lyrics) which is published in Shimkin's Fairway firm.

The show, which had been running on Broadway at the Eugene O'Neill Theatre for several weeks, moved off-Broadway last week to the York Theatre. During its run at the O'Neill the original cast album, priced at \$198 had been selling at the rate of \$60 a week at the theatre. The sheet music will go on sale in the lobby along with the LP this week.

Meantime, Shimkin has arranged for a videotape showing of "Young Abe Lincoln" on N.Y.'s WNEW station June 7 and is planning a second company to play in Gettysburg, Pa. in a tieup with Fantasyland starting July 1 for three weekends. The N.Y. company, which also tours the Metropolitan public schools, may hit the summer stock trail and do the show in Westport, Conn.

VARIETY's RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|--|------------|----------|----------|-------------------|---|-----------|----------|----------|-------------------|--|-----------|
| 1 | 1 | 9 | RUNAWAY Del Shannon | Big Top | 34 | 27 | 9 | TONIGHT MY LOVE Paul Anka | ABC-Par | 67 | 47 | 7 | TENDERLY Bert Kaempfort | Decca |
| 2 | 3 | 10 | MOTHER IN LAW E. K-Doe | Mint | 35 | 79 | 2 | BILBAO SONG Andy Williams | Cadence | 68 | 51 | 18 | APACHE Jorgen Ingmann | Atco |
| 3 | 5 | 9 | ONE HUNDRED POUNDS OF CLAY Gene McDaniels | Liberty | 36 | 31 | 9 | ONE MINT JULIP Ray Charles | Impulse | 69 | 56 | 8 | SHU RAH Fats Domino | Imperial |
| 4 | 2 | 10 | I TOLD EVERY LITTLE STAR Linda Scott | Can.-Amer. | 37 | 45 | 4 | HALF WAY TO PARADISE Tony Orlando | Epic | 70 | 49 | 8 | MERRY-GO-ROUND Marv Johnson | UA |
| 5 | 8 | 5 | BRAND NEW BROKEN HEART Connie Francis | MGM | 38 | 37 | 7 | TONIGHT I FELL IN LOVE Tokens | Warwick | 71 | 76 | 2 | SINCERELY YOUR FRIEND Benny Joy | Decca |
| 6 | 23 | 4 | TRAVELIN' MAN Rickie Nelson | Imperial | 39 | 39 | 6 | FOOLING AROUND Kay Starr | Capitol | 72 | 99 | 7 | FROGG Brothers Four | Col. |
| 7 | 4 | 10 | BLUE MOON Marcel's | Colpix | 40 | 55 | 3 | OLDIES BUT GOODIES Little Caesar | Del-Fi | 73 | 52 | 2 | MOTORCYCLE MICHAEL Jo Ann Campbell | (ABC-Par) |
| 8 | 6 | 7 | YOU CAN DEPEND ON ME Brenda Lee | Decca | 41 | 28 | 5 | PEANUT BUTTER Marathons | Arvee | 74 | 54 | 4 | NEXT KISS Conway Twitty | MGM |
| 9 | 12 | 5 | RUNNING SCARED Ray Orbison | Monument | 42 | 50 | 8 | MY THREE SONS Lawrence Welk | Dot | 75 | 60 | 3 | GOOD GOOD TOWN Chubby Checker | Parkway |
| 10 | 11 | 5 | DADDY'S HOME Shep & Slimlighters | Hull | 43 | 70 | 4 | GIRL OF MY BEST FRIEND Rral Donner | Gone | 76 | 71 | 5 | CONTINENTAL WALK Rollers | Liberty |
| 11 | 20 | 8 | HELLO WALLS Faron Young | Capitol | 44 | 69 | 2 | BUZZ A DIDDLE IT Freddie Cannon | Swan | 77 | — | 2 | CHARANGA-PACHANGA Merv Griffin | Carlton |
| 12 | 10 | 11 | JUST FOR OLD TIMES SAKE McGuire Sisters | Coral | 45 | — | 1 | RAINDROPS Dee Clark | Vee Jay | 78 | — | 1 | OKLAHOMA HILLS Hank Thompson | Capitol |
| 13 | 22 | 4 | TRAGEDY Fleetwoods | Dolton | 46 | 34 | 5 | UNDERWATER Frogmen | Candix | 79 | — | 9 | HIDEAWAY Freddie King | Federal |
| 14 | 15 | 4 | MAMA SAID Shirelles | Imperial | 47 | 87 | 5 | WHO WILL THE NEXT FOOL BE Charlie Rich | Philips | 80 | 65 | 4 | MAN ALONE Conway Twitty | MGM |
| 15 | 13 | 13 | PORTRAIT OF MY LOVE Steve Lawrence | UA | 48 | 57 | 3 | A LITTLE FEELING Jack Scott | Capitol | 81 | 48 | 18 | DON'T WORRY Marty Robbins | Columbia |
| 16 | 7 | 8 | BUT I DO Clarence Henry | Argo | 49 | 64 | 7 | I FALL TO PIECES Patsy Cline | Decca | 82 | — | 1 | ALWAYS HURT ONE YOU LOVE Clarence Henry | Argo |
| 17 | 17 | 4 | HELLO MARY LOU Rickie Nelson | Imperial | 50 | 61 | 2 | OLD BLACK MAGIC Bobby Rydell | Cameo | 83 | 67 | 8 | TRUST IN ME Etta James | Argo |
| 18 | 18 | 11 | TAKE GOOD CARE OF HER Adam Wade | Coed | 51 | 30 | 13 | ASIA MINOR Kokomo | Felsted | 84 | 53 | 17 | DEDICATED TO THE ONE I LOVE Shirelles | Sceptor |
| 19 | 21 | 7 | BONANZA Al Caiola | UA | 52 | 83 | 8 | ONE EYED JACKS Ferrante & Teicher | UA | 85 | — | 1 | LOUIE, LOUIE Rockin' Robin Roberts | Etiquette |
| 20 | 16 | 10 | BUMBLE BOOGIE B. Bumble & Stringers | Rendezvous | 53 | 29 | 7 | WHAT DID I SAY Jerry Lee Lewis | Sun | 86 | 86 | 2 | JURA Les Paul & Mary Ford | Col |
| 21 | 9 | 10 | ON THE REBOUND Floyd Cramer | Victor | 54 | 63 | 2 | RONNIE Marcy Joe | Robbie | 87 | — | 6 | LOUISIANA MAN Rusty & Doug | Hickory |
| 22 | 24 | 3 | LITTLE DEVIL Neil Sedaka | Victor | 55 | 97 | 3 | CONTINENTAL WALK Hank Ballard | King | 88 | 85 | 4 | OUT OF A CLEAR BLUE SKY Lawrence Welk | Dot |
| 23 | 38 | 3 | LITTLE EGYPT Coasters | Atco | 56 | 46 | 12 | PLEASE LOVE ME, FOREVER Cathy Jean | Valmor | 89 | — | 1 | THIS SONG IS JUST FOR YOU Hank Locklin | Victor |
| 24 | 32 | 2 | MOODY RIVER Pat Boone | Dot | 57 | — | 1 | RIGHT OR WRONG Wanda Jackson | Capitol | 90 | — | 1 | EVERY BEAT OF MY HEART Pipps | Yee Jay |
| 25 | 19 | 4 | FLAMING STAR Elvis Presley | Victor | 58 | 44 | 13 | WALK RIGHT BACK Everly Bros. | WB | 91 | 66 | 7 | GREAT SNOW MAN Bob Luman | WB |
| 26 | 14 | 6 | SOME KIND OF WONDERFUL Drifters | Atlantic | 59 | 72 | 2 | SOMEBODY ELSE'S BOY Connie Francis | MGM | 92 | — | 1 | DON'T BE AFRAID Bobby Rydell | Cameo |
| 27 | 26 | 4 | MESS AROUND Chubby Checker | Parkway | 60 | — | 2 | YOU'RE GONNA NEED MAGIC Roy Hamilton | Epic | 93 | — | 1 | GOT MY FINGERS CROSSED Teresa Brewer | Coral |
| 28 | 35 | 6 | I'M A FOOL TO CARE Joe Barry | Jin | 61 | — | 1 | RAINING IN MY HEART Slim Harpo | Excella | 94 | — | 1 | GREENER PASTURES Stonewall Jackson | Col |
| 29 | 42 | 3 | BIG BIG WORLD Johnny Burnette | Liberty | 62 | — | 1 | EXODUS Eddie Harris | Vee Jay | 95 | 98 | 7 | I'M IN THE MOOD FOR LOVE Chimes | Tag |
| 30 | 33 | 6 | TRIANGLE Jani Grant | Caprice | 63 | 41 | 5 | BELOVED STRANGER Daarts | Dyna | 96 | 82 | 2 | KISSIN' GAME Dion | Laurie |
| 31 | 25 | 7 | BABY BLUE Echos | Segway | 64 | 40 | 3 | LIFE'S A HOLIDAY Jerry Wallace | Challenge | 97 | — | 1 | STAND BY ME Ben E. King | Atco |
| 32 | 36 | 6 | FUNNY Maxine Brown | Nomar | 65 | 90 | 2 | WAYWARD WIND Gogi Grant | Era | 98 | 84 | 2 | BABY FACE Bobby Vee | Liberty |
| 33 | — | 1 | I FEEL SO BAD Elvis Presley | Victor | 66 | — | 1 | THE REBEL Johnny Cash | Col | 99 | 62 | 2 | BE MY BOY Paris Sisters | Gregmar |
| | | | | | | | | | | 100 | 73 | 5 | SPARKLE & SHINE Coquettes | Capitol |

Inside Stuff—Music

Warner Bros. Records is marketing a two-sided disk of Barclay Allen's "Cumana"—with all profits to be given the pianist-composer who has been paralyzed since near-fatal auto accident in 1949. Allen recently fell out of his wheelchair and injured arm and shoulder, necessitating general hospitalization. Learning of his plight Connie Haines, Bob Hope, Jane Russell, Peter Potter and Mrs. Potter (Chirp Beryl Davis) had him removed to Westside hosp., where he now is confined.

This week Misses Russell, Davis and Haines cut one side of disk backed by Lou Busch's orch. Busch, under his pseudo of Joe (Fingers) Carr cut the flip instrumentally. "Cumana" was, of course, Allen's top hit composition. All talent is donating services, and Warner Bros. Records, an arrangement with its proxy Jim Conkling is marketing in manner which assures Allen of all forthcoming coin. Allen first achieved renown when 88ing with Freddy Martin's band. He left that orch in 1947 and formed own crew, playing niteries successfully until auto accident in Nevada crippled him from chest down for life.

Singer Guy Mitchell is getting hefty global exposure. On Monday (15), a new tv film series, "Whispering Smith," in which he costars with Audie Murphy, began a 26-week run on the NBC net and the same day he opened a three-week engagement at the Checkers Club in Sydney, Australia. As part of his booking, Mitchell will fly to Melbourne each Monday to appear on a variety tv show. The "Whispering Smith" series is already on the air in Melbourne over GTV and in Sydney over ATN. Following the Checkers appearance, Mitchell will play a week of one-nighters in New Zealand before returning to the U.S. and resume his niteries tour.

Despite the entry of four more labels into the compatible stereo field, the Record Industry Assn. of America is not yet considering any standards for the compatible disks. According to Henry Brief, executive secretary of the RIAA, an erroneous report that the org was considering standards for compatible stereo emanated from the Coast and mushroomed in the east. Compatible stereo was launched last year by Design Records and last week Sounds of Our Times, Golden Crest, Tops and Stereoditties announced their entry into the field.

A description in a recent issue of VARIETY of the Israeli Composers League Publications as "the biggest publishing operation in Israel" is challenged by the Israeli Music Publications Ltd. According to the latter, ICLP has issued no publications to date, except four mixed albums. It's claimed that the top Israeli publishing firms are the Ilan Melody Press, Negen, Israeli Music Publications, which controls the entire symphonic and other serious output of Israel's best known composers.

The nationally syndicated comic strip, "On Stage," will build its story line around vocal coach-arranger Phil Moore for the next six weeks. Moore will be referred to into the strip, which is created by Leonard Starr, as "Dr. Philmore." In real life, Moore has devised acts for such performers as Frank Sinatra, Diahann Carroll, Lena Horne, Julie Wilson and Rosemary Clooney, among others.

A comment in last week's VARIETY album reviews that Harrison Baker, niteries comic who recorded an LP for RCA Victor, had not been played a regular booking at the hungry 1 in San Francisco was incorrect. Baker opened at the Frisco club Jan. 2 and stayed for two weeks during which time Victor recorded the package titled "The Last of the Well Comedians."

NEWEST HITS!

- **THE BILBAO SONG**
- PERCY FAITH COLUMBIA 4-41878
- LEROY HOLMES M.G.M. 12892
- ANDY WILLIAMS CADENCE 1398
- **From the Warner Bros. Picture "PARRISH"**
- **LUCY'S THEME**
- CLEBANOFF STRINGS MERCURY 71815
- GEORGE GREELEY WARNER BROS. 5218
- THE HOLLYWOOD STRINGS CAPITOL 4557
- LEROY HOLMES M.G.M.
- FREDDY MARTIN KAPP K-391X
- **ALISON'S THEME**
- PETE FOUNTAIN CORAL 62266
- GEORGE GREELEY WARNER BROS. 5218
- RUTH WELCOME CAPITOL 4562
- **PAIGE'S THEME**
- FREDDY MARTIN KAPP K-391X
- **MAKE BELIEVE LOVER**
- CONNIE STEVENS WARNER BROS. 5217

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HOLDING CORPORATION

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DURAND
Composer
of
"Mademoiselle
de Paris"

Theme from the New Film
"The Cow and I"
ROGER WILLIAMS
on KAPP

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Combo Review

DON ROTH QUARTET

Hotel Muehlebach, K.C.

Don Roth has one of the neater combos around. Usually a trio, it's a quartet for this stand, his first in the Picardy Cafe of the Hotel Muehlebach. Roth has over the years played virtually every spot of any downtown consequence here, coming into the Muehlebach from the nearby Kansas City Club and having preceded that with a stay at the Hotel Continental down the street the other way.

To his usual complement of Bill McPherson on organ and John Lancaster on drums, Roth has added guitarist Ray Duggan for this engagement and the crew is playing for nightly dancing with a \$2 minimum weeknights and \$1 cover Saturdays, in a measure replacing the downstairs Terrace Grill as the hotel's dine and d-m-cery. Roth does the old faves for which he is highly noted, throws in the current top tuners and oblige with the Latin requests.

It's all instrumental, wrapped around Roth's pinchers and vibely abetted by Duggan's guitar and background by the Hammond work of McPherson. Even Lancaster gets an inning now and then for Latin emphasis.

Interdisc's Traditional British Jazz for U.S. Mart

London, May 16.

Interdisc, British subsidiary of the Yank Riverside label, is conducting a nationwide search for British jazz bands with a view to promoting them both in the States and on the Continent. Main gimmick will be to give a trad (or traditional) jazz facial to several British musicomedies.

An Interdisc spokesman told VARIETY: "We've only been operating in Britain for a month so the scheme has hardly got off the ground yet. But there's been a swift reaction and we shall be listening to any jazzband that we can hear, from the toppers such as Kenny Ball's combo to the unknowns."

Only British musical that Interdisc has yet planned to give the trad treatment is "The Boy Friend." Riverside topper Bill Grauer is in for huddles with Jack Lewerke, U.K. chief of Interdisc.

Legion Decides

Continued from page 5

gion's word is that all forms of evil, while indeed depicted, are shown in the "most unflattering light."

The theme of "Vita" is "animated throughout by a moral spirit." It's indeed a denunciation of evil by the simple depiction of evil.

Legion, as headed by Msgr. Thomas Little, also points to an apparent commitment by distributor Astor. Astor is pursuing a "responsible" policy of showing the film only in English sub-titles. Presumably the thought here is that the original soundtrack could be misleading to the non-savvy; Astor is recommending the production only to the mature adult audience and "the guaranteed advertising campaign for this film does not and will not appeal to prurient interest."

Richardson

Continued from page 5

gyric, "but simply have made too many pictures, with the result that they try to out-gloss their previous effort."

Anent the much-bruited "new wave" he scents it only in the U.S. nightclub medium, per Mort Sahl, Mike & Elaine and kindred performers.

Richardson was in Manhattan to set himself as director of a projected play, "Kwamina," but when he left for home the deal had collapsed. He's winding up, meanwhile, filmization of "A Taste of Honey" under his Woodfall banner (partnering him with writer John Osborne) and which Continental Distributing is helping to finance for U.S. release rights. Should be here next February.

Disk Counterfeiters Throw in Sponge With No-Defense Plea in Jersey Court

German Disk Bestsellers

Frankfurt, May 9.

- **Pigalle** Bill Ramsey (Polydor)
- **Ramona** Blue Diamonds (Philips)
- **Wheels** Billy Vaughn (London)
- **Apache** Shadows (Columbia)
- **Pepe** Duane Eddy (London)
- **Memories of Sorrento** Presley (RCA)
- **Life Begins at 17** Ivo Robic (Polydor)
- **Cowboy Alexander & Ramsey** (Polydor)
- **Lonesome Tonight?** Presley (RCA)
- **Looked Like a Lord** Brokken (Philips)

Merc in Distrib Deal For Vance's Pioneer Label

Chicago, May 16.

Following its new interest in deals with independent producers and artists, Mercury has signed an agreement with tuner-producer Paul Vance for the manufacture and distribution of the newly-formed Pioneer label of Vance.

The deal came about when Mercury sought the distribution of "Charlie Wasn't There" by Barbara Evans. An exclusive agreement was then made for not only "Charlie," but also for Pioneer and other pressings by Vance's Vampok Corp. that might be of interest to Mercury.

SANG IT—BUT NOT AUTHOR

Hollywood, May 16.

Story from San Antonio stating Dave Gardner wrote "Coward of the Alamo" song which is sweeping Texas, just ain't so, according to his agent.

Situation "is stirring up quite a thing" in that state, and Gardner's emissary admits he did record same but claims no authorship.

Particularly distressing is long distance calls and mail complaining about ditty. And more distressing is fact that Gardner is slated to appear at Houston Music Hall for concert June 24 and face a lot of "unhappy people."

The first major court action concerning the counterfeiting of records wound up last week in Bergen County (N.J.) when the three defendants offered a no-defense (Non-Vult) plea and threw themselves on the mercy of the courts. The plea of Robert Arkin, prez of Bonus Platta-Pak, Milton Richman of the same firm, and Brad Atwood, of Atwood Enterprises in Hollywood, could make them liable to a jail sentence, a fine or both. Judge Benjamin Galanti will hand down the sentence June 2.

The major breakthrough in the case came last Tuesday (9) when Earl Corr, a Coast printer who had not been previously identified in the case, was placed on the stand by the prosecution. Corr identified labels for the Cameo record, "Ding-A-Ling" by Bobby Rydell and a Laurie recording, "When You Wish Upon a Star" by Dion & The Belmonts which were on records seized in a raid at the New Jersey firm, Bonus-Platta-Pak last June, as having been printed in his shop. These labels had not been ordered by either Cameo or Laurie.

Corr had received plates of the art work of both labels from a William Thompson, who had known Atwood in California on a similar charge. Thompson who had appeared on the stand Wednesday (10) revealed he had instructed Corr to duplicate the type on the labels, then print them. Corr was able to identify his labels because his type was not exactly the same as the original. There was also a damaged spot on the label which Corr further identified.

Thompson, who followed Corr to the stand, said that Atwood had asked him to duplicate the two labels. Peter Korelich, head of the pressing plant, is also under indictment in the Coast case. In August.

The investigation was sparked by ARMADA (American Record Manufacturers and Distributors Assn.) through its legal counsel, Blanc, Steinberg, Balder & Steinbrook, who were responsible for uncovering much of the counterfeiting.

Rank in Global Deal For RCA Mexicana Disks

Mexico City, May 16.

In a deal with J. Arthur Rank Records, RCA Victor Mexicana has come to an agreement which will lead to major exploitation of locally made platters throughout Europe. Raul del Valle, RCA exec said pact also gives firm right to distribute disks of some 60 firms tied in with Rank.

Agreement is a big break for Mexican talent, del Valle said, for singers, combos and orchestras will now have a chance to become internationally known via distribution in a dozen countries. The Rank-RCA pact will be in force for five years.

Met Opera Impasse

Continued from page 1

Guild of Musical Artists, \$252,000 to the Stagehands Union and \$55,000 to the smaller crafts.

Basic salary of a pit musician at the opera house is now \$170 weekly. Union asks this go up to \$268 per man, or a \$98 weekly salary rise. Rehearsal scale is also under AFM demand for \$7.50 an hour against present \$3.30 an hour for two hour minimum call.

Bing and his associates are striving this time to drive home the idea that last-minute crisis conditions are not of their creation. It's stated that they were repeatedly "stalled" by nearly all the crafts, and most notably the musicians. Idea is that the unions, not the Met, have been practicing the "Brinkmanship" which was recently cited in San Francisco when the opera house there nearly cancelled the fall season because of union situation.

Hendricks' Jazz Post

Jon Hendricks, of the team of Lambert, Hendricks & Ross, has been named musical director of the Randall's Island Jazz Festival this year.

The sixth annual bash has been set for Aug. 25-27.



The internationally celebrated conductor Wilfrid Pelletier, co-founder of the Montreal Symphony and director of its "Youth Concerts," rehearses the orchestra with his Norelco tape recorder close at hand. For many seasons, Mr. Pelletier has been the congenial conductor of the N. Y. Philharmonic "Young People's Concerts," the Metropolitan Opera and the Metropolitan Opera Auditions of the Air. A familiar figure in the field of music education, he established, and continues to serve, as director of the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec. Accord-

ing to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measure, upon the student's ability to accurately hear his own efforts. I have found that the superb 'mirror image' provided by my Norelco 'Continental' Tape Recorder is my guarantee of optimum communication and thereby the student's guarantee of progress." The Norelco 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1P5, 230 Duffy Avenue, Hicksville, Long Island, New York.

On the Upbeat

New York

Vaughn Monroe begins an extensive night club tour when he opens a two-week engagement at the Shoreham Hotel, Washington, June 12. He follows with bookings in Las Vegas, Lake Tahoe and California. . . . Gloria Lynne and the Earl May Trio continue a midwestern tour with a date at the Flame Room, Detroit, May 26-June 4 and the co-headline with Lambert Hendricks & Ross in a week of concerts at the Tivoli Theatre, Chicago, beginning June 9. . . . Joe Williams makes his first N.Y. date since leaving Count Basie's band at the Apollo this Friday (19). . . . Olatunji and his African dancers, singers and drummers do a concert at Rutgers U. May 21 and are set to open at Birdland May 25. . . . Pep Record Distributors replaces Sunland Music for the Everest label in Los Angeles and Dumont Records takes over for Mutual Distributors in Boston. . . . Barry Kaye, former Hollywood (KLAC) and Pittsburgh (WAMP) deejay, now a stock broker with Shearson Hammill & Co. in L.A., was voted "salesman of the year" by L.A.'s

Sales Executive Club. . . . Dick Gersh handling public relations for the Michigan-based Electro-Voice Inc., manufacturers of microphones, pickup needles, cartridges, speakers, etc.

Louis Armstrong, LaVern Baker and Julie Wilson open at Basin Street East next Monday (22). . . . Jonah Jones comes into the Embers Monday (22) for six weeks. The Lee Evans Trio starts their the same day for a three-week stint. Arthur Whittimore, of the duo-piano team, Whittimore & Lowe, is prexying the Bravo Publishing Co. which is launching a new mag of the lively arts called Bravo in September. . . . Singer Tony Lawrence cut his first two sides for the indie Jude label. . . . Dinah Washington is hosting a cocktailery for thrush Amanda Thigpen at the Waldorf-Astoria Friday (19).

London

Peggy Lee has asked Victor Feldman to be her accompanist during her London season at the Pigalle, opening July 17. . . . Adam Faith, David Whitfield, Don Arrol, Marion Ryan and Alma Cogan will be moving out of town come July and August to warble their ditties in seaside summer shows at Great Yarmouth and Scarborough. . . . Gene Vincent, who has just flown in to play ballrooms, one-nighters and appear on TV, is thinking of settling in U.K. permanently. . . . First Maori show band ever to arrive in U.K., is the Hi-Five (actually they are seven) who, wearing war paint and flax skirts, enliven their cabaret act with the haka—a New Zealand war dance.

Ella Fitzgerald and Peter Sellers will guest on first two of Jo Stafford's 13-week series of singing spectaculars for Associated Television. Skein starts filming at Elstree next month. . . . Following U.S. trip of Pye Records toppers Louis Benjamin and Roger Threefall, negotiations have been concluded for Pye to handle British distribution of output of Aristocrat Recording Corp of U.S. American artists whose disks are involved include pianist Ahmad Jamal, Ramsey Lewis, Benny Golson and beat singer Clarence ("Frogman") Henry whose "But I Do" is already a hit here. Quick entry of Henry's platter into British charts is believed to have clinched the deal. . . . American song writers Sid Tepper and Roy Bennett writing numbers for new Cliff Richard movie "The Young Ones". . . . Moscow's favourite singing girl of the moment is Londoner Gery Scott whose recordings of "The Saints," "Volare" and other numbers have sold more than 3,000,000 copies in Russia. Miss Scott is now doing personal appearances for the Ruskiies in Moscow and Leningrad and her success has opened up a new market for British talent. Now Moscow is calling for British topline like Cliff Richard, Lonnie Donegan and Alma Cogan to duck behind the Iron Curtain with a ditty or two. . . . British Film Institute running three programs of filmed

and live jazz at London's National Film Theatre, starting May 30.

Chicago

Marion McPartland set for London House June 20 for three weeks, to be followed by Red Nichols Aug. 8 for a like period. . . . Eddie Heywood Trio down for Freddie's, Minneapolis, July 5-20. . . . Maynard Ferguson into Birdland, N.Y., June 8-14 and Aug. 3-16. . . . Duke Ellington Orch plays Storyville at Cape Cod, Harwich, Mass., July 17-22. . . . Lionel Hampton, currently at Flamingo, Las Vegas, until May 25, booked for a return Aug. 17 for six weeks. . . . Sammy Kaye inked for Lakeland Ballroom, Memphis, June 11-18, and for Riviera, Las Vegas, June 21-Aug. 16. Les Brown orch set for Lakeside July 11-16.

Garner Back In Groove

Continued from page 59

Am-Par is a longtermer which gives the latter exclusive distributing rights to all new Garner recordings. Am-Par will also have first refusal rights to Octave productions featuring other artists. Cal Lampley, former artists & repertoire staffer with Columbia, Warner Bros. and RCA Victor, will do some freelance a&r'ing for Octave as will Sid Feller doubling from his pop a&r post at ABC-Par. "Dreamstreet" is the first in a series of Octave-produced Garner albums which will be distributed by Am-Par. A new single is in the works for early June distribution. Garner has been under exclusive

agreement with Octave Records, a firm which he launched, since October, 1960, and prior to that, had been recording for them on a non-exclusive basis since February, 1959, as authorized by the American Federation of Musicians.

The Octave-Am-Par deal, incidentally, only covers distribution in the U.S. Both diskeries are currently in talks over foreign distribution deals. The pact also stipulates that the albums will be sold through regular retail outlets only and will not be available through any record clubs.

The new Garner LP is titled for one of his original compositions. Among his other originals which have clicked are "Misty," "Dreamy," "Solitaire" and "Passing Through."

Garner is accompanied on the "Dreamstreet" package by Eddie Calhoun on bass and Kelly Martin on drums.

Meantime, the dispute between Garner and Columbia Records is still cooking. Both have claimed breach of contract and it may be some time before any decision is reached. Col recently won a point against Garner when an injunction order he filed to prevent Col from distributing the alleged unauthorized LPs was set aside. Garner was under contract to Col from June, 1956, to June, 1958.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks.
wk. wk. on chart

| | | | |
|----|----|----|---|
| 1 | 1 | 23 | EXODUS (Victor) Soundtrack (LOC 1058) |
| 2 | 2 | 19 | CAMELOT (Columbia) Original Cast (KOL 5620) |
| 3 | 7 | 9 | FRANK SINATRA (Capitol) All the Way (W 1538) |
| 4 | 6 | 17 | GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122) |
| 5 | 8 | 38 | NEVER ON SUNDAY (UA) Soundtrack (UAL 4070) |
| 6 | 4 | 18 | LAWRENCE WELK (Dot) Calcutta (DLP 2539) |
| 7 | 9 | 14 | KINGSTON TRIO (Capitol) Make Way (T 1474) |
| 8 | 3 | 14 | MITCH MILLER (Columbia) Happy Times (CL 1568) |
| 9 | 5 | 30 | ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256) |
| 10 | 13 | 54 | SOUND OF MUSIC (Columbia) Original Cast (KOL 5450) |
| 11 | 11 | 21 | MANTOVANI (London) Music from Exodus (LL 3231) |
| 12 | 10 | 14 | WILDCAT (Victor) Original Cast (LOC 1060) |
| 13 | 14 | 16 | LIMELITERS (Victor) Tonight: In Person (LPM 2272) |
| 14 | 17 | 8 | JOHNNY MATSIS (Columbia) I'll Buy You a Star (CL 1623) |
| 15 | 12 | 28 | BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393) |
| 16 | 16 | 9 | RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2) |
| 17 | 23 | 5 | FRANK SINATRA (Reprise) Ringading Ding |
| 18 | 24 | 16 | RAY CONNIF (Columbia) Memories Are Made of This (CL 1574) |
| 19 | 18 | 19 | BERT KAEMPFERT (Decca) Wonderland by Night (DL 4101) |
| 20 | 33 | 5 | BRENDA LEE (Decca) Emotions (DL 4104) |
| 21 | 15 | 2 | MITCH MILLER (Columbia) TV Sing Along (CL 1628) |
| 22 | 19 | 18 | RUSTY WARREN (Jubilee) Knockens Up (JLP 2029) |
| 23 | 21 | 18 | FRANK SINATRA (Capitol) Swinging Session (W 1491) |
| 24 | 35 | 4 | PETE FOUNTAIN (Coral) French Quarter (CL 57359) |
| 25 | — | 2 | BOBBY DARIN (Atco) Bobby Darin Story (LP 33130) |
| 26 | — | 6 | HENRY MANCINI (Victor) Mr. Lucky Goes Latin (LPM 2360) |
| 27 | 25 | 4 | BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366) |
| 28 | 40 | 56 | BOB NEWHART (WB) Button Down Mind (W 1379) |
| 29 | 28 | 6 | TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808) |
| 30 | — | 20 | HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007) |
| 31 | 29 | 11 | JOHNNY HORTON (Columbia) Horton's Greatest Hits (CL 1596) |
| 32 | — | 1 | CARNIVAL (MGM) Original Cast (E 3946) |
| 33 | 20 | 2 | WOODBURY (Stereodiddies) Concert in Comedy (NW 3) |
| 34 | 38 | 22 | UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509) |
| 35 | 26 | 13 | DO RE MI (Victor) Original Cast (LOC 2002) |
| 36 | 32 | 4 | AL HIRT (Victor) Greatest Horn in the World (LPM 2366) |
| 37 | 27 | 3 | PEPE (Colpix) Soundtrack (CP 507) |
| 38 | 31 | 25 | THE ALAMO (Columbia) Soundtrack (CL 1558) |
| 39 | — | 1 | EDDIE HARRIS (Vee Jay) Exodus to Jazz |
| 40 | — | 2 | BRENDA LEE (Decca) This Is Brenda Lee (DL 8082) |

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HAPPY 75th YEAR

SEE VEGAS TURNING PRODUCER

Wildwood, N. J., Clubs Line Up Names As Resort Eyes Record Season

By CHARLES V. MATHIS

Wildwood, N. J., May 16. Entertainment-wise, this shapes up as the best season in years with a half-dozen of the local clubs vying for names in the top and middle brackets with emphasis on recording favorites. However, it is unlikely that any room will top the upcoming engagement of Arthur Godfrey in a unique chore.

Godfrey will attend the National Marbles Tournament and crown the new boy and girl champion marble shooters following the national championship matches in the Marbles Bowl on the Wildwood beach. The 39th annual midget tourney will extend from June 18-23.

Three clubs are far advanced on seasonal plans. Oscar Garrigues has added Myron Cohen in his Wildwood debut for the July 7 frame at his Manor Hotel Supper Club. Dick Haymes and Fran Jeffries have been inked for the Aug. 25 week. Harry Levy's Rainbow Room has added these frame fillers: June 2-9, Frankie Lymon; June 16-22, Clarence "Frogman" Henry; July 7-14, Freddy Cannon; July 28-Aug. 4, Bobby Vee, and Aug. 4-11, Adam Wade. He also plans to toss in added weekend attractions.

Sylvan Rosenfeld's Hurricane Room will offer the Drifters and Shirelles in early July with the Goofers in for two weeks starting July 14. Brook Benton bows in Aug. 4. Doc Boggy's band draws a three-week assignment at the same spot.

Harry Levy has signed several disk jockeys to appear for the summer at his Arcade ballroom. Sharing the assignment will be Hy Lit, WCAU; Jerry Stover, Bill Jones, Harvey Miller, WIBG; Tom Brown, WIP, all in Philadelphia and Jerry Blavitt, WCAM, Camden, N. J.

Jack Rouch's Hotel Blackstone Emerald Room opens May 26. The room is dickering for record names that will change each seven days, the seemingly popular plan for Wildwood clubs this season. The weekly changeover is being cued by the large number of vacationists who spend the entire summer. (Continued on page 64)

'ICE FOLLIES' SMASH \$205,500 IN PORTLAND

Portland, Ore., May 16. Shipstad & Johnson "Ice Follies of 1961" scored a near capacity \$205,500 in six evening performances and three matinees at the Memorial Coliseum last week (2-7). The 10,500 seater was scaled at \$3.50. With the preem of the new Coliseum last November, this was the first time in eight years that the iceer played this town.

"Follies" could have played to SRO biz had the ticket sales set up been smoother. Thousands of stub seekers were discouraged and refused to wait in line for hours and nine phone lines were busy from opening to closing, yet tickets wasted away in the box office racks. This was the first show that had this problem here. Arena brass will no doubt fret out the rough spots to avoid similar happening.

Iceer takes five-week layoff then opens in San Francisco June 12th. "Ice Follies of 1962" goes into rehearsal in S.F. following with preem of new show in Los Angeles after Labor Day. "Ice Follies" is booked here again next year. "Holiday On Ice" plays Coliseum in August.

SCOT TROUPE TO TOUR U.S.

Glasgow, May 16. The Singers & Dancers of Scotland, a group trained by singer Andrew Macpherson, are set to make a return tour of the U.S. and Canada Jan. 2, 1962. Troupe will tour until April.

They are also being paged for a visit Scandinavia in May, 1962 and to Australia and New Zealand.

Judy Tall in Texas

Houston, Tex., May 23. Judy Garland made her return engagement here at the Coliseum on Wednesday (10), playing more than 9,400, the largest audience since World War II days. There were standing ovations again with a rush of the crowd to the stage for a 20-minute ovation and to the dressing room where five police were stationed.

Miss Garland received \$21,000 for her two nights work, one appearance here and the other in Dallas.

Smash 13G in Cleveland

Cleveland, May 16. Judy Garland captured strong \$13,000 in concert Sunday (14) in Public Music Hall. Scaled at \$6 top in 3,000 capacity auditorium, singer came within \$2,000 of ringing up a sellout. G. Bernardi sponsored show.

Greco Co. to Bow Sham Terr., D.C.

Washington, May 16. Jose Greco & Co. will open the Shoreham Hotel Terrace on a hill-top overlooking Rock Creek Park with a Cancer Fund benefit May 29. The group is booked for two weeks.

The Terrace, something of a scientific oddity because it has never been known to have insects, is in line for an ice show this summer, bonafide Bernard Bralove discloses. Even though there aren't any bugs, there is rain sometimes, and this means two ice rinks. Besides the outdoor ice floor, there has to be another in the Blue Room inside the Shoreham, where the customers and the Bob Cross orch gather in wet weather.

The Ice Circus' open for three weeks July 18, with a chorus and three acts. Ecco LaRue, a comedian on skates; Trixie, a femme juggler, and Ron Urban, magician who also uses animals.

Between Greco and the ice era, Vaughn Monroe will be in for a fortnight starting June 12. Jane Morgan, June 26-July 1; Jack Imel, the Cernys and Riccardo Bertoni, July 4-15.

Jessel's Milw. Benefit

Milwaukee, May 16. George Jessel has been inked to do a one-man benefit show here tomorrow (Wednesday) at Nicolet High School Auditorium. Sponsor of the event is the Fox Point-Bay-side Lions Club.

Ducats for the one-nighter are scaled from \$3 to a \$20 top. Take is earmarked for charity, including Wisconsin Lions Club Camp for visually handicapped at Rosholt, Wis.

The bills, authorized by Rep. Frank Thompson (D-N. J.) were given a one-day hearing before a house education subcommittee. The grant-in-aid bill, new this session, would make available \$100,000 in matching funds to each state for financing programs to bolster the various performing arts as well as painting, architecture, etc.

Washington, May 16. Show business outfits lined up behind companion bills to set up a Federal Advisory Council on the Arts and, relatedly, provide a \$5,200,000 annual federal-state grant-in-aid program in support of the arts.

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Herman Kenin, president of American Federation of Musi-

ITS SHOWS MAY FEED BROADWAY

By JOE COHEN

The Las Vegas niteries may soon be the origination point of legit shows as well as other productions that will ultimately find their way to Broadway, according to Stan Irwin, entertainment director of the Sahara Hotel there. In New York last week to see legit as well as niteries shows, he stated that within a few years Las Vegas will be forced to create its own attractions. Many with quality, he said, will have Broadway producers bidding for them, and it's likely that such a process will reduce the overall cost of a duet to a Broadway theatre since the layouts will come in already amortized.

Irwin explained that this is an evolutionary process. David Merrick, for example, who's been selling his shows consistently to Las Vegas, has been getting increasingly higher prices for his efforts.

At some point, Irwin asserted, a Las Vegas impresario will seek out Hollywood studio contacts, nab composers, lyricists, librettists and stars to collaborate on a presentation in a cafe room. By the time Las Vegas is in a position to do this, it will be a Broadway theatre in all but name. (Continued on page 64)

Busy With Loew's, Tisch Bros. Exit A.C. Hotel Field

Atlantic City, May 16. Operation of the Tisch Bros.' beachfront Traymore and Ambassador Hotels last week was turned over by Tisch Management Inc. to Abell Management, owners of the Traymore and holders of a long-term lease on the Ambassador. Charles L. Ornstein, v.p. and general manager of the firm, will direct operations at the two hostilities.

Laurance A. and Preston R. Tisch purchased the Traymore and got a 31-year lease on the Ambassador some 11 years ago. In 1956 they sold the Traymore, along with the lease on the Ambassador, to the Abell firm. Since (Continued on page 67)

Set Mamie Van Doren For Latin Quarter, N.Y.

Filmmaker Mamie Van Doren has been booked for the Latin Quarter, N.Y., to start May 25. She'll take the time slot originally scheduled for Eleanor Powell who bowed out. However, negotiations are resuming with Miss Powell following her representation pact with Music Corp. of America.

Miss Van Doren has two boys in the act with her.

Vaudeville Wants In If Federal Aid Given To Performing Arts

Washington, May 16. Show business outfits lined up behind companion bills to set up a Federal Advisory Council on the Arts and, relatedly, provide a \$5,200,000 annual federal-state grant-in-aid program in support of the arts.

The bills, authorized by Rep. Frank Thompson (D-N. J.) were given a one-day hearing before a house education subcommittee. The grant-in-aid bill, new this session, would make available \$100,000 in matching funds to each state for financing programs to bolster the various performing arts as well as painting, architecture, etc.

Herman Kenin, president of American Federation of Musi-

cians, urged passage of the measures but said they didn't go far enough. The grant-in-aid bill, he said, "is totally inadequate for music, to say nothing of the other performing arts."

Actors' Equity prexy Ralph Bellamy, in a statement read by Equity veepee Eddie Weston, plugged for "speedy adoption of the bills" "in the best interests of our culture, our citizens and our international relations."

American Guild of Variety Artists submitted a statement by its legal counsel, Harold Berg, urging that variety entertainment be included specifically as beneficiaries of the measures.

Harold Weston, chairman of the national chairman of the national

Reno's First Nude Show at Hotel Draws Hefty B.O. & Few Protests

Show Hails Astronaut

Derry, N.H., May 16. A big celebration, including stage acts, fireworks and midway attractions, was held here May 12, 13 and 14 in honor of Navy Commander Alan B. Shepard Jr., the East Derry Christian Science boy who became America's first man in space. Gene LaVerne, radio personality at radio station WFEA in Manchester, was master of ceremonies.

Meanwhile, in nearby Manchester, the state's largest newspaper, the Union Leader, said it would conduct a fund-raising drive to provide a Shepard scholarship for aeronautics training at Massachusetts Institute of Technology or some other leading engineering school. It was hoped that the recipient would be a student at Pinkerton Academy here, Shepard's alma mater.

Hilton Int'l Take \$28-Mil in 1960

Hilton International Hotels Inc., a subsidiary of Hilton Hotels, grossed \$28,000,000, which accounted for a profit of nearly \$2,000,000, according to a report issued last week by the organization to the Hilton board of directors. In the 11 years since its founding, the International grossed \$144,000,000 and retained a profit of \$8,700,000, most of which the statement said was poured back into further development. The statement cited rental of more than \$30,000,000 to various landlords.

Statement also said that the Hilton International operating contracts generally conform to the pattern of Hilton furnishing key personnel, promotion, inventory, and operating capital in return for one-third of the profits. Remainder goes to the inn's landlords.

Presently, the company now owns, leases, operates under management contract or is associated with 33 U.S. inns, 12 hotels in 10 countries, plus Puerto Rico, Virgin Islands. The first International hotel was the Caribe-Hilton and has since expanded to all parts of the world. The major disappointment of the foreign operation was the Havana-Hilton, built for them by the Culinary Workers Union of Cuba, where tourism was ruined with the advent of the Castro government.

The International is in process of building eight more hotels, one each in Port-of-Spain, Trinidad; Athens, Amsterdam, Rotterdam, Acapulco, London, Teheran, and Rome.

council on the arts and government, a pioneer advocate of Federal art measures, expressed "enthusiastic" endorsement of the grant-in-aid bill. In a statement read by Dick Moore, a member of NCAG, Weston said "federal aid for the arts is best channelled through state art agencies and based on grass roots support."

Others testifying included: ANTA prexy Peggy Wood; Washington impresario Patrick Hayes; Mrs. Jouett Shouse, chairman of the people-to-people program's music committee; Washington Post drama critic Dick Coe; National federation of music clubs, and general federation of women's clubs.

Reno, May 16. Reno's first "bare bo-om" show—Barry Ashton's "Playmates in Paris" revue at the Golden Hotel—came off with hardly a word of protest from either the city officials or the local clergy.

Bill and Jim Tomerlin, operators of the hotel, splashed with heavy local ads but mention of nudes was notably absent from the ad campaign. But word-of-mouth apparently sufficed. The three shows nightly (with the Novelites (a-billed) are consistently drawing turnaway crowds.

Ashton in this revue, as in others he's opened in cities on both coasts, stages the nude portions of the show in taste. For the Reno edition, two of the females are completely bra-less and the other reaches of two others are covered only with diaphanous gossamer.

When contacted by the local press, city officials indicated they were unaware a semi-nude show was in the offering. One member of the clergy said he had not been apprised of the show's format but was "bitterly opposed to it on principal."

Plans by the Mapes Hotel to book a bra-less show in the past have met with vocal opposition from the local citizenry and failed to materialize. Lili St. Cyr, however, has been an annual headliner at the Mapes for several years and has drawn no local protests.

This season's opening of the Golden's Mardi Gras Room indicates the hotel has come near full circle in its entertainment policy. The room about a decade ago was one of Reno's major show-cases, booking such as Rosemary Clooney, Victor Borge, Ernie Ford, et al; but in recent years immediately prior to the time the Tomerlin Bros. bought the (hostelry) no top name acts had worked the room. Current bill augurs the spot is now back in the running, and will offer impressive competition to other Reno clubs using better names on the marquee. Back on the rope at the Madri Gras Room is Henry Davis, who held the maitre d' post when the room was in its prime.

Albeit the public opposition to the nudes has not been pronounced to date, there's no indication it'll go unnoticed by city officials and the church leaders.

TV A SUMMER ACE FOR HARRAH'S, TAHOE

Leno, May 16. Television looks like the big ace for Harrah's at Lake Tahoe this summer. The club has more ties with video than most not shows have commercials. Week of May 8 through 11 "Queen for a Day" is taping five shows in Harrah's South Shore Room for release May 15-19. This marks the first time the show has originated in a resort area.

In addition, Harrah's entertainment director Russ Hall has lined up a six-week stint of three of its top personalities in successive billing for the club. Dinah Shore starts the trend, June 22, followed by Art Linkletter in his niterie debut on July 6. On July 20 Jack Benny again makes Harrah's.

Harrah's is also the spot where George Burns debuted his niterie turn in 1959, and again in 1960. He's due in this year on Sept. 14. Other tv personalities to play the club include Eddie Gorme and Steve Lawrence, current.

WAIKIKI'S JAPANESE STARS

Honolulu, May 16. Five Japanese entertainers will be featured in the "Five Stars Show" in Waikiki Shell May 26 and 27. Troupe due in from Tokyo is headed by Frank Negai, baritone and film personality, and singer Peggy Hayama. Others in the show include Yukiji Asakura, Masaki Hirao and Kazuko Matsuo. There'll be one performance Friday (26), two next night.

Vaude, Cafe Dates

New York

Buddy Hackett has been signed for the Town & Country Club, Brooklyn, Nov. 9. . . . Janet Stewart goes into the Living Room, May 22. . . . Lito returned to MCA, switching from General Artists Corp. . . . Norred Parker starts at Earl's, Dallas, tonight (Wed.). . . . Wanderers scored for the Elegante, Brooklyn, May 22. . . . Al Bernie started there last night (Tues.). . . . Jimmy Dean set for the Roosevelt, New Orleans, Sept. 14. . . . Jackie Kannon there, May 25. . . . Felicia Sanders inked for the Maramor, Columbus, May 22. . . . Tina Robin to the Beverly Hills, Cincy, June 2.

Tiny Little tapped for Harrah's, Lake Tahoe, June 19, and return to Marineland, Los Angeles, Aug. 22. . . . David & Ricky Nelson into the Illinois State Fair, Springfield, Aug. 11. . . . Buddy Boylan & Danny Wald slated for the Alamo, Detroit, June 5 and the Three Rivers, Syracuse, July 24. . . . Eartha Kitt signed for a repeat at the Persian Room of the Plaza Hotel, next May. . . . Singer Martha Lou Harp, wife of GAC agent Tim Gale, out of the hospital after surgery. . . . Frank Parker booked for the Red Barn, Chicopee Falls, Mass., May 31. . . . Will Jordan goes into the Steel Pier, Atlantic City, July 16. . . . Sarah Vaughan presented comedian George Kirby in a special performance at Basin St. East, Monday (15). . . . Suzanne Nicole to Le Cabaret, Toronto, June 12.

Chicago

George Jessel currently making a club date swing through the Midwest hinterlands. . . . Dick Shawn set for Palmer House, Chi., May 25-June 7 with George Tappas Dancers. . . . Comic Stu Allen, currently clubbing, down for Elmwood Casino, Windsor, June 26 for a fortnight, then to Barclay Hotel, Toronto, July 10 for a like period. . . . Linda Merrill at the Crown Room, Indianapolis, until May 29. . . . Joan Brandon into Freddie's, Minneapolis, May 31-June 17. . . . Patti Leeds booked into Earl's Club, Dallas, June 14 for two weeks.

Kansas City

New in the Famous Restaurant are the Famous Coquettes, Barbara Baker and Carole Carla, set to play the spot indefinitely. . . . Vernon "Fats" Bowen in the Red Garter Lounge of the Branding Iron indefinitely. . . . Gus DeWert and accordion set at Charlie's Cafe Exceptionale, Minneapolis, beginning May 15 by the Tommy Reed office here. . . . Patty Mann, organist, opened at Keck's Side Door, Topeka, May 1. . . . Henry O'Neill at the keyboard in the Debonnaire Lounge of Eddy's. . . . Marilyn Maye and Sammy Tucker Trio set for USO tour following recent auditions here.

Nick Adams, Johnny Yuma of "The Rebel" in town last week for p.o.'s at Blue Ridge Mall and other shopping centers with Crown Drug Stores. Then back to Hollywood for assignment in "Hell Is for Heroes." . . . Dave Brubeck Combo in Sunday (21) for an evening concert at the Brookridge Country Club, Jack Teagarden Orch initiated the clubs

new entertainment center with a poolside dance last Saturday (13). . . . Russ Carlyle & Orch comes to Milburn Country Club for spring dance May 27. . . . Pepper Davis & Tony Reese and the Hi-Lites follow Tony Pastor & family into Eddy's. Comedy team opens May 26 for fortnight.

Hollywood

Patrice Wymore opens two-week stand at Vapors Club, Hot Springs, Ark., June 1. . . . Kitty Kover into Roaring '20s Club, San Diego, May 23, followed by two weeks at Dino's Lodge, June 19. . . . Anita Bryant begins fortnight at Beverly Hills Club, Cincinnati, Thursday (18). . . . Jane Morgan booked into Shoreham Hotel, Washington, D. C., for week June 26. . . . Salli Terri opens at Ashgrove July 18 for three stanzas. . . . Tiny Little's Combo opens June 19 at Harrah's, Tahoe, then returns to Marineland Aug. 22. . . . Kenny Miller will break in new act at Ye Little Club June 13. . . . Patti Page due at Frolies, Salisbury, Mass., July 30. . . . Maurice Dawson joined Eddie Fisher's act at Desert Inn, Las Vegas. . . . Ella Fitzgerald held over at Crescendo until Sunday (21).

Court Throws Out Suit Of Toy Boys Vs. Mrs. Remos; Calls Them 'Prevaricators'

Justice Henry Epstein of the N.Y. Supreme Court last week threw out the suit brought midgits by Lester and Stanley Janus, known as the Toy Boys, against Mrs. Paul Remos, whose late husband did an act with them. Court ruled that no cause of action existed and called the plaintiffs "exceptionally cool and calculating prevaricators." Their testimony is utterly incredible in relation to the issues presented by their pleadings. They are not objects of sympathy or victims of scheming. They were well taken care of by the defendant and her deceased husband.

The Toy Boys sued Mrs. Remos for an accounting of coin earned by them during their tenures of employment by Remos and his widow, who financed an act for them following the death of her husband. A countersuit has been instituted by Mrs. Remos charging the Janus Bros. with breach of contract for having quit the act.

The boys charged that Remos and his widow paid them only \$25 weekly while Remos earned great sums as the result of their participation in the act. They started to work for Remos in 1934. Remos, it's claimed, paid their parents stipulated sum, and took care of all expenses of the boys since that time. The Janus Bros., who give the appearance of being little boys, are 40 and 38 years old. They became U. S. citizens in 1950.

Wildwood

Continued from page 63
on the Jersey Cape in their own cottages and apartments. . . . Philadelphia agent Eddie Suez has set a flock of Wildwood bookings. The DeJohn Sisters will play Thomas Arce's Lucky Club for a five-weeker starting in June. The comedy team of the Jave Bros. will begin in all-summer engagement in June at Tony DiLorenzo's Oak Club. Pantomime artist Joe Mauro will also summer at this spot.

Midget comedy-singer Yvonne Moray will summer at Lou Booth's Chateau Monterey. Jimmy Mackell will continue the all-combo-musical bar policy at his Elnira Cafe with the Cousins opening in June for the summer.

Vet comedian Marty Bohn and his wife, Nancy Lee, have started their 20th anniversary season in their own Nut Club in the Anglesea Lighthouse district. Bohn will operate week ends until June.

See Vegas Turning Producer

Continued from page 63

it, it's likely that the layout could work it way east and come to Manhattan already amortized and a finished product.

This, says Irwin, is one of the reasons that the Sahara Hotel is mulling a stage renovation job that will cost \$750,000. A large mockup is now being studied by the hotel's president, Milton Pelli, and a decision will be made shortly. A hotel, Irwin said, has to be able to move in many directions. The Las Vegas inn must have facilities that will not only provide for the presentation of names, but large musical attractions as well as an intimate revue.

\$50,000 Salaries Gone

According to Irwin the Las Vegas hotels have been decreasing rather than increasing talent costs. Nobody ever talks of \$50,000 salaries in Vegas anymore, he said. "Today, \$20,000 is a good staple salary and few get more than that." Thus, he said, it's logical that Vegas go into its own production not only as a cost saver, but to provide the kind of shows it needs. It also would get away from the necessity for headliners, who have been steadily decreasing. The kind of topliners that have been developing, he said, are not particularly suitable for Las Vegas. The new kind of comedy, for example, isn't the resort's dish.

At the same time, it's noted that entertainment patterns in Las Vegas are changing. The bigtime regular who used to come in periodically with a thirst for the big shows and plan on seeing all of them before taking off is disappearing. Many are content to catch an act or two in the lounge and call it quits. The conventioneer, however, is still eager to hit all the spots, or as many as the length of his stay and his money will allow.

Thus, Vegas has to accommodate many tastes at one time. This is another reason why Vegas will have to custom-create its own displays and provide other kinds of diversissement for the seasoned visitor. Irwin pointed to the class straight eateries, a new Vegas development, as having been created to accommodate the sated vacationer.

Vegas, Irwin said, will have to diversify to maintain its rate of growth. The city has been an in-

novator in creating a wide variety of formats for cafes. Feasibility of new patterns and trends has been established. "Vegas cannot grow stale if it's to maintain the business standards to which it has become accustomed, and if it's to continue to grow."

Dave Willis, vet Scot comedian, penning his autobiography. It will be published in the winter.

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Gregory Sees Niteries, Not Concerts, As Natural Showcase for Comics

By MORRY ROTH

Chicago, May 16. Negro comic Dick Gregory says that he can't wait to get back to nightclub work following his concert tour wrapup last Friday and Saturday (12-13) at the Civic Opera House. Unlike Bob Newhart, who has expressed his dislike for the smoke, noise and heckling in the clubs and who much prefers the concert circuit, Gregory says that concern audiences "look just like a jury sitting in those straight rows."

Gregory, who got his start at Roberts Show Club, a Chi colored lounge, as emcee for other Negro comics, hit it big at the Playboy Club here and went on to such front-rank of niteries as Gotham's Blue Angel, the hungry i in San Francisco and the Crescendo in Hollywood.

"The party atmosphere of the night club is the natural place for a comic," says Gregory. "In a club you can create and ad lib and get an immediate response. I can change my act in the middle of a show if certain material isn't going over. But in a concert the audience just doesn't participate like it does in a night club; they just sit there and wait to be amused. People should be able to sit at a table and nudge one another when something strikes them funny."

Changed His Routine

He cites a recent stint at Fred's in Minneapolis where he felt he got a cool reception on his opening night. "I read the morning papers," he said, "and the headlines were all about the farm problem. So I eased off the international material that night and worked in some farm jokes and it broke them up. You just can't do that in a concert. Also, nightclub audiences are more lib. I can do a gag about the Mann Act in the Blue Angel and I know that everyone is with it. But that 14-year-old with his parents at a concert couldn't possibly dig it."

"I don't mind hecklers," Gregory adds. "They're a natural part of the nightclub scene, and most of them aren't nasty, they're just so carried away with the party atmosphere that they figure that they've got a right to get into the act. If they top me and they have, I acknowledge it. The mean guys are usually put down by the audience. It's like we're all there to have fun, and the bad guy is holding up the party. And these the audience can't handle. I can usually put the damper on."

Gregory wouldn't comment on Newhart's attitude, but he agreed that Newhart was essentially a storyteller and would suffer more from interruptions. "If they break up one of my routines, I've got a couple of dozen more."

He is set for reprises at the Playboy, Crescendo, Blue Angel and hungry i, and has bookings for the Glen Casino in Williamsville, N. Y., Town House in Toledo and the Surf in Cincinnati.

Anka Ankles Pitt Date Due to Mother's Death

Pittsburgh, May 16.

Paul Anka had to bow out of his engagement here at the Holiday House when his mother died in New York on Thursday (11).

(George Claire, the house booker, had the Goofers in town doing a club date, and immediately put them in as Anka's replacement. They will work the room until Anka gets back which should be tonight (16) or tomorrow (Wed.)

Busy Ken Dodd

Manchester, Eng., May 9.

Ken Dodd, English comedian who has been scoring on TV after slogging round the vaude circuit, is packed to appear for Howard & Wyndham in their winter revue at the Opera House here in December.

Dodd is currently in a new BBC-TV series tagged "The Ken Dodd Show." He is also set for a Harold Fielding summer season at the Pavilion, Bournemouth.

Bernie Thall to Scaroon

Bernie Thall will conduct for the floorshows and the dancing this summer at Scaroon Manor at lake of same name in upper N.Y. state. Hotel's producer is David Bines. Thall replaces Myron Roman who had the baton for 11 summers running.

Scaroon Manor is the location site used by Warners in filming "Marjorie Morningstar."

Thall is taking a leave of absence from Hankinson Studios in N.Y., where he has been a sales exec for two years.

Sammy Davis Jr. Wows

Gauchos in Three-Day

Buenos Aires Booking

Buenos Aires, May 9.

Sammy Davis Jr. wound up a three-day booking last week at the Locoro Circuit's Grand Opera to unprecedented plaudits from both press and public. His two performances daily at \$2 top drew capacity audiences and the Locoro team turned away hundreds of would-be duet buyers.

Event was considered so outstanding that top players from other theatres attended Davis' 9 p.m. preem performance in costume and make-up, eager to catch his act. Local newspaper critics were universally ecstatic. Their notices hailed his "genius" and "exuberance."

Delayed by passport difficulties, Davis opened at the Opera without a rehearsal. Some 27 local musicians backed him. Placido Domingo conducted and the recumbent was excellent for an unprepared show. B. A. ticket-holders were familiar with Davis' work as a singer and dancer through his screen appearances. However, his talent as a comic came as a surprise.

He also scored as a musician displaying unusual ability on the drums, vibraphone and cymbal. Possibly it was his terrific, naive of a bullock and impressions of faro music singing that interested him with the opera customers.

Davis also made two full appearances as well as a special 6 p.m. "matinee" performance which was dedicated to Argentina's youth.

STEVE ALLEN SIGNED FOR COPA, N.Y., STAND

Steve Allen has been signed for the Copacabana, N. Y., to start Oct. 12 for two weeks. He'll play the room with virtually the same show that appeared with him recently at the Desert Inn, Las Vegas. The cast will include Jayne Meadows, M. A. Allen, Belle Monroe and Gabe Dell with production singer and dancer's still to be seen.

Allen some years ago played a headliner engagement at the Roundabout, N. Y., and until the Vegas date has been at cafes because of his work. The William Morris Agency is lining up other spots.

Court Dismisses Assault

Rap Vs. Mpls. Cafe Owner

Minneapolis, May 16.

First-degree assault charges against Henry Sabes, Key club owner who shot two patrons in his niterie April 14, have been dismissed by Minneapolis Municipal Judge Lindsey G. Arthur. Judge Arthur ruled that Sabes prevented "seven imminently potential murders" when he shot a gun-waving customer in the Key club.

Second wounded patron, an innocent bystander, was hit by a stray shot and brought charges against the nightclub operator. The armed customer, Richard Hockett, carried a gun with an altered trigger mechanism which, a state crime bureau firearms expert testified, would have fired all seven bullets "like a machine gun."

Judge Arthur said that "use of some force was legally justified." The Key club has headlined many top name performers.

B'way \$14,000,000 Motel

A 21-story motor hotel in midtown New York has been blueprinted for construction at a cost of \$14,000,000. Motel, which will rise on a Broadway parking lot, will have 754 rooms and four restaurants.

Builders of the structure will be the Country Squire Motor Inns, which operates several motels in upstate New York. Firm's principals are William Backer, Harold Gabrilove and Bernard Sheinholtz. Motel will be called the Country Squire Motor Inn.

IATSE Diamond Jubilee

Spread Cements Union

Ties With N.Y. Politicos

For their Diamond Jubilee, marking the 75th anni of their founding, Local 1 of the International Alliance of Theatrical Stage Employees were in a unanimous mood. They provided an invitational banquet for approximately 2,650 guests at the Grand Ballroom of the Hotel Waldorf-Astoria, N.Y. Sunday (14) for which the local picked up the entire tab.

It was an extremely lavish spread with filet mignon and two bottles of the hard stuff on each table. One would have to be drunk and an ingrate to want more.

What's more in the spirit of the Diamond Jubilee, the stagehands gave piques to Mayor Wagner, the Met, J.J. Shubert, Mary Martin and others. They also learned peace and goodwill to the benefit of employers who deal with their membership of about 1,200.

The early part of the dinner was enlivened by Paul Silver, who did exactly what he could to cheer up the guests. His wife had been taken to the hospital earlier in the evening to await the expected birth of a child. Silver provided a lot of inside info about the stagehands. Bulk of these were about the myriad of relatives of business agent Louis Yeager. He left after several speakers and on a table of about 20 minutes, humorist Harry Herschfeld took over the toast-mastering and the dinner proceeded smoothly.

The dinner itself did much to establish a firmer relationship between labor and local politics. The dinner gave Mayor Robert F. Wagner a forum on which to make a further bid for labor's support. In the presence of his political foe Carmine DeSantis, also on the dais, incidentally had an extremely large collection of union heads and labor leaders. Greetings were sent by Pres. Kennedy and Secretary of Labor Arthur Goldberg.

The shortcomings of the dinner was a tribute to the local's president Solie Pernik, who has been laboring with illness recently for the past few months on details of this fest.

The original idea was to have the souvenir book cover the cost of this dinner. However, the expense of the spread precluded the possibility that any book, other than the telephone company's yellow pages, would cover this tab.

Top Chi Con Throws Out B-Girls With the Bath

Chicago, May 16.

Police superintendent Orlando W. Wilson, who came to Chi in the role of a tough marshal brought in to clean up the town, last week evoked unflinching cries of a salon mistress for his enforcement of a 1952 ordinance which prohibits employment of women as barmaids except for wives, daughters and sisters of tavern owners.

Midman William H. Harvey accused Wilson of putting barmaids supporting families out of work. O'Connell was originally charged to control solicitation by B-girls, but Wilson has been enforcing it to the letter of the law. Harvey wants it changed to make it okay for the girls to work behind the bar as long as they don't come out. Opposed to Harvey is a liquor group, the Illinois Retail Liquor Dealers' Protective Assn., and Harry A. Isberg, assistant prosecuting counsel in charge of prosecuting liquor license violations.

Lou Mindling Exits Morris Agency To Become Chi Tracks' Amus. Chief

Chicago, May 16.

Clifford Guest's 'Concerts'

Clifford Guest, whose billing is "the Internationally Famous Vento Impressionist," intersperses his cafe tour with two concert engagements. The first starting May 21 thru May 31 and the other from June 5 to June 24.

Currently at the Chase Hotel in St. Louis, Guest also does a stint at the Hacienda Hotel in Fresno, opening there June 29.

Irate Judge Jails Tieless

Frisco Cafe Operator For

Breaching Court Decorum

San Francisco, May 16.

Enrico Bruducci, owner of the low-rent hubbly I, was held in contempt of court and bounced in to jail yesterday (Mon.) by Superior Judge Joseph Karesch because he came into court without a necktie and sassied the jurist when chided about his clothes.

Judge took off on Bruducci in the morning when Bruducci appeared to testify in an alimony case involving folk singer Stan Wilson. Bruducci, tieless and wearing a sweater over his white shirt, protested when the judge ordered him to return to testify in the afternoon. Said the judge:

"You heard me say the hearing is continued until this afternoon. Now you be here. Also, when you come back, be sure you wear a necktie and act in my courtroom." Bruducci popped off: "What has my attire got to do with the hearing? Why do I have to wear a coat and tie?"

"I find you in contempt of court for that remark," said the judge, "and I'll pronounce sentence this afternoon."

So Judge Karesch put the nightclub entrepreneur away for 24 hours, insisted Bruducci wear coat and tie next time he comes to court and added:

"If you don't wear them, I'll again hold you in contempt. I would not have sent you to jail if you had followed my suggestion of this morning and entered this courtroom properly dressed."

CANCEL SUNDAY SHOWS AT CNE'S GRANDSTAND

Toronto, May 16.

Despite okay of City Council, grandstand shows of the Canadian National Exhibition on Sundays will not be held this summer, according to Iltis McCallum, general manager. Main obstacles are union difficulties, the Sunday cancellation of expected crowds to the 24th-25th, the keeping of attendees from circulating through other attractions, the hiring by exhibitors of extra staff, plus Sunday overtime.

McCallum was also emphatic that the CNE would not ask for a wide-open Sunday that would permit operation of the midway and rides. In any event, it would be impossible to effect changes in time for the 1961 Expo, he said. Grandstand show had a \$140,000 loss last summer, with revenue totaling \$396,400.

Ink Griffith, Andrews Sis,

Wakely for '61 N.M. Fair

Albuquerque, May 16.

TV-film comic Andy Griffith, the Andrews Sisters and cowboy singer Jimmy Wakely have been packed for personal appearances at the 1961 New Mexico State Fair, Sept. 14-24 in Albuquerque. Griffith was signed to headline nightly shows on Sept. 17-18, the Andrews Sisters 18-20. Wakely, who last appeared at the New Mexico Fair in 1959, will emcee all nine days of rodeo and talent shows in the Tingley Coliseum.

Variety bill, featuring singer Connie Haines, TV personality Bill Leyden, Billy Barty and others will open the fair on Sept. 14, according to Fair manager Tex Barton. Five remaining dates are still to be filled, he said.

Lou Mindling, head of William Morris operations here for the past six years, has resigned to become director of special entertainment projects at the Arlington-Washington Park race tracks.

The tracks, which operate only 67 days out of 365, have vast acreage in areas that have experienced great suburban growth in recent years. Operating committees of both tracks want to find ways of using the facilities on a year-round basis and Lou Mindling's job is to develop public entertainment enterprises that would keep the real estate in use during the off season.

Arlington Park is situated on 488 acres in the heavily suburban northwest suburban sector, and Washington is on 230 acres on the east of the city. Both tracks are 36 minutes by direct train from the Loop.

Projected are a pair of summer theatres on the park grounds as part of a new concert series, and a restaurant. Mindling's job is to develop public entertainment enterprises that would keep the real estate in use during the off season.

The Morris office has not yet appointed a replacement for Mindling.

ST. REGIS RESUMING ACT POLICY IN FALL

The Malibuette of the St. Regis Hotel, N. Y., will resume its act policy next season. Patience has been signed for six weeks starting Sept. 12 following the summer hiatus.

Fears had been expressed as to whether the Malibuette would resume next year. Chris Brown, the hotel's operator, is reportedly being opposed to floorshows being rather in a musical policy. Letter forward is prevalent at the hotel's chain's other hotel.

Patience played the Malibuette this year and ended a long amount of years, personally, the reputation for next season.

Cantor Bros. Aud Goes To Ottawa YM-YWCA

Ottawa, May 16.

Cantor Bros. Auditioning here, which has played 12 in the city, Paul Anka, an Ottawa native, Brenda Lee and other stars, as well as wrestling, to be the occasional opera was to be turned over last week to the YM-YWCA for \$213,000. The four Cantors then chipped in \$24,000 as the first gift to the Y's \$230,000 fund, and Rhodes Real Estate Co. officials, who swung the deal, gave \$5,000.

Crawley Films Ltd., proxy F. R. "Buddy" Crawley is also president of Ottawa YMCA and R. W. Spangman, Ottawa Citizen publisher, heads the finance committee. Sports and other events will be held in the Aud as usual till the Y tears it down, maybe not before '63.

Jane Russell's Mex Date May Spark Co-Pros.

Mexico City, May 16.

If the musical star Jane Russell, slated to preem at the Grand Theatre here May 26 is a hit, it may touch off a series of theatrical coproductions between the U. S. and Mexico. Producer Alex Velde, in association with Vicente Ventura and Enrique Lora, deal, is bullish on outcome for production, which will feature top stars such as The Playmates, Tini Reyes, etc. in company of 14.

Choreographer Al Loman is already here as stage designer Perry Watkins and orchestra Donald Heywood. Various other observers are expected here to make any needed adjustments in bringing additional musical comedy and variety fare to Mexico.

Village Vanguard, N. Y.

Lenny Bruce, Roy Eldridge Four; \$2.50 cover.

Lenny Bruce, who in previous visits to New York, has worked for the comparatively square trade of the uptown rooms, is more at home when playing his craft at his current stand at Max Gordon's Village Vanguard. He is more in his element. He has the way out—settling down to dig his esoteric and frequently erotic material.

There is plenty of boxoffice value, as well as shock value in Bruce who has been the darling of some of the intelligentsia as a mirror of a sick civilization. The avant garde have hailed him as one of the spokesmen of the generation seeking to achieve a sense of security and freedom from the fear of sudden destruction.

Bruce has expressed his views in the jargon of the way outs and should he feel the need of a four letter word to properly color his thoughts, then out it comes. It comes out quite frequently. Except for a few set pieces, he gives the feeling of extemporizing. It's safe to assume that no two shows are alike, except for the punchier pieces, such as his bit on Moses and Christ making the scene at St. Patrick's Cathedral.

Having been exposed to the sick for so long, Bruce appears to have taken on the colorations of the segment of society that he espouses. His views are seemingly no longer than those of a detached observer. He's one of em. Much of his material is not funny, nor in wisdom and wit about it. But there is a gloss which gives the impression of being heady and iconoclastic. It's these facets that keep him in high favor with the beat generation and their successors.

Bruce's in-person effort is preceded by a 15-minute film in which he emulates Chaplin in a pantomime of an apparently homeless gent to whom everything happens.

The other act on the session is Roy Eldridge, a trumpeter of expressive qualities. He is of the old school which has a respect for melody and musicianship. Backed by a piano, bass and drum, he covers a wide musical area. He gives his music a lot of loving care which makes for a pleasant beat and even more pleasant listening. — Jose.

Flame Room, Mpls.

Minneapolis, May 12.
Dick Shawn, Art Wagner, Danny Ferguson Orch (7); \$2-\$2.50 cover.

At his preem in this usually staid Hotel Radisson nitery, Dick Shawn had to share the spotlight with an unbilled, lively bat. Though it ruined the comic's timing and was a frightening distraction to tablestites, the elusive bat was a perfect foil for many hilarious ad libs and gave the comedian an unwanted opportunity to demonstrate his quick wit.

With the flying mammal flitting about perilously close to the audience, Shawn urged customers to keep calm, noting "That's nothing but a big mosquito. But what's it doing with a man's ear in its mouth?" The eerie animal was also the butt of numerous gags about the late Bela Lagosi. Between the bat's frequent excursions, which prompted the comedian to remark that he had a 16-minute bird, Shawn delivered his w.k. "Massa Richard" and Othello routines, both big laugh-getters, and managed to belt out a couple vocals. Pianist-director Art Wagner did a workmanlike job of meshing words and music.

Shawn's regular material appeals mainly to the under-40 crowd which predominated in the opening night audience. At his bowtie, comic invited patrons to return for subsequent performances during his two-week stay here, pointing out "I change my material around. Some of us I don't work with a bat. I use a little mouse instead."

Shawn remains through May 24 with Nino Ranni and Dolores Perry moving in next day for a four-night engagement. — Ross.

Ritz Carlton, Montreal

Montreal, May 8.
Isobel Robbins, Johnny Gallant, Paul Natar Trio; \$1.50-\$2 cover.

Isobel Robbins, a petite blonde whose youthful appearance and manner belie plenty of experience, both in and in the nitery, plays her first Montreal stint at the Ritz Carlton. This is a happy addition to the long list of able

performers who have appeared in this handsome boîte over the past decade.

Gamin-like qualities mixed with something akin to blasé sophistication give femme a nice casual working arrangement and she builds neatly to an appreciative, if not rousing, begoff. Patter throughout is glib and sharp, and material is always offbeat enough to keep attention.

A Berlin medley scored midway through session. But it would be even more effective if the final selections were stronger and more in keeping with the openers in set. Best of offering was Miss Robbins' interplay of a socko ballad titled "Summer Is" with she handles with care and finesse.

As per, Miss Robbins gets fine backing from pianist Johnny Gallant and Paul Natar's hep group who also split dance sequences between shows. — Nexas.

Flamingo, Las Vegas

Las Vegas, May 11.
Vic Damone, Jack Carter, Don Kirk, Flamingoettes (12), Nat Brandeyenne Orch (14); presented by Morris Lansburgh, coordinated by Dave Vintonson; choreography, Lorenzo Maldonado; \$4 minimum.

Vic Damone and Jack Carter co-star in the Flamingo Room's newest double-header, a show which ran much too long opening night. Proper editing, especially by Carter (who did 65 minutes at the first show) will make it a strong entertainment package.

Although separation of the stars by a production number would have been wise, Damone gracefully handles the difficult task of following powerhouse Carter, and delivers a solid turn that tops anything he's ever done in Vegas.

Damone's superb voice is gimmicked on some of his numbers with an "Ecco-Fonic" echo chamber to most interesting effect. The gadget is a larger, more complicated model of the portable he used so successfully at his recent Cloister engagement in Los Angeles.

Damone's songs include "Falling In Love," "Sugar," "Come Rain Or Come Shine," "Maria" and "Street Where You Live." Excellent teamwork is provided by the singer's own crew. Joe Parnell on piano; Bobby Bryant, trumpet; and Sid Bulkin, drums, with the Nat Brandeyenne orch (14).

Carter's session is updated with many topical gags, ranging from astronauts to Khrushchev to Kennedy, capped by his fine "Showmanship" piece of special material, all of which keep the yocks coming at a brisk rate.

Holdover production number featuring Don Kirk and the Flamingoettes (12) is curtain-raiser for the show, in through June 7. — Duke.

Angelo's, Omaha

Omaha, May 11.
Johnnie Ray; Angelo's Orch (10) conducted by Heman Capp; \$1 cover.

There's one thing about show biz in the corn belt—you never know what's going to click and what isn't. A good example is Johnnie Ray. Singer is making his first appearance in these parts. His engagement, closing May 17, is well advertised and publicized. So what happens? Not even 50 people show up for the opening night's (9) final performance in a plush nitery that easily houses 450.

But you have to give Ray credit. He worked as though the house was packed. His biggest slips came in introducing "celebs" in the aud. The World-Herald critic: "Bob McMorris" was introduced as Bob Miller, Gloria De Haven took a bow as "Fran Warren."

Backed by his own drummer, Herman Capp Ray uses all his standards in the 50 minutes he is on. He opens with "Smiling," "Shake a Hand" and "If I Had You" before moving into "Walking My Baby Back Home" in which he scurries, kissing a few gals in the aud on the cheeks. "As Time Goes By" is followed by "Just Such a Night." Then Ray goes to piano for "100 Years from Today" and sets up "White Cloud That Cried."

His w.k. "Cry" segues into windup "Jubilance."

Boniface Angelo DiGiacomo has installed a new spotlight system that aids presentations 100%. Sophie Tucker and George Gobel are among the upcoming acts while the nearby Ak-Sar-Ben boss (see page 67) is on. — Trump.

Motel Roosevelt, N.O.

New Orleans, May 12.
Marty Allen & Steve Rossi, Tina Robin, Leon Kerner Orch (12); \$2.50 weeknight min., \$4 Sat.

Mirth in generous proportions, songs and rhythm are the ingredients of the new layout in Seymour Weiss' plush Blue Room. New bill moves rapidly and its diverse elements meet all taste.

Menu is headed by Marty Allen and Steve Rossi, zany duo playing their third engagement at spot. Known as "rising young comics" in their debut here few years ago, team demonstrated at capacity opening Thurs. (11) this trip that they're one of the top comedy teams extant. Their 45-minute stint is loaded with solid and hilarious nitery fare.

Rossi, a tall handsome singer, plays it straight while Allen, short and stocky and with a pixie-like quality, is the perfect comedy foil. Rossi handles his lines expertly to set up the laugh lines for Allen, who, given the slightest opening, has a faculty for turning every quip into a big yock-puller. Their timing and delivery is flawless and their mirth explosive.

Rossi is a highly effective singer with nifty pipes and he scores with his impresses of Dean Martin, Tony Bennett, etc. But he nets biggest hand with his own vocal treatment of the theme from "Exodus." Allen is a delight all the way with his variety of comedies, ranging from his "Hello Dere" trademark to zany impresses, one-liners, panto bits and lampooning of world and show biz personalities, plus terping.

Bouncy, winsome and poised four-foot, 10-inch Tina Robin is one of the cutest canaries to play a repeat performance at this nocturnal rendezvous. So small, she looks lost on the big stage, her piping makes up for lack of size and brings plenty of mirth.

Miss Robin wisely stays with tunes that fit her pipes, but she has lots of scope for she works everything from rock-n-roll medley to "Melancholy Baby" and "He's Got the Whole World in His Hands" with slickness and savvy. End result is a solid click.

Leon Kerner and his musical crew back the acts and play dance tunes mixed to satisfy all tastes. — Linc.

Golden Hotel, Reno

Reno, May 12.
Barry Ashton's "Playmates in Paris" (16), Novelities (3), Apollos (5); Norm Rowner Orch (7); Playmates created, produced and staged by Barry Ashton; costumes by Lloyd Lambert; music and lyrics by Val Grund; scenery by David West; lighting by Hugo Gfynuta; no cover or minimum.

The Tomerlin Bros. (Jim and Bill) have kicked off the season in their newly-decorated Mardi Gras Room with the potent combination of Barry Ashton's Playmates in Paris and the Novelities—and its a co-bill that will undoubtedly command capacity biz for the full run. Three first-night shows were turnaways, and ditto for the second night. Heavy reservations suggest the billing will be the strongest to play the room in recent years.

Part of the lure (undoubtedly) is the fact the Ashton revue marks the first time nudes have appeared in a Reno production show. Four of the femmes in this Ashton edition are bra-less, which is resulting in much word of mouth re the show appeal. And the Novelities have proved their marquee value in many prior dates in this room.

"Playmate" opens in colorful rendition of "C'est Mon Paris" that sets the theme for the hour-plus offering. Choreos and costuming show much imagination and planning, and the 10 femmes have obviously been picked for the eye appeal as well as the talent. Show pacing is slick, and the acts have been wisely chosen for balance, but always with the Parisian accent.

A shapely thrush, billed only as Christine, duly follows the opener with "Mademoiselle de Paris," and scores solidly. Other standout artists include featured dancer Marian Miller, rapid-fire comedi-ant Paul Burke, dance duo Christine

& Piroška, ventriloquist Dick Weston, singer Paul Gerard and Playmates Bobbie Blair, Michele Hart, Karen Kristy, Robbie Liles, Margo Mehling, Jean Michaels, Nedra Nagel and Janne Smith.

One of Ashton's best efforts in choreog is "Ballet Cosmique," with colored elastic strands (affixed to a stationary frame at rear of stage) manipulated by the dancers for exciting geometric figures. Routine is done in black light for full effect.

Weston proves to be one of the strong points of the show with his clever handling of his two mannequins, and his mastery at voice-throwing. His chatter with the dummies is both amusing and convincing, and the material has been cleverly conceived.

The Novelities (Frankie Carr, Joe Mayer, Chuck Leonard) are back with basically the same material essayed before—but with added polish and timing. They rate as one of the best comedy threesome in the business, and aud reaction justifies the adjectives. Routines include slapstick, one-liners, situation stuff and full routines, and it's all proved and tested. Carr has a facility for facial expression, Mayer has the command to hold the show intact, and Leonard proves talent on playing it straight on the vocals and also in tandem on the fun stuff.

As always, the best bit is the hat routine with Carr up front most of the time with the brief lines to spark the laughs inspired by the bonnets. Mayer also reaps the down-deep yocks with gin selling commercial. In the few times the three depart the comedic routines, Carr proves his knowledge of the accordion on "Dance of the Hours." Leonard comes across in good fashion on a couple of standards, and Mayer shows he knows his way around on the string bass. The enthusiasm is infectious.

The Apollos (four guys and a gal) work the early evening hours on instrumental and vocal in a variety of tempos. Despite the youth, they show potential that could develop them into one of the better lounge acts.

Show change due in mid July. — Long.

Mister Kelly's, Chi

Chicago, May 8.
Bill Dana, Patty Clark, Marz Frigo Trio; \$2.50 cover.

Bill Dana's "Jose Jimenez" characterization remains one of the funniest and most unusual dialect impressions in years, and of the "Jose" routines, his astronaut bit is not only more timely now but has been honed until it has become surefire.

Space helmet under his arm, Dana's bumbling and fearful Cuban-accented spaceman is anything but the well-trained astronaut in the current news. With his Mister Kelly's opening following our successful man-in-space shot by a few days, the contrasts with the glowing reports in the papers are particularly effective.

However, it is only this routine plus an equally hilarious dialect version of "My Funny Valentine" that comprise the heavy ammunition of Dana's turn, although the two sketches account for only a little more than 10 minutes of his 30-minute act. "Valentine" (which comes out "Me Penny Boline") not only utilizes the Cuban dialect effectively, but is also a clever parody of the over-stylized gestures of the current crop of ballad singers.

It is ironic that although Dana has spent more time as a comedy writer than as a performer his act is stronger in performance values than it is in material. His comedic timing is so precise that he can get a laugh out of a word like "Good-by" by just hesitating strategically midway.

Dana's act needs filling out in order to maintain the tempo that he demonstrates in his two best routines. His lack of sustained momentum works against the high spots in his turn. A temporary loss of rapport and control of his audience was apparent in his closing routine, a question-and-answer bit that turned into mass heckling by the audience.

Chicago native since her long and well-received stints on WBBM-TV's "In Town Tonight" show, she has a pleasant voice and looks, and ably handles a catalog of durables and recent show tunes. She would do well to work in a novelty number to balance her book of ballads. — Mor.

Blue Angel, N.Y.

Margaret Whiting, Dick Gautier, Leon Bibb, Roy Benson, Jimmy Lyon Trio; \$6 minimum.

Herbert Jacoby and Max Gordon apparently no longer change their bills all at once. They just refurbish them as talent becomes available. They're thus able to make way for a new face or an old hand, to provide an air of freshness and familiarity.

There are two major events on the current show. Dick Gautier doubling from "Bye Bye Birdie" (New Acts), and the return of Margaret Whiting to the Manhattan cafe scene after many years. Miss Whiting, who stems from the era of vaudeville, has always been able to adapt to her surroundings and bring an air of talent to her offerings. She's a singer in every sense of the word. There's an air of joy in her work, attention to detail and an awareness of the necessity of bringing an act with her.

Miss Whiting does everything from special material to delineation of the standards. Her treatments are unique for today's newcomers inasmuch as she's faithful to the intent of the composer, and with a view toward entertaining rather than expressing some inner motif. One of her strongpoints is the delineation of a medley of the hits with which her father, the late Dick Whiting, was associated.

Others on the bill are repeaters. Leon Bibb provides vigorous and feeling rendition of ballads, work songs and spirituals for excellent results, while Roy Benson, as ever, presents a zany kind of magic and patter that provide the customers with a rewarding session. Jimmy Lyons Trio does the backing with class and competence. — Jose.

Fairmont, San Francisco

San Francisco, May 12.
Andy Williams, Ernie Heckscher Orch (15); \$3-\$3.50 cover.

Andy Williams wows the check-grabbers in the big, staid Venetian Room with a poised, smooth show that entertains all the way. He opens with "You Do Something to Me," followed with an unusual (for a male singer) "Love for Sale," croons "This is the Moment," and then really orbits with Kurt Weill's "That Old Bilbao Moon." From this point on, he got the crowd in his hands, and he never lets go.

The whole 50-minute show has style, pace and plenty of musical moxie, thanks in part to pianist-conductor Dave Grusin, drummer Karl Kiffe and Ernie Heckscher's band. But, primarily, it is Williams' creamy voice, lightness (including a bit of sofieshoe) and complete professionalism—even to his jokes and mike repartee—that make this show a total delight.

Williams is marvelously ingratiating, with a voice and diction somewhat akin to Perry Como's and the energy and winning showmanship reminiscent of Tony Bennett. The combination is quite irresistible and the result is that many persons who had barely heard of Williams leave the Fairmont singing his praises—and assuring the Fairmont's Dick Swig of return business.

Show runs through May 31. — Stef.

Tidelands, Houston

Houston, May 9.
"A New Can of Peas" Revue, Don Cannon Orch (6); no cover or minimum.

This capsule revue is somehow a good idea gone wrong. Named by comic Jack Douglas, who played here recently, "A New Can of Peas" is a collection of old and new, brief and not-so-brief skits presented by a local professional theatre group, none of whom, obviously, has had much night club experience.

Cast is generally young and promising for the least theatre. But at least collectively, the eight principals would do well to shun nitery work henceforth.

The big plusses are a group analysis skit, which is not originally a mink skit and a skit seemingly out of a Charles Addams cartoon, called "Motherly Love." Generally, though, the skits remind one of a toothache. They'll keep you awake, but they aren't very entertaining.

Whole show was cut considerably after opening night, it still runs 65 minutes, which is too much of a mediocre thing. The rhythm section of Don Cannon's Orch backs show, and the band does its usual line job for dancing. Skip. — Mor.

Palmer House, Chi

Chicago, May 11.

Pearl Bailey with Louis Bellson and Nick Di Maio orch (14), Sons of Morocco (7), Tapateers (3), Ben Arden Orch; \$3 cover.

Empire Room, which has recently been booking many of the acts that formerly played the defunct Chez Paree, has a strong bill in this admixture of Pearl Bailey, a Chez regular, plus a floor-filling circus act and a stage-show unit of tap-tepers. It's a bigger-than-life show and fits the ornate decor surprisingly well.

Miss Bailey is in fine fettle in her Windy City return and the opening night assemblage had a great time with her amiable song and patter portrayal of the physician and circumstantial tribulations of a young-matron type. Okay counterparts of the role in the audience suffered along with her in her skit on the machinations of shoe manufacturers against women's feet in "Tight Shoes," and enthusiastically agreed with her ain't-necessarily-so version of "Virtue Is Its Own Reward."

The quasi-Junior Leaguers also relished Miss Bailey's slightly wicked renditions of "Legalize My Name," "Fifteen Years Is Good Enough For Me" and "Two To Tango." She's still great with a ballad, ranging easily from a rocking "I Can't Give You Anything But Love" to a soft and sad "Then There Was You." Her turn is a solid one-woman show in its own right.

Louis Bellson is featured in a florid drum solo reminiscent of the solo skin pounders of the big band days of the late '30s and early '40s but virtually unmatched in sheer power and speed. Backed by Nick Di Maio's heavily brass-oriented band (four trombones, four trumpets, this showpiece really shakes the room).

Sons of Morocco is a seven-man team of acrobats clad in the most colorful costumes outside of a Shrine circus. Their progressively higher human pyramids are breath-catchers and build until one man is holding the entire group aloft. Their closer is a rapid-fire tumbling act that finished in a whirling blur of colorful cartwheels. The traditional art and ritual of straw-batted tapdancing is handled with considerable skill by the Tapateers trio even to the standard wild tiptappery gymnastics closer.

Show is in till May 24, followed by Dick Shawn. Mor.

Barelay Hotel, Toronto

Toronto, May 9.

Singing Coronados (3), Lee Allen, Arlen Dancers (5), Bobby Rose, Peggy Curtis Orch (8); \$1.50 cover.

Boniface Al Siegel will have to cut a half-hour of his present 90-minute twice-nightly floor show which features the rich harmony work of The Singing Coronados and the comedies of Lee Allen. On their first visit to a Toronto nitery, both scored with the customers on opening and will rate lots of word-of-mouth.

Of Spanish and Indian extraction, the Navajo trio—two brothers and sister harmonists—open with a bouncy "We're on Our Way." They follow with language lyrics that are vocally symmetrical in a rousing "Brazil," dramatic "Legend of the Volcano," the cha-cha styling of "Fronesi" and their singing effects in "Song of the Bullfighters."

For a change in tempo, Steve sings a solo of the nostalgic "I Am." Anita does a cute and sexy "What Lola Wants" with George ably contributing to the 35-minute stint, when caught. The Singing Coronados, who tour South American countries immediately after their Canadian chore, are outstanding on charm and well-worn appearance. What's more, they can sing and had to beg off on opening night.

As contrast, Lee Allen scored continuously in his zany melange of story telling, African jungle sound effects, hat transfers, make-up and mime to records, interspersed with fast tapping and acrobatics. With machine-gun rapidity of delivery, he proves that he is a comedian of many parts in his 45-minute stint opening night.

Two full-stage dance productions are offered by the Bob Arlen Dancers, with the lookers in garden-party yellow dresses and floppy hats opening with a "Spring Fever"

number. They return in blue briefs for a parol drill to rain effects. Arlen did the music and lyrics of "All Dressed Up," this sung by Bobby Rose.

The Curtis Orch lends strong support to all acts; also play for the diners' dance sessions. The Singing Coronados and Lee Allen are in till May 20. McStay.

Ye Little Club, L.A.

Beverly Hills, May 2.

Lora Devon, Rudy Render; two drink minimum.

Beverly Hills, May 9.

Professional direction in which Marshall Edson's newest "discovery," Lora Devon, goes will best be determined by type of handling she gets. Lovely to look at, her strongest asset is physical, making her a definite attraction for films. She backs it up with unpolished, but sufficiently potential, vocal work. Her debut here is preceded only by a single booking in a small Detroit club, and already 20th-Fox and U-I are reportedly giving her the onceover. For films, she'll need considerably more poise and sophistication, though more basic performing experience should develop assurance and relaxation to aid in this direction.

As a singer, Miss Devon scores best in ballads, but needs plenty of musicianship, variety in delivery and style are still lacking. Breathily, throaty quality goes well with her looks, enhanced with good range that sounds workable. Training has been good, but she could use solid musical coaching. "In Other Words" showed nice mood and "No Moon at All" is bright as a jump tune.

Co-billed Rudy Render keeps things swinging with solid piano-vocal stylings in the Bobby Short (a distant relative) vein, though his musicianship comes through with even more strength. Background as arranger-pianist shows in strong attention to sharp piano work, while his singing is natural and pleasant and devoid of any technique tricks. "Let Me Love You" and "Lady is a Tramp" were typical of overall light, bright and pleasing offerings in show caught.

Bass Dick Taylor is an asset to both Render and to Miss Devon, joining pianist Joe Felix to back latter's gig strongly. Dale.

International, N.Y.

The Hi-Lads (5), Caren Anders & Peggy Hadley, Boots McKenna Girls (8) and Boys (4), Mike Durso Orch, Arlie Rhumbas; \$6 minimum.

The two acts which Jack Silverman has brought into his large international emporium are in for only the single week, awaiting the arrival of Dion and the Treniers this week. However, this bill is an audience-pleaser, helped no end by Boots McKenna's magnificently staged production numbers and his line of attractive gals and guys. McKenna has also concocted an original, fast-moving number for a finale that keeps the audience attentive to the last beat.

The Hi-Lads, who have played this spot previously, have a neat instrumental quintet that mops up with some of their original vocals. Combo has a topflight lad on the electric guitar, an excellent drummer, a piano leader, a saxophonist and hep musician on the trumpet. One member of the group does takeoffs on Louis Prima and "Satchmo" Armstrong which are refreshingly good.

That "Crazy Sounds" number, which the Hi-Lads have done on tele, is a sharp-clicking spoof of current-day rock-n-roll songs. It's much better than their "Back To Vaudeville" routine, even with some nicely done songs; the latter might well be dropped or at least trimmed. For change of pace, the combo intros "Bring Paris To You," which serves to bring in "Gigi," "Last Time I Saw Paris" and "April in Paris."

Group uses "Saints Go Marching" as sort of an audience-participation bit whereby patrons are invited to snap their fingers—and oddly enough they do just that. Number should be retained, and possibly expanded. The Hi-Lads were enthusiastically received here, and appear definitely on their way.

Best part of the Caren Anders-Peggy Hadley act is the warbling of the two girls, which has possibilities. However, both the singing and the comedies of these comely femmes went over solidly here. Wear.

Shamrock, Houston

Houston, May 12.

Betty Johnson, Eddie Garson, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Betty Johnson, a Jack Paar regular, has the looks and seeming good nature of Dinah Shore, and exudes a warmth that hurdles the footlights. In short, the auditors like her whether she can sing or not, and she does have a fine set of pipes. She can belt when she wants to, but usually is content to stick around the softer register, and that's good, too.

She's a doll in a print gown with a flared skirt, and thoroughly at ease on mike. About half of her numbers aren't well-known to auditors, but nobody seems to mind. She opens with "Today I Love Everybody," runs on to "Baubles, Bangles," draws nice response with Bart Howard medley, and the disk that advanced her career, "I Dreamed." She begs off with "The Party's Over" and "Wonderful."

Eddie Garson is half way through his act before it really comes alive and he begins to get audience response. His stand-up comedy at opening is only so-so, with some fairly weary gags, and even when the ventriloquist's dummy, Chico-Chico, first appears from a bongo drum there's little life in act. Then Garson begins his multi-voiced talents, and auditors respond to a fine begoff.

He's at his best when, with a telephone receiver in his pocket, he carries on conversation with a party on telephone, the operator, Chico-Chico, who is back in the drum, and a puppet dog. He and Miss Johnson split 60 minutes down the middle.

The K. Bert Sloan-Dick Krueger orch is again excellent, with the goateed Sloan adding some highlights to thrush's closing act.

Joe E. Lewis and Marion Colby move in for two frames May 25. Slip.

Alameda Room, N.Y.

Marques & Belasco, Julito Rodriguez Trio, Juan Carlos Barbara Orch, Panchito Orch; \$4.50 minimum weekends.

The Latino sweep in Gotham has moved into West 57th St. Hotel Great Northern. Here in the colorful and airy Alameda the Chile beat is played to the hilt and it's developing as a socko lure for the hip-swinging set. The room has been in operation for about nine months, but co-owners Joe Portela and Joe Pineiro have already established a clientele that pours for the weekend fiestas.

There are two shows nightly, Friday through Sunday, that are strictly in the Latino vein and right up the customers' alley. Heel and toe steppers Marques & Belasco are currently stirring up a flamenco fury. Their footwork is vigorous and exciting. The Julito Rodriguez Trio, doubling from the Radio City Music Hall, is a guitar triumvirate that plucks out some tantalizing rhythms. The group's overall guitar display has a stimulating effect and pulls hefty tabler approval.

The dancing beat supplied by the Juan Carlos Barbara and Panchito orchs, which alternate, is consistently peppery and swingy and guaranteed to pull the chair or pachanga parti-ans onto the floor. Panchito, incidentally, is vet from the Versailles, chic east-dry that was replaced by the Rounatable several years ago, and he knows what the terp bunch wants. Gros.

Trade Winds, Chi

Chicago, May 10.

Frances Faye (with Jack Costanzo), Frankie Scott, Sea Di Sloan Secret; \$2.50 cover.

The ropes were up for Frances Faye's opening night return to the Trade Winds and Miss Faye rewarded her assembled devotees with a swining 45-minute walk on the wild side. Based on her SRO opener and advance reservations, as listed by maitre Arturo Pelterino, the club should register a hot three weeks.

Miss Faye's powerhouse pianistics and blues-shouting singing style make for forceful nitery fare. But it's her running interpolation of inside-gags-for-outside-people that's her stock in trade, and around which she builds her line of fey humor. It's a strange admixture of sophisticated, bitter-sweet saloon welschmerz and girl-meets-girl commentary that's definitely not for family night but is certain to bring the expatriate

Miami beachcombers out in droves.

Jack Costanzo's bongo solo is fast and subtle and virtually makes the little drums talk, and his song backing for Miss Faye is deft and unobtrusive.

Frankie Scott's 40-minute opening night turn was a bit on the long side, but he's a fast man with a quip and his routine brings nearly everyone into the act. Intermitently picking up ringsters' names, he weaves them into his two-liner delivery until near the end of his act he has eight or nine tabler names to work into each gag.

Guests seemed to enjoy the spotlight, however, and their respective parties yocked it up at their occasional discomfiture. More than a few of Scott's lines are vintage, but he works them for their maximum return and acquires himself as a swift-paced and generally clever standup. Mor.

Foreign Unit Review**Nats in The Belfry (Tivoli Circuit)**

Melbourne, May 5.

Revue produced by Knox Godfrey. With Nat Jackley, Sid Plummer, Howard Morrison Quartet, The Amazing Brittons (4), Tommy Godfrey, The Flying De Pauls (6), Margarita Helios, Max Bleach, Rosemary Powell, Annie Inalls, Jackie Bowkett, Tivoli Cuties (12), Glamorous Belles (4), Debonair Dandies (4), choreography, Sheila Cruz; music, Hal Moschetti; decor and wardrobe, Angus Winnace. Opened Tivoli, Melbourne, May 4; \$3 top.

This show centers around English comic Nat Jackley who doesn't have to rely upon verbal patter alone but can convulse an audience with a body motion or eye wink. If Jackley chose to play down the jocks and introduce a note of pathos he could probably rate in the Chaplin class.

Jackley is ably backed by diminutive Jackie Bowkett, Tommy Godfrey and Sid Plummer who are perfect foils and agreeable comies in own rights. There is one up-down sketch at end of show called "Be Prepared" with Jackley, Bowkett and Godfrey as Brownies and Plummer as scoutmaster.

In addition, Plummer does act with xylophone and introduces further note of comedy by drawing forth all sorts of unlikely objects from instrument such as string of sausages, oversized catpillar, rat and flowers.

Rating high among other acts are the Howard Morrison Quartet and the amazon "aero-bats," The Flying De Pauls, The Amazing Brittons, with combination of juggling and riding unconventional bicycles; singers Margarita Helios, Max Bleach and Rosemary Powell fit well into the layout.

This isn't the most standout bill presented at the Tivoli, but for good average evening's entertainment it's fine. Knox Godfrey's staging is smooth. Stan.

Tisch Bros.

Continued from page 63

then, they have operated the hotels under a management contract which expired May 1.

Preston Tisch, in explaining the deal, said: "Since my brother and I are devoting our full time to Loew's Theatres Inc. and Loew's Hotels Inc. and have been active in diversifying the company's activities into the hotel field, the demands on our time have been so great that we cannot continue to give Atlantic City operations the personal attention they require."

Laurence Tisch is board chairman of Loew's Theatres while brother Preston is head of Loew's Hotels. The Abell Co. operates the Willard Hotel in Washington, the Stanley in Estes Park, Colo., and the Summit in Uniontown, Pa., as well as a number of office buildings in various parts of the country.

The Tisch brothers still own the Colony and Artistocrat Motels here, but they are being operated by others under long-term leases. Preston Tisch said the Americana Hotel, in Miami Beach, owned and operated by him and his brother, will be their only hotel operation outside Loew's hereafter. Loew's now is building two hotels in New York City. The Summit, with 800 rooms, is slated to open July 20 while the second (the Americana) will have 2,600 rooms.

Bon Soir, N. Y.

Renee Taylor with Frank Baxter, Phil Leeds, Barbra Streisand, Three Flames, Jimmie Daniels; \$5 minimum.

This downtown cozy's current three-layer pastry has only intermittent nutritional value, and, with no potent component, the marquee air of a marking time bill. Comic Phil Leeds, a repeater here, isn't apt to quice 'em up, and Barbra Streisand, a stylish and amusing chirper who was in about a year ago, doesn't seem to have developed much boxoffice momentum since. Management obviously was banking on Renee Taylor's nightclub bow (see New Acts), seen as a cash-in on her Jack Paar show exposure, but the waiters have had little pressure so far.

Miss Taylor and her spouse Frank Baxter have a turn that taps her as a promising talent, but otherwise needs doctoring. Leeds is a deft monologist with an easy manner, but his diffusion of throw-aways and shorties is a rather bland serving, especially for tony rooms. A rundown of zany greeting card messages doesn't register as well as the premise might suggest. His funniest stuff evolves from the conjecture: what if eating, and not sex, was the national taboo—executed, natch, with plenty entendre.

Miss Streisand is decidedly not an ordinary visaged singer, which fact could blur focus on the vocals. That it doesn't is tribute to her impressive piping, and an amusing, pixieish way of working. Hers is a rather refreshing catalog with a pleasant quota of whimsy, but also the sort of songology for top display of theatrical thrush values. She has the where-withal on all counts for some prime exposure, and ideally for intimacies.

The Three Flames' musical backstopping is smooth, as always, with Jimmie Daniels' emceeing and teo-off warbling nicely essayed per usual. Leeds and Miss Streisand are in for four, Taylor & Baxter for two frames. Pit.

Crescendo, L. A.

Hollywood, May 4.

Ella Fitzgerald, Oscar Peterson Trio, Lou Levy Quartet; \$2.50 cover, two drink minimum.

Ella Fitzgerald moved in on this strip club and kayoed her cult-following with her first swinging punch intro "This Could Be The Start of Something Big." It was a prophetic opener!

She medleys "Why Was I Born?" "Can't Help Lovin' That Man" and "People Will Say We're in Love," becoming a little husky voice nervous for a few brief bars but she mellowed again fast when she sensed the audience was with her.

From her Rodgers and Hart Verve album Miss Fitzgerald proves "Anything Goes" and patrons clamored wild appreciation during the first chorus: between cries she thanked them. Later after an up and mumping rendition of "You're Driving Me Crazy," she responded to the acceptance, "Glad you like it. We just recorded it; remember the label."

From here on out the speeds up the tempo, increases her range and socks home with a number of standards and a rock 'n' roll version of "Blue Moon," proving that she cannot only join the new set but even beat 'em at their own game. Next she tabs out with "Mack the Knife" and coaxes imitations of Bobby Dain and Louis Armstrong.

Miss Fitzgerald keeps the pace right to the end of the 40-minute round with a hot-off melody that out rode Cab Calloway and Danny Kaye for vocal gingersh. She threw everything into it including Hamms and Schlitz commercial parodies. Sinner took her leave and no amount of hand warming could coax her back from her trail between tables.

Oscar Peterson, with Edmund Thigpen and Ray Brown making up the trio, cued in the session with their particular brand of up-tempo meanderings that sets the scene and overtures Miss Fitzgerald.

Lou Levy Quartet (Gus Johnson, drums; Wilfred Middlebrook, bass; Herb Ellis, guitar, and Levy at the piano) nicely shadows Miss Fitzgerald but never over-shades her. Headliner reigns on the strip through May 21. Hart.

CURRENT BILLS

Paulson, Freddie Paris.
365 CLUB—Phyllis Inez, Barry Ashton

TENTS PAY MAIN STEM FEES

Parisians to Bordeaux (New Haven) For Musical Version of 'Colombe'

By WOLFE KAUFMAN

Bordeaux, May 16. News that Jean Anouilh, France's number one playwright, had collaborated on a musical, brought the Paris wise-guy mob down to Bordeaux, a la New Haven. They may have been disappointed to find themselves in the presence of another hit. From a show-biz standpoint, there are more important angles such as (a) this is not a musical comedy at all; (b) the American musical formula remains pure, pristine and unloved by the Frenchies and (c) this could be the answer to a long-time show biz headache: what to do about those shows that are not quite plays with music, nor yet really opera.

"Colombe" is called a "comédie lyrique" on the program, which translates most accurately as "lyric drama." It's a simple comedy with ten characters, no chorus, no dancers, no recitative, no arias, no songs, no orchestral score played in the pit. Now, this is not opera, nor is it a play, in the normal sense. It reminds somewhat of Menotti's shows, or Poulenc's. But here, while the music is integral, it is always deferential to the words. It is the intention of the author and the composer, both, to have each word understood.

The music is more important than it is in "West Side Story" or "Carousel," but less so than, for instance, "Rake's Progress." The score is nearly melodic and reminds of Menotti, with the same debt on both parts to Puccini and other Italian jingle-tangle boys. The over-all, technically, recalls Blitzstein's "Regina," with the im-

(Continued on page 72)

Mae West in 'Sex-Tette' To Mark John Kenley's Warren-Columbus Sked

Mae West will be back in legit this summer in another one of her symbolically-titled offerings, "Sex-Tette." It's slated for presentation by John Kenley at his jointly-operated showcases in Warren and Columbus, O. The show is scheduled for Warren the week of July 25 and Columbus the following frame.

Kenley, who's been operating at the Packard Music Hall, Warren, the last few seasons, has extended to Columbus this year, with Joseph Viski functioning as his associate producer in the latter city. Kenley will continue the boxoffice scale of \$1 and \$2 evenings and \$1 and \$1.50 matinees in both spots. The prices are exclusive of tax.

The season in Warren is slated to begin June 6 with John Raitt in "Oklahoma," while the Columbus opener June 13 will be Gordon and Sheila MacRae in "Bells Are Ringing." Except for the getaway offerings and possibly the final presentations of the season, the product lineup will be the same in the two cities, with the shows playing Warren first and then moving to Columbus. Each production will run one week, Tuesday-Sunday, in both towns.

The first of the productions to play Warren and then move to Columbus will be Sam Mingo "Picnic." The play opens June 13 in Warren and June 20 in Columbus. That pattern will be continued with the successive Warren entries, Hugh O'Brien in "Destiny Rides Again," Zsa Zsa Gabor in "Blithe Spirit," Jack Carson and Betty White in "Take Me Along," Andy Williams and Julie Wilson in "Pal Joey," Betsy Palmer in "Gentlemen Prefer Blondes," Miss West in "Sex-Tette," Carla Alberti and Don McKay in "West Side Story," Hugh Downs, Ron Huxmann, Lois O'Brien and Elizabeth Allen in "Under the Yum-Yum Tree" and Kathryn Grayson in "Naughty Marietta."

The Warren entry for Aug. 22 (Continued on page 73)

Martha Raye-'Calamity' To Open Pitt Outdoor

Pittsburgh, May 16. Pittsburgh's Civic Light Opera will present seven shows this year in its Melody Tent, starting July 3 with Martha Raye in "Calamity Jane." It was necessary for the company to return to its tent because of the delay in the building of the city's new \$22,000,000 auditorium.

Other shows will include Carol Channing in "Show Boat," July 10; Edward Everett Horton in "The Chocolate Soldier," July 17; Jack Carson in "Take Me Along," July 24; Joe E. Brown in "Damn Yankees," two weeks beginning July 31; Patricia Morison and Earl Wrightson in "Kiss Me, Kate," Aug. 14; and Anne Jeffreys in "Destiny Rides Again," Aug. 21.

'Best,' 'Thurber' to Be BTA Tourers

Touring productions of "Best Man" and "Thurber Carnival" have been set as two of the four entries scheduled to be sent out next season by United Performing Arts Inc. to its newly-acquired Broadway Theatre Alliance subscription chain, called Broadway Theatre League on its local level, was sold to CPA by Columbia Artists Management Inc. with the transfer effective at the end of the current season.

Of the 82 cities on the BTA roster, 61 are expected to conduct membership campaigns for the upcoming season, according to CPA president, Harlow F. Dean. In taking over the subscription network, CPA is converting the setup from subscription, plus boxoffice, to an exclusive closed-membership plan. The CPA field staff is headed by Richard C. Carson.

Broadway company manager Morton Gottlieb will co-produce "Best Man" touring presentation with Henry Guttent. The road hike is scheduled to begin Jan. 8. "Thurber," which Michael Dowell will produce, will be sent out by arrangement with Columbia Artists, which will handle the show through its newly-formed Herbert Fox-Ronald Wilford division. "The Thurber" tour is slated to start Sept. 22.

Shows playing the BTL cities will be booked at flat fees, with the local Leagues budgeted to pay operating expenses, including theatre rental, plus take-in, take-out and membership campaign costs. In addition to playing the BTL (Continued on page 73)

AIM CHI TRYOUTS FOR 'IGUANA' AND 'KICKS CO.'

Chicago, May 16. Chicago, which hasn't had a major legit tryout since "Raisin in the Sun" a few seasons back, may have two next fall. The new Tennessee Williams play, "The Night of the Iguana," is expected to break-in here for five weeks prior to its December opening on Broadway, and Oscar Brown Jr. is trying to interest his backers in a Chicago preem of the musical "Kicks & Co."

Charles Bowden and H. Ridgeley Bullock, who will produce the Williams play, have booked the Blackstone Theatre for a Nov. 20 opening. Williams' first smash, "The Glass Menagerie," debuted to raves here in 1944 before it went to Broadway. "Kicks & Co." author-composer-star Brown is a native Chicagoan and of late well known here.

Another preem, of off-Broadway stature, is due here tonight (Tues.) with the premiere of cartoonist Jules Feiffer's revue, "The Explainers," at the Playwrights at Second City cabaret theatre.

ROYALTY SETUP CALLED HURTFUL

By JESSE GROSS

Increased costs are contributing to shrinking activity in the musical tent field. That's the opinion of Robert H. Bishop 3d, president of the Musical Arena Theatres Assn., an organization of tent producers. Reflecting the situation, which is analogous to other areas of legit, is an anticipated total of about 23 canvastops this year as compared to 25 last summer and a peak of about 28 in 1958.

The seating capacity of the tents varies from about 1,200-2,000. On the basis of an average 1,600 seats per canvastop, the combined seating of 23 showcases would be 36,800 and on a standard eight-performance frame, 294,400 for the season. With the summer season averaging 15 weeks, the potential capacity tent attendance for the semester would be 4,416,000.

At an average \$2.75 per ticket on a general scale of \$1.50-\$4, the potential capacity gross income for the season would be \$12,144,000 and at 50% capacity \$6,072,000. The present-day b.o. scale compares to an average \$1.25-\$3.50 top when the tents first began spreading following the pioneer launching in 1919 by St. John Terrell of the Lambertville, N. J., Music Circus.

Doubled Capital

In 1954, the coin required for a canvastop project was about \$100,000, according to Bishop, who says that figure has now about doubled to around \$200,000. Bishop, who operates the Musicarnival, Cleveland, in partnership with John L. (Continued on page 72)

'Tenth Man' Nets \$193,956 to Date

Backers of "The Tenth Man," which ended a 79-week Broadway run last Saturday '13, have been paid 56.5% profit thus far on their \$125,000 investment. That represents their 50% share of a total profit divvy of \$141,250 thus far on the Paddy Chayevsky play.

As of April 1, the Saint Subber-Arthur Cantor production had netted \$193,956 and a balance of \$14,212 was available for distribution after the deduction of \$18,494 for bonds and deposits and \$20,000 sinking fund. The April 1 undistributed balance is figured to have been reduced by measure business registered subsequently.

Since the producers intend sending out a road company next season the coin tied up in bonds and deposits and sinking fund will probably be applied to that venture. The road hike, due to run eight months, is scheduled to begin Sept. 20 at the Playhouse, Wilmington.

For the four weeks ending April 1, the production had three break-even stanzas on grosses ranging from \$14,214 to \$14,617 and a \$962 loss on a gross of \$12,064. Royalties to the author, director Tyrone Guthrie and scenic designer David Guthrie were denied during that period.

'West Side Story' Choice For San Juan Festival

San Juan, P.R., May 16. "West Side Story," "Carousel" and "Oklahoma" will be presented during the 1961 musical season of the San Juan Drama Festival. The musicals will be presented July 17 to Aug. 12 at the Univ. of Puerto Rico Theatre. A fourth show will be chosen by the Festival staff.

Public balloting, held for two weeks at supermarkets, department stores and public gathering places in the metropolitan area, gave 786 votes to "West Side Story" with 679 for "Carousel," and 666 for "Oklahoma." Also listed on the ballot were "Guys and Dolls," "Damn Yankees" and "Where's Charley?"

Chi Readies New Strawhat Season; Star Rivalry Cuts Profit Margin

By LES BROWN

'Fantasticks' Is a Click Opener in Mexico City

Mexico City, May 16. Producer Rene Anselmo and director Luis de Llano have another hit with "The Fantasticks." It's their fourth success in the series of local productions of U.S. musicals. Previous clicks have included "Redhead," "The Boy Friend" and "Bells Are Ringing" at the Theatre in the Wood.

The production got generally good reviews, with particularly favorable comment on the re-appearance of Maria Rivas after a long absence. Others in the cast included Armando Calvo, Antonio Gama, Guillermo Orea, Alejandro Ciangherotti, Chucho Salinas and Armando Pascual.

Chi Scribe Raps Pans of 'Miracle'

Chicago, May 16. The drama critics who had panned the touring "The Miracle Worker" when it opened here several weeks ago were rebuked last week by one of their newspaper colleagues, who advised them to stop going to plays for awhile, implying that they were jaded. He suggested that they watch television for a period to develop a new appreciation for plays that make you "feel warm and jubilant."

John Justin Smith, who writes a daily general column for the Chi Daily News, said he found the William Gibson drama "soddy but thoroughly enjoyable." He reported that it made him feel like shouting, "Hurrah for the human race."

The columnist also wondered whether the three critics who panned it "weren't too busy picking lint" to get a feeling of jubilation when Annie Sullivan helps Helen Keller to speak her first word. Without identifying the reviewers by name, he challenged quotes by two of them, one in fact by the Daily News' own aisle-sitter, Sydney J. Harris.

Smith confessed privately that he had unwittingly expressed the sentiments of his managing editor, John Stanton, who had attended opening night and encouraged the columnist to see it afterward. When he produced his piece criticizing the critics, he reportedly was told by Stanton, "That's exactly what I had hoped you'd do."

'TRY FOR WHITE' OFF; ALSO 'MIRACLE WORKER'

Paris, May 16. "Try for White," a naive South African play which was scheduled for showing at the Theatre des Nations here next month, has been cancelled, a victim of mis-understanding of the race problem. Allegedly pro race recognition and freedom, the South African government was against it; the show had been financed by Londoners who wanted to prove that all South Africans were not necessarily biased. But now that South Africa has withdrawn from the British Commonwealth, the Londoners have withdrawn their backing.

Another cancellation, a few days ago, was the American play "Miracle Worker," which was to be played here by the American Repertory Group, with Helen Hayes, etc. Lars Schmidt, who owns the French rights, felt that the American version, coming in before his native tongue version, would hurt. "Privately he told friends that he saw the American Rep version and feared the critics would pan it, which would, of course, hurt his project." The Repertory Troupe will do the other two U.S. plays it had scheduled, "Glass Menagerie" and "Skin of Our Teeth," even though the latter was done here only a couple of years ago, with mild to negative results by an other ANTA group.

Chicago, May 16. It characterizes the climate of legit in Chicago that downtown biz in the fall-winter season tends to waver from fair to coolish, while summer theatre grosses are reliably hot. Whatever the city may represent on the legit road, it unquestionably leads the stock field over the May-to-September period, with six successful sales entered on its periphery, one of them at the city limits and the other five just on the fringes.

Management figures on box-office for the stock operations are generally unreliable, but it's a fair estimate that the six operations in the aggregate grossed nearly \$1-250,000 over the 12-week stretch last year. The four regular downtown legit houses playing touring shows will have crossed for the entire year at a 30% higher level when the current term ends May 31.

But while the shows are getting excellent houses all season long, the star system has gotten out of hand, and names are getting most of the money. Although separated from one another by sizeable distances, the barns are competitive for theatre parties and, to attract them, are vying with lavish marquees.

It's a modified version of the Las Vegas situation, without the casinos to reap side benefits; only the Drury Lane operates in con-

(Continued on page 72)

Coast Actor Fights Nix Of Jobless Coin While He 'Worked' Without Pay

Los Angeles, May 16

The legality of the California Dept. of Employment's rules covering compensation for actors appearing without pay in little theatre productions will be challenged in District 65 of the Los Angeles Superior Court tomorrow (Wed.), with opening of trial of Gene Denton's suit against the state agency.

The department refuses to keep paying compensation to "unemployed" performers working in little theatres, even though they actually receive no money for such appearances. The basis for the ruling is that, under the law, anyone receiving unemployment compensation must be available for jobs, but actors working for nothing aren't available.

Denton's suit, filed against the state agency and its director, Irving Perlberg, the California Unemployment Appeals Board and its director, Ernest Webb, and all individual members of the board, charged that these persons and the official bodies are not aware of contradictory rulings of the board as regards theatrical workers, particularly actors.

The action claims that rulings are made only by board decision and that no laws have been issued in their support. A reply by assistant Attorney General Herschel T. Elkins admits these allegations but denies other points.

Denton was denied unemployment compensation between July 17 and Sept. 24 of last year on the ground that he was working three nights in the local City Theatre's production, "A Whisper in God's Ear," and was ineligible because he had not listed "his employment and was not available for other work."

The actor protested the decision, arguing that he was appearing in the legit show without pay as a means of being seen by producers, directors and agents and was thereby making an effort to obtain employment. He had been collecting unemployment compensation and was served an overpayment notice requesting return of \$180 already paid him.

Acting as his own lawyer but with advice from attorneys Harold Cherniss and Bruce Rauch, Denton filed an appeal to Unemploy-

(Continued on page 73)

Shows Out of Town

The Explainers

Chicago, May 10.
Bernard Sahlins, Howard Alk & Paul Sills presentation of a three-act (24 scenes) revue by Jules Feiffer, with incidental music by William Mathieu. Staged by Sills; settings, Dolores Altom; stage design, Stanley Kandel; background sketches, Morton Shapiro; rehearsal director, Opened May 9, '61, at Playwrights at Second City, Chicago, \$3.50 top.
Cast: John Brent, Bob Camp, Ed Close, Paul Edwards, Thomas Farnham, Judy Harp, Charles Lewsen, Mina Kolb, Paul Sand.

It becomes evident immediately in "The Explainers," that the Freudian world of Jules Feiffer's characters is more-believable in cartoon form than when brought to life-size on the stage. As theatrical sketches, Feiffer's serio-comic vignettes lose intimacy and trenchancy. This satirical revue, a patchwork based on a number of the cartoonist's published works, never gets much better than a fashionably amusing divertissement for cabaret theatre.

The fallacy of the adaptation is the apparent belief that the comic strip and the stage have a natural congruency. Feiffer has written extra dialog for only a couple of the sketches, while the rest are lifted verbatim from their printed form.

Clearly, the still cartoons have the advantage in this case, making possible a frozen facial delivery and a totally artificial timing of the punchline not duplicated in a live performance. The adaptation has to be on the stage's own terms, if at all.

There is a clutter of short scenes, most occurring in the context of 24 larger blackout sketches, creating a tricky traffic situation. Director Paul Sills has solved it admirably, but might preferably have concentrated more on stylizing the performances to capture some of the flavor of the Feiffer cartoons. In a generally competent cast, only two members succeed with any consistency in grasping the appropriate style. Paul Sand, trained as a pantomimist, is able to achieve the cartoon-come-to-life illusion, brilliantly for instance in the closing man in the moon sketch.

Mina Kolb acquires herself as a deft caricaturist, having the fitting crispness for the telephone company "explainer" and the survey taker. Bob Camp, John Brent and Paddy Edwards momentarily are on the verge of the right idiom, but in general it's missed. William Mathieu's theme music is properly sprightly and his incidental score a plus.

"Explainers" is slated for a three-month engagement at Playwrights and is then ticketed for off-Broadway. Les.

The Days of the Dancing

Los Angeles, May 12.
Denis Deegan & Edgar Lansbury presentation of three-act comedy-drama by James Bridges. Staged by Deegan; settings, Lansbury; light and set design, Elie Arnold; costumes, Jan Sterling; music, Henry Brandon; features, Theodore Marcuse, Bob Ennis, Alan Sues, John Larson, Ronney Tree, Peter Herold, Tom Bellin, Jay Prescott, Barbara Waide, Lola Lynch, Francis Carpenter, Jeanne Courtney. Opened May 11, '61, at the Beverly Hills Playhouse. \$4.50 top.
Charlie Wolfe Theodore Marcuse
Mortimer Kid Peter Herold
Glamora Bob Ennis
Rick Brunner Stephen Jones
Florence Foster Alan Sues
Pistol Tom Bellin, Jay Prescott
Dictionary Dan Jack Larson
Tina Barbara Waide, Lola Lynch
Dolores Goodman Jan Sterling
Giorgio Torretti Henry Brandon
Ellis Rogot Francis Carpenter
Fanny Seers Jeanne Courtney
Others: Jimmy Brooks, Clarence Hawkins, Norman Alden, Yvonne Adams, Percy Jackson, Marie Jansse, Wes Muchmore, Diane Lebovitz, Hanne Nyberg.

The basis of what could be made into a fine play, "The Days of the Dancing," by James Bridges, has opened at the Beverly Hills Playhouse for a run of Thursdays, Fridays and Saturdays, through June 3. The comedy-drama should endure far beyond this initial engagement, whether here or elsewhere. With extra creative industry and a lot of perseverance, the piece might even make the theatrical major leagues and ultimately films.

Although the central situation of "The Days of the Dancing" is not particularly novel, the yarn concerns a disarmingly honest, ordinary, virile, green-but-not-stupid young fellow whose faith and love in a faded woman restores his confidence and gives him a supreme reason for living. The premise has the faint tinge of Tennessee Williams, and the locale, a Bohemian bar in Venice, Cal.,

smacks of William Saroyan or John Steinbeck. But Bridges has flashes of wit and philosophical observation of his own. His central characters have substance, his secondary characters color, his lines have snap and his drama poignancy, particularly in the first act.

Through Denis Deegan's vigorous, perceptive staging and the sound performances, the play comes vividly to life. Jan Sterling's wistful enactment of the regenerated victim of prolonged unrequited passion has dignity and vitality. Also convincing is Stephen Joyce as her young lover.

Henry Brandon is well cast as the heroine's ungrateful former sweetheart. Most indelible of the supporting portrayals are those of Bob Ennis as a swish with theatrical ambitions and Alan Sues as a swish who turns funk. Other prominent are Jack Larson, Theodore Marcuse and Ronney Tree.

Edgar Lansbury's settings are atmospheric and ingeniously workable. Deegan and Lansbury collaborated in presenting the play.

The Fantasticks

Chicago, May 5.
Richard Alan Woody (in association with Chicago chapter of American National Theatre & Academy) presentation of two-act musical comedy (originally produced off-Broadway by Lore Noto) with book and lyrics by Tom Jones; music by Harvey Schmidt. Staged by Jake Dengel; technical production, William Sheffer; costumes, Heather MacKenzie and F. Anthony Benko; musical direction, Michael Cohen. Opened April 4, '61, at Hotel Del Prado, Chicago, \$4.50 top.

Cast: John McLeod, Mimi Turque, Tom Ayre, Skedje Miller, Michael Enserrero, Dale Phillips, Hal Holden, Gjon Melle.

With its presentation of "The Fantasticks," the Chi chapter of American National Theatre & Academy is making only a modest debut as an agent of better legit shows for the city. Not that it isn't an attractive second company that Richard Alan Woody has mounted for the engagement, but rather that the play itself is too inconsequential to stack up as a significant contribution by ANTA. Any number of off-Broadway shows, recent or current, would seem to be worthier.

Granted it's a New York hit, "Fantasticks" doesn't seem to be for characteristic midwestern tastes. The little musical smacks of preciosity and archness; and as Jake Dengel has staged it, the production seems to have about it an attitude of narcissism. There are enjoyable moments and a few winning songs, but on the whole it comes off as a could-be-missed item.

The interest tends to be in the performances instead of the make-believe of the play, and Woody has cast it admirably from the Gotham talent pool. The standout is John McLeod, whose singing is the trust of the cast and who gives the necessary credence to an omniscient role as narrator and engineer of fate. Mimi Turque and Tom Ayre are good-looking and more than acceptable as the young storybook lovers.

The remaining parts of the nature of cartoons. Skedje Miller and Michael Enserrero nicely carry off a sort of refined Laurel & Hardy relationship as the fathers, while Dale Phillips and Hal Holden ably provide the low comedy. Gjon Melle, in a mime role, serves for atmosphere. Les.

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, York (5-10-61).
American Savoyards, Mews (4-27-61).
Balcony, Circle in Square (3-3-60).
Black St. Marks (4-1-61).
Call Me, 1 Sheridan Sq. (1-31-61); closes Sunday (21) after 127 performances.
Connection, Living Theatre (7-15-59).
Dream & Bessie, York (1-31-61); moves to Evening With Chekhov, Ke (4-20-61).
Evening With Gypsy, Mayfair (9-6-61).
Fantastics, Sullivan (3-3-60).
Gallows Humor, Gramercy Arts (4-18-61); closes Sunday (21) after 40 performances.
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living Theatre (12-20-60).
Krapp's Last Vow, 125 W. 4th St. (2-15-61).
Krapp's Last Vow, Circle (1-14-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Theatre (5-15-61).
Mare Sunshine, Greenwich (11-18-59).
Meet Peter Grant, Folksbiene (5-10-61).
Premiere, Premiere (11-22-60).
Reveries, Prunes, Showplace (12-14-60).
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood, Circle (3-29-61).
Varmint, Mews (1-13-61).
Closes May 28 after 89 performances.

SCHEDULED OPENINGS
Piece of Noon, Marquee (5-30-61).
Noonlight, Marquee (5-31-61).

Decameron, E. 74th St. (4-12-61); closes Sunday (14) after 39 performances.
Seven A Day, Actors (4-17-61); closes Sunday (14) after 16 performances.
Ladies Night, Eleanore Gould (4-21-61); closes April 23 after 40 performances.

Broadmoor to Do Plays?

Denver, May 16.
The new 2,400-seat Broadmoor International Center in the Broadmoor Hotel, Colorado Springs, is scheduled to be unveiled today (Tues.).

The stage area for the showcase, which is expected to play legit and other attractions, was designed by Broadway set designer Donald Oenslager.

Dance Review

Jose Greco Co.

Jose Greco presentation of company of 25 (William Morris Agency management) at Royal Hawaiian Hotel, Roger Machado. Opening May 9, '61; Top \$9.50.
Featured dancers: Jose Greco, Lola de Jerez, Carmen Amica, Jose Molina, Maria Del Rocio, Juan-Mari Astigarraga, Teresa Montes, Curro Rodriguez, Rosario Caro, Pepita De Jerez, Luis Del Rio, Carmen Mora, Luisa Fabiola, Antonia Granados, Francisco Domiz, Curra Jimenez, Felix Granados, Enrique Ruben, Faco Ferrer, Manuela De Jerez, Lydia Del Mar, Norma, Miguel Garcia, Emilio De Diego, Enrique Heredia.

One does not, at this date, "discover" Jose Greco. That happened nine years ago when he first came back to the United States, where he spent his boyhood. Today one is aware of a high-powered theatrical "show," derived from the Spanish dance traditions and in pure ethnic terms. Greco, a statuesque figure, is above all the dynamic showman with a showman's dread of stage waits and dull passages. He assiduously eliminates what does not accelerate the performance after, say, the first tentative 10 minutes.

Almost at once there is awareness of the care given the costuming. It is strikingly theatrical, lavishly selected and tailored, both for the male dancers and the women, and extremely "sharp" for Greco personality. Together with the varied assortment of colorful scene backdrops and the attention given to the musical accompaniment by Roger Machado, these are the trappings of stage sumptuousness. If Spain is sometimes out-Spanied, the average ticket-holder is hardly likely to complain on that account.

Paced as a revue with bursts of speed and quieter interludes, occasional bits of terpsichorean wit, the trademark of Greco is unmistakable throughout, his own contributions still dominating as they are surprisingly varied. He and his colleagues go all-out to disperse any boredom.

The outward pattern of the items is familiar. A Basque Suite featuring Juan-Mari Astagarraga has been added. It is charming as a collection of Basque frolics and perhaps the most authentically "folkloric" of the turns.

Greco's own routine simulating the blooded stallions of Spain continues still a memorable highlight, with Jose Molina, Curro Rodriguez, Felix Granados and Francisco Doniz as his support.

Greco does upon climaxes where the dancers, whether solo, paired or grouped "travel" to the exit on a dramatic crescendo. This brings excitement to the foreground again and again. The augmented pit orchestra gives added "sock" to these effects. For the quieter numbers there are the usual Spanish guitarists, Miguel Garcia, Emilio De Diego, Enrique Heredia plus flamenco singing assists from Manuel De Jerez and Norina.

As is often true of dance companies in which all the members work with torrid gusto the reviewer is left insecure in his own sense of rendering adequate justice to individuals. Much is owed to the Spanish equivalent of what old show business used to call the "soubrette." One is aware of the blitzy vigor of Rosario Caro, a gypsy comedienne. Also of the fine aplomb of another saucy senorita, Pepita de Arcos, working alone or with Felix Granados.

The Flamenco grand finale, an Iberian-style minstrel show by itself, crowds a typhoon on top of a tornado. Meanwhile the viewer has acquired an enormous appreciation for the gusto, the theatrical skills, the high dancing style of the party in ensemble and in solo. Lola De Ronda and Carmen Mora are the two leading ladies, each distinctively herself, yet each with her own flavor. The De Ronda personality is more romantic, the Mora ways more sensual. They sustain the general high average of lovely femininity with sharp glitter.

It merely ratifies the obvious to declare that this company can play anywhere anytime. And.

Asides and Ad-Libs

The New York Chapter of the American National Theatre & Academy, which lost \$100,000 on last season's Broadway flop, "The Conquering Hero," may try to regroup by investing in Robert Whitehead's scheduled fall production of Robert Bolt's London drama, "A Man for All Seasons" in which Paul Scofield is to make his U.S. stage debut in his original title part. The collection of old playbills, autographed photos, newspaper clippings, etc. in the offices of Chamberlain and Lyman Brown, may be destroyed if some theatrical museum or library doesn't take them. The brothers, recently deceased, were Broadway agents a generation ago.

Although Tammy Grimes has been raised to star billing in "The Unsinkable Molly Brown," she's still featured (below the title) in the huge sign atop the Winter Garden Theatre, N.Y. . . . Broadway producer Alexander H. Cohen will get back the \$500 bail he put up to spring Brendan Behan from the hoosegow on a drunk and disorderly charge in Toronto several weeks ago. The coin was forfeited when the Irish playwright-novelist failed to appear at a scheduled hearing, but was released on the latter's subsequent plea of guilty and payment of a \$200 fine.

When Canadian Broadcasting Corp. television technicians picked the Royal York Hotel in Toronto recently, Laurence Olivier and Cedric Hardwicke, there as respective stars of the touring "Becket" and "Majority of One," moved to another hotel . . . A publicity blurb announces that the "Do Re Mi" softball team has won the "highly-coveted" Ralph Bellamy Award for 1961 for excellent other Broadway Show League members in "glamour, excitement, showmanship and fashion." If anyone ever wins an uncoveted award it'll be Page One news.

William Marchant, author of "The Desk Set" and other plays, has written a novel, "Gondolier," due for publication May 25 by Random House . . . Carol Tetel, currently in the off-Broadway revival of "Under Milk Wood," will play the femme lead opposite Edward Mulhare in scenes from "Little Moon of Alban," on "The Catholic Hour" on NBC-TV next Sunday (21) . . . Actor-author-director Peter Ustinov will stage a production of "Falstaff" for La Scala Opera, Milan.

When Martin Gabel was raised to stardom last week in "Big Fish, Little Fish," at the ANTA Theatre, N.Y., the blurb was that it was in recognition of his winning a Tony Award for his performance. Another factor may have been that a clause in the contract of Jason Robards Jr. as top star of the Hugh Wheeler comedy specified that there could be only two stars, and Hume Cronyn was the other. Gabel's elevation to star billing became effective immediately after Robards' withdrawal from the play.

Charles Graves, doyen of Edinburgh drama critics, has retired from editorial staff of The Scotsman, Edinburgh, after 40 years' service. He had gifts as a poet and scholar, and was noted for his Olympic detachment and calmness of temperament in times of strain.

"It is sometimes necessary for a married man to withdraw and rest and refresh and renew himself. As in a marriage when things get too familiar, a writer becomes uninventive and uncreative with the materials of his life. He can get away with one or two good plays, but these problems begin to show up when the number reaches six or eight or 10. There is a time to be silent and to listen. These are problems I face along with other writers. They are internal problems that go straight to the facts of one's very private life. I believe that after years of rumination, I'm on my way again." — Scenarist-playwright Clifford Odets, as quoted by entertainment editor Al Greenstein in the Santa Monica Evening Outlook.

"In three more years, because of the increased costs of production and the step-ups in the contracts with theatrical unions, the serious play will be driven out of the theatre, and there will be only musicals and comedies left." — Broadway producer-director Herman Shumlin, as quoted by N.Y. Herald Tribune drama columnist Stuart W. Little in an article in Theatre Arts mag.

"Comedy, I feel, is just as valid an outlet for serious ideas as Greek drama." — Jack Richardson, author of the off-Broadway play, "Gallows Humor," as quoted by Frances Herridge in the N.Y. Post.

"We inherited from Puritan forebears the persuasion that all arts are unnecessary and somewhat frivolous; that the theatre is, more than any other art, luxurious and morally suspect; and that of all branches of the theatre, dancing is the least worthy. Reinforcing entrenched prejudice, chiefly about dancing, is robust ignorance. Most of our statesmen and many of our businessmen have never seen good dancing in their lives, and if they are not proud of the fact, at least they are content." — Choreographer-director Agnes de Mille in an article titled "Boxoffice Is Not Enough" in the Atlantic Monthly.

"The most I can say for J.B." . . . is that if I had not heard beforehand to the contrary I would have sworn that Eisenhower had written it." — H. L. Craig in the New Statesman & Nation, London.

"Today I resent having missed a carefree childhood, and I suppose it shows in my character. In some ways I feel 40 years old." — Anna Maria Alberghetti, star of "Carnival," as quoted by Beverly Gary in the N.Y. Post.

"You always hope you will be doing something revolutionary, I suppose. Whatever my next show is, I hope it will be better than 'Oklahoma' or 'South Pacific,' but I'm sure I'll never make it. If you have any integrity at all, you try terribly hard to make it." — Composer-producer Richard Rodgers, as quoted by Richard Gorman in Theatre Arts mag.

"This idea of being just a Tom, Dick or Harry is all wrong. The people in the theatre should be a race apart. When they appear in public, which should be seldom, they should look as glamorous as they do on stage." — Cyril Ritchard, star of "The Happiest Girl in the World," as quoted by Hal Boyle in the N.Y. World-Telegram.

"When I was a kid, everything used to strike me as funny. I was always doing imitations to amuse people. And now the world seems funnier than ever." — Steven Hill, costar of "A Far Country," as quoted by Frances Herridge in the N.Y. Post.

Bits of London

London, May 16.

The success of "The Rehearsal" at the Globe Theatre means that it will switch May 29 to the Queens. "Dazzling Prospect," with Margaret Rutherford, is due June 1 at the Globe.

Harold Fielding will present Peter Mayne's "The Bird of Time" at the Savoy, opening May 31, following the fold of "The Gazebo."

Virginia McKenna has taken over from Dorothy Tutin in "The Devils" at the Aldwych.

Bernard Delfont is paying Frankie Vaughan for "King of Diamonds," a lavish West End musical.

Anne Mille, director of production at the Windmill, has quit after 30 years with the theatre. "The Connection," which flopped in the West End may be given a new lease of life at a club theatre. Dorothy Tutin is hospitalized for

abdominal surgery, and Max Adrian, also in the Royal Shakespeare company at the Aldwych, is ditto with laundice.

Charlie Drake will be the next Christmas pantomime star at the Palladium.

Making Slow Progress On Theatre Restoration

Restoration of the Goodspeed Opera House, East Haddam, Conn., is expected to be completed in a year, if the required financing is raised. Work on the building, which will house musical and legit attractions, began last December.

Completed thus far are the mechanical services—electric wiring, plumbing, heating, ventilation and air conditioning, as well as the structural repairs, new carpentry and partitions and most of the interior steel work and firebricks.

Government's Early-to-Bed Edict Feared Crusher for Madrid Legit

By HANK WERBA

Madrid, May 16. While representatives from all branches of showbusiness have been convoked by the Sindicato Nacional del Espectaculo to study the effects of Spain's new timetable for work and play effective June 1, legit circles in particular have found no solution to their dilemma of programming an earlier curtain.

Traditionally open until 1:30 a.m., theatres will have to wrap performances by 11:30 p.m. at the peak of season from October to May, midnite deadline from June to Sept. 1. To accommodate this new edict, the impresario is already prepared to reduce his 7 & 11 p.m. performances to a single nightly presentation, but has not found a suitable hour for solo curtain time.

Single night performances cannot possibly start earlier than 9 p.m. But there's the dinner hour in Spain—firmly entrenched at 10 p.m.

While commentators point out that the reduction to a single show per night will in itself have grave consequences on legit economy, almost every scribe has put his finger on 10 p.m. dining as the most explosive factor facing the Spanish impresario.

Showbiz forces rallying around the Sindicato are determined to press for modifications, for unless the government can convince Spaniards to change their eating habits, Spanish entertainment industry seems headed for a jolting depression.

CHI'S LYRIC OPERA TO HAVE CONCERT SERIES

Chicago, May 16.

Chi's Lyric Opera, in need of other sources of revenue to reduce its accumulated deficit, will augment its opera series next fall with recital and concert presentations. The only recital artist set is soprano Birgit Nilsson, whom Lyric will present at Orchestra Hall on Jan. 16 next year. During the regular opera season, she will star in the Lyric production of "Fidelio."

The operation company finished the 1960 season in the black by virtue of contributions, totaling \$313,643, plus its \$277,995 operating income. Total expenses for the year were \$1,018,411, leaving about \$223,227 profit. However, the accumulated deficit from previous years was to \$134,454.

The Lyric is now conducting a new fund-raising campaign, with \$139,000 contributed so far towards its goal of \$350,000. The non-profit corporation also received its first bequest, in the eight years since its inception, amounting to \$5,000. The willed sum has been designated for opera educational purposes.

Mike Ellis Lines Up Busy Season of Barn Tryouts

Several tryouts are slated by Michael Ellis for this summer at his 422-seat Bucks County Playhouse, New Hope, Pa. The straw hat began a 20-week season April 29.

Due June 25 with Fred Clark as one of three leads is Eric Rudd's "The Interpreter," to be directed by Robert H. Livingston. The script is held by Ellis and Norman Mailbaum. The latter will be associated this summer in the operation of the Grist Mill Playhouse, Andover, N. J., where the play is also planned for presentation.

An Aug. 21 preem is scheduled for James Andrew. "A Whiff of Melancholy," to be directed by Burgess Meredith, with Ann Sheridan and Scott McKay as possibilities for two of the three roles. "An Evening With S. J. Perleman," the tentative title of a show being authored by the humorist, is earmarked for presentation the final two weeks of the season, beginning Sept. 4. Bert Lahr is to star in the vehicle, which will be directed by James Lee, whose wife, Neva Patterson, may also appear in the cast.

Shelley Berman, booked for the spot Aug. 7-19, may also appear in a new play if a suitable one is found. If not, he'll do a revival.

Canadian Actors Fund Gets \$10,658 Donations

Ottawa, May 16.

The Actors Fund of Canada raised \$10,658 in contributions at three Toronto theatres. The next effort will be Aug. 18, when proceeds from a matinee of Donald Jack's "To the Canvas Barricades," a new play at the Stratford (Ont.) Festival, will go to the fund. Vet actress Jane Mallett is president of the fund.

Marie Powers, of the "Berkett," cast did a stage pitch at the O'Keefe Centre, where actor-passed baskets took in \$6,376. John Malcolm, of "Majority of One," made the appeal at the Royal Alexandra Theatre, for \$2,966. Peter Mews, of "Spring Thaw," made the spiel at the Crest Theatre, for \$1,316.

Since the charity organization was founded in 1957 it has collected \$43,000.

British Equity Appeals To Gov't to Contribute National Theatre Fund

London, May 16.

British Equity has appealed to the Government to reconsider its recent decision to scrap plans for a national theatre. The proposal to erect such a playhouse on London's South Bank was recently turned down, although \$2,800,000 had been earmarked for it in 1949. Since the Government nix, the London County Council has offered to build the theatre at an estimated cost of about \$7,000,000, on today's prices. If the original \$2,800,000 is made available.

At its annual meeting recently, Equity passed a resolution urging the Government to accept the LCC proposal at once, so the theatre could be built in time for the Shakespeare fourth centenary celebrations in 1964. According to Equity president Felix Aylmer, a national theatre would fill a great need. Properly subsidized, it could afford long-term contracts for enough actors of the front rank to provide casts for a large classical repertoire of plays, of authors, of whom Shakespeare would be only one.

Chi's Drury Lane Must Be Bored With Sellouts

Chicago, May 16.

The Drury Lane Theatre, year-around stock operation here, has notched its fourth consecutive SRO engagement with Hans Conreid in "Mr. Belvedere." The show opened last week and was an advance sell-out for its three-week run.

Since the 1961 season began, the 600-seat house has been a solid sellout for 13 consecutive weeks. "Lullaby," with Peggy Cass, went clean in both its original engagement on Feb. 1 and its reprise last month, and "Marriage-Go-Round," with Constance Bennett and Hugh Marlowe co-starring, posted five weeks of SRO.

Dallas Theatre Weighs Locally Authored Play

"Joshua Beene and God," a drama by Hal Lewis, managing editor of the Dallas Times-Herald, and Clifford Sage, Dallas public relations man, is being considered for presentation at the Dallas Theatre Center, by Paul Baker, the Center's director. If a suitable star can be found to play the title role, the drama will be presented this summer or in the fall, with a possible Broadway production to follow.

Set on the summer schedule are Gian-Carlo Menotti's "The Unicorn," the Gorgon and the Manticore, with the Dallas Civic Ballet and the Dallas Civic Chorus; as well as "The Shadow of an Eagle," "The Chairs," "A Phoenix Too Frequent," "Taming of the Shrew," "Mousetrap," "Momanoff" and "Juliet" and performances by the Speak 4 Tiro and the Center's Mime Co.

Round Actors in Lincoln Lincoln, May 16.

This Nebraska university burg came "live" recently with a travelling legit, "Fiorello," at the Stuart Theatre under a Broadway Theatre League booking. Bob Carroll is playing the lead on tour.

Another live show was the television group "Captain Kangaroo," managed by Bob Keesham and presenting himself, at the Pershing auditorium with members of the Lincoln Symph under Leo Kopp in the pit.

Lincoln Community Playhouse meanwhile has "The Boy Friend" on the front-burner.

Graf, at Zurich, Opens 40-Wks. Opera Course

Zurich, May 16.

A school for operatics will be established here in connection with the Zurich Opera House, now managed by Herbert Graf, ex-Met Opera star. Students from various nations will be enrolled in a 40-week course at \$1,000 tuition, plus about \$1,650 board and \$100 for scores and instructional tools. It's anticipated that many of the students will be under grants-in-aid from their respective governments.

Graf calls his International Opera Centre a half-way operation between the musical conservatory, as such, and the professional opera stage.

Singers, conductors, stage directors, designers, technicians, composers and librettists will study and work under professionals, first "class," running from Sept. 11-June 15, '62. Instruction in opera branches, solfège, musical dictation, score reading, history of music and the theatre, fencing, dance and stage movement, speech, costumes, and make-up, plus individual coaching in opera roles and ensemble work is included. Students will attend rehearsals as well as performances of the Stadttheatre. Advanced students will be given the opportunity to appear as understudies in regular performances.

Coward's Smash Novel

"Pomp and Circumstance" by Noel Coward (Doubleday; \$4.50), is the dramatist's first novel. For 23 weeks, it has been on the best-seller list. Reasons for this success are quickly apparent. Coward, in his fictional comedy, continues, with customary dash, his charming habit of 35 years in theatre. He is bent on entertaining the customer. As usual, he succeeds. As is usually usual with him, he succeeds brilliantly.

Story is set in a fanciful Pacific paradise, Samola. There is a home-grown volcano called Fum-Fum-Bolo. There are disarming, child-like natives. Once there were missionaries on the island; now it is one of the last "rugged" outposts of the British Empire. Tranquility on Mr. Coward's coral isle is shattered by the announcement that Samola will receive a state visit from Queen Elizabeth and Prince Philip. What happens in frantic preparation for the great event carries the reader through 300 pages of humor, whimsy and hi-jinks. Coward is in top-form. His characters, from the planter's wife he chooses as "first person singular" of his tale, to the smallest, most wretched British colonial child, suffering from chickenpox, present a gallery of hilarity and wit. And the Homeland does not escape the author's bite.

This is a one-man show even to the attractive jacket painting by the writer. It is a good show. It will surprise no one of "Pomp and Circumstance" soon reaches the stage (preferably the musical stage). The Peter Pan of English letters has done it again! *Rado.*

Carol Channing, who played from New York to the Coast to discuss a possible film deal, will return east for her summer theatre tour in "Show Girl."

'Story' Hit in Paris Accents Lack Of Up-to-Date French Musicals

Paris, May 16.

Sends Coffin to Critic Who Panned His Musical

London, May 16.

Wolf Mankowitz, whose new musical, "Belle," drew generally unfavorable notices, sent a small-size coffin as a sarcastic present to Daily Express critic Bernard Levin. The latter had given the show one of its worst panings. An accompanying note read: "Dear Bernie: This is your size, not mine, Willie." He commented, "This is the moment we've all been waiting for—to send a midget coffin to a midget critic."

Mankowitz, accompanied by six chorus girls dressed in the gaslight era costumes they wear in the musical about the late murderer, Dr. Crippen, visited the Daily Express office, but did not see Levin, who was apparently not present at the time. The author-producer didn't repeat the stunt with other critics who rapped the show.

'Don't Blame Me for Race Policies Down in Dixie'; Bing Admonishes King

Atlanta, May 16.

Two Negro women, armed with orchestra seats to "Ridealong," were denied admission at the main entrance to the Fox, Atlanta. Incident drew prompt protest to Met officials from Edward B. King Jr., administrative secretary of the Student Non-Violent Co-ordinating Committee, sent without an address, and the Rev. Martin Luther King, Atlanta interdenominational leader fronting the Southern Christian Leadership Conference.

Met's General Manager Reddell Bing replied to Dr. King stating that the Negro leader rested on insufficient knowledge of the facts.

He went on to explain the snafu under which Metropolitan appears in Atlanta, and further stated:

"The Metropolitan Opera does not accept a racist policy. It is to be directed to Dixie, not white supremacy."

Said Bing: "At such a critical moment of history, to use another of your phrases, I think my personal and official viewpoint speaks for itself. It is a matter of record and it has been acknowledged. Perhaps you are unaware that I am the recipient of an award from the National Association for the Advancement of Colored People."

Des Moines Group Gets Exemption on Sales Tax

Des Moines, May 16.

The Des Moines Community Playhouse receipts are hereafter exempt from state sales tax. That has been decided by the Iowa supreme court, in a ruling that the Playhouse is an educational organization. The opinion written by Justice Bruce M. Snell rejected an appeal by the Iowa state tax commission from a ruling by Polk County District Judge Wade P. Clarke.

The commission contended that the purpose of the Community Drama Assn. is for amusement rather than for education. However, the supreme court asserted that the activities may be entertaining "does not necessarily detract from the fact they are educational."

Thurber Heads Home As London 'Carnival' Stalls

London, May 16.

James Thurber will head back to the U.S. in a few days, after waiting around for futile months for a planned West End production of his Broadway revue, "A Thurber Carnival." Casting difficulties have stalled the project, and there's some question whether it will be abandoned.

Tony Hancock was sought for the comedy lead, but he had other commitments, and no one else suitable could be found.

The Yank international touring company of "West Side Story" had both financial and prestige success in its month's run at the Alhambra here. After an engagement in Italy, it returned last Sunday '14 for three more weeks.

The show's check has raised basic questions about French musicals in relation to U.S. developments in this field. First it's apparent that the old theory that the French public prefers the heavy old operettas rather than modern timers has been disproved. Even in original English with subtitles, "Story" got big crowds in spite of its \$6 top, in contrast to the \$3 average for Paris shows.

The public obviously liked "Story," and its skillful blend of drama, music and dance. However, it's conceded to be an exceptional work and it's noted that few Yank musical films are popular here. Also, despite critical raves, "Story" began to do SRO business near the end of its run.

It's argued that word-of-mouth plugging, rather than critical approval, spurred the boxoffice check for the Leonard Bernstein-Arthur Laurent-Suiphen Southern musical drama, indicating that the public is ready for up-to-date techniques, and that French authors and producers must be prepared for the new tastes.

Yet on last night "West Side Story" still did well and last "Galahad" did only moderately well. Some years ago, and it's the one Yank musical adapted in France, Irving Berlin's "Annie Get Your Gun" was only seen at the box office as a musical. French producers claim their two musicals last night, the Chorus, and Mosca, did poorly, to prove, it and the Broadway Folies-Bergere and Comedie de Paris are old-fashioned musicals.

An attempt at a more modern musical, "Parade," failed and was accompanied by Roman Polanski in 1959 was a flop and apparently nipped other attempts. But "Story" will prove this although there is pronounced interest in respect to native talent.

ATTEND HEARINGS ON FEDERAL ARTS BILLS

Peggy Wood, Eddie Weston and Dick Moore were in Washington last Monday '14 to testify before the House of Representatives Select Sub-committee on Education regarding the bills for a Federal Advisory Council on the Arts and a National Cultural Development Act.

Miss Wood, as president of the American National Theatre & Academy, represented that organization. Weston, who represented Actors Equity, is second vice-president of the union and also chairman of its legislative committee. Moore, who edits Equity, the official publication of the actors' union, represented the National Council of the Arts & Government, of which he's a member.

Stock-Circuit 'Majority' Launches Tour in Miami

Stephen Slane's straw hat presentation of "Majority of One," began its tour last night 'Tues., at Owen Phillip's Coconut Grove Playhouse, Miami. Molly Picon, who recently completed a 10-month engagement in the Leonard Spigelglass comedy in England is costarring with Frederic Truitt.

Jacob Kainen, Miss Picon's husband, has staged the production, which reportedly opened with more than a \$20,000 advance sale. Following the current two-week engagement, "Majority" moves to Lambertville, N.J. to open the season at St. John Terrell's Lambertville Music Circus, beginning May 30.

The original Broadway production of "Majority," costarring Gertrude Berg and Cedric Hardwicke, is currently in San Francisco in the course of an extended tour.

Ruth Hope has succeeded Mary Bell in the Broadway production of the "Miracle Worker."

Shows Abroad

Belle

London, May 5.
Wolf Mankowitz, with Bob Swash & Kenneth Wagg presentation (by arrangement with Send Maroon Trust Ltd.) of a two-act musical with book by Mankowitz, based on Beverley Cross' play and music & lyrics by Monty Norman; devised by Mankowitz. Staged by Val May; choreography and musical staging, Michael Charles; decor, London Sainthill; costumes, Rosemary Carvill; Hilary Virgo, London Sainthill; music direction, Monty Norman; orchestration, Harry Robinson; features, George Benson, Davy Kaye, Virginia Vernon, Jerry Desmond, Rose Hill, Nicolette Roeg. May 4, '61, at the Strand Theatre, London: \$3 15 top. Hawley Harvey Crippen, George Benson, Vera-Belle Elmore, Rose Hill, Ethel Le Neve, Virginia Vernon, George Lashier, Jerry Desmond, Violet Pearl, Nicolette Roeg, Muriel Miek, Doreen Harris, Jeanne, Susan Irwin, Barry Kent, Rosemary Augustus, Theobald, Laurie Webb, Dancers: Sheila Falconer, Pat Goh, John Hill, Isabelle, Jennie, Bill, Owen, John Walsh, Barrie Wilkinson, Singers: Pat Carson, Jennifer Howard, Ann Pearl, Ron Nash Davies, William Lawford, Gordon Willis.

There's nothing wrong with murder as a source of comedy as "Arsenic and Old Lace." "Monsieur Verdoux" and many other entertainments amply prove. It's debatable, however, whether the story of a real murderer, hanged only 50 years ago and whose mistress is still alive, is a fit subject for a rowdy, gaudy musical.

Authors Wolf Mankowitz and Monty Norman, who have brought vigor to the British musical stage in recent years, apparently think so. But even if there are people who agree with them, it's dubious whether there is enough quality in writing or production to give "Belle" a very sturdy run.

Based on a play by Beverley Cross, the collaborators have taken the story of Dr. Crippen, Belle Elmore and Ethel Le Neve as the basis for re-creating the vigorous music hall atmosphere of the Old Bedford of 50 years ago. Sandwiched between the song, dance and poor jokes, is the thin story line of the drab, pathetic, little American dentist who was hanged for poisoning his wife so he could spend more time with his secretary-mistress.

The story keeps fairly well to the known facts from the time of the murder, the escape of the two on the "S.S. Montrose" en route to Canada, their capture (the first such by the use of radio) and Ethel Le Neve's acquittal.

Mankowitz presents Crippen as a mild-mannered rather comic little man, henpecked beyond endurance by his blowsy untalented music-hall wife into a state of mind where he only half wants to murder her and finally does so by accident. There is an apparent effort to enlist sympathy for the three leading characters and perhaps the intention of deriding the British legal system and protesting against capital punishment. But the ragged mixture of moods and ideas and Val May's subterfuge but uncertain staging fails to add up to a satisfactory evening.

Mankowitz's usual sharp wit appears temporarily to have deserted him. Although the corny jokes may be accurately in the period, they were one of the factors in the decline of vaudeville.

Anyway, the author has provided some low-pressure dialog, and while Norman's music is tunelessly lively and zestful in the main, few of the lyrics are worthy of the tunes. Of the 30-odd numbers "Coldwater, Michigan" is a slick patter ditty, and "The Devil's Bandman" amiably satirizes religion. But they're the most memorable, and the sentimental songs are mainly weakish.

On the credit side there's some lively prancing and the atmosphere of a ribald Edwardian music-hall is seemingly caught evocatively. Jerry Desmond, Davy Kaye and Nicolette Roeg make excellent attempts at reviving nostalgic memories of George Lashwood, Little Tich and Vesta Tilley for older visitors.

Kaye, who makes a big hit in show, is a diminutive gnome of a comic who revels in a dozen different roles. As a pantomime dame, an old harridan selling poison, an incoherently defective, a one-man Salvation Army band and other caricatures his energy and inventiveness never flag. Desmond also weaves his dapper way through a variety of parts.

George Benson play Crippen in a way that seems uneasily between straight and parody. Virginia Vernon is an attractive Ethel Le Neve and Rose Hill grossly, but effectively, overplays the victim, Belle.

Loudon Sainthill's decor and Rosemary Carvill's costumes are

authentically and colorfully in period. In sum, the performers do well with material that has been too loosely fabricated.

The authors never take a really definite line on the kind of entertainment they are trying to provide or the necessary point. Even people who are not nettled by the "murder-is-a-great-lark" nonchalant of "Belle" may dislike the offensive and vulgar finale. Rich.

1913

Berlin, April 25.
Schiller Theatre production of comedy in three acts by Carl Sternheim. Staged by Hans Lietzau; costumes and settings, Rudolf Schulz; music, Kurt Heusel; lighting, Will Koehler. Stars: Ernst Schroeder; features: Gisela Uhlen, Helmut Wildt, Claus Holm, Uta Sax. Opened April 18, '61, at the Schiller Theatre, Berlin: \$3 top.
Christina Maske, Ernst Schroeder, Philipp Ernst, Helmut Wildt, Uta Sax, Ernest Sofie, Gisela Uhlen, Count Oet, Claus Holm, Hartwig Prince Oet, Dieter Ranspach, Wilhelm Krey, Lothar Blumhagen, Friedrich Stadler, Hermann Ebeling, Paul Grah, Paul Wagner, Butler, Georg Voelkel.

The late Carl Sternheim, whose plays were banned by the Nazis, has become one of the most produced authors in postwar Berlin, with such successes as "The Snob," "The Pants," "Citizen Schappel" and "The Cash-Box."

Most of Sternheim's works, "1913" included, are around 50 years old, but have not lost their appeal.

The satirical "1913" doesn't belong to his best creations, but like the author's other works it's never dull, retains its topical quality and is a theatrical delight. Sternheim implies in the comedy the approach of World War I, and even seems to have foreseen the emergence of Hitler.

Sternheim's language is terse, vigorous and without sentimentalism. The staccato-styled dialogs don't create sympathy for the characters, but is an amusing, often even fascinating form of grotesque satire. The author pokes fun at the decadent German nobility of that era, and the macabre materialism and the young Germans' tendency towards exaggerated idealism.

The central figure here is a former minor official who has become a millionaire in the munitions trade. He advises his children to be as reckless and materialistic-minded as he is, but he dies of a stroke during a quarrel with his ambition-obsessed eldest daughter.

Ernst Schroeder's portrayal of the wealthy arms dealer is a gem, and there are good performances by Gisela Uhlen, as the eldest daughter, Uta Sax as the younger daughter, Helmut Wildt as a spiteful son, Claus Holm and Dieter Ranspach as decadent nobles, and Hermann Ebeling as a young idealist.

The final scene is particularly effective, with the playing of score "Puppchen, du bist mein Augenstern" a pop song hit of the pre-World War I era, slowly giving way to the sound of marching soldiers.

Hans Lietzau has staged the show masterfully, and praise is due Rudolf Schulz for the setting, a lavish castle drawing room.

Havs.

Impromptus a Loisire (Informal Leisure)

Paris, April 25.
Arlette Reinberg & Mel Howard's presentation of bill of four comedy sketches by Rene De Obaldia. Staged by the authors; sets, Fancas; costumes, Zoire, Amedee, Odette Piquet, Andree Tainy, Jacques Marchais. Opened April 18, '61, at the Theatre De Poche-Montparnasse, Paris: \$3 top.

Four sketches are played by five actors and they mix macabre: humor, parody, satire and poetics for a spotty evening. Rene De Obaldia received the special French Drama Critic U award for his first play "Genousie" as the most promising newcomer of the year and for the most undeserving flop. The present opus merits a nod for trying, but lacks the necessary insight and invention.

First bit is "Le Grand Vizir," in which two friends rehearse an amateur play. It appears that one is having an affair with the other's wife, which is intermingled with the play when it comes to light accidentally. Second has two women who play with cemeteries and building up stories about the dead ones and what they may have had to do with them. It is called "Le Defunt" ("The Defunct

One". The third, "L'Azote" ("The Army Way"), is about a returned soldier and his imbroglis with mother and girl when he can not get over his army days. The fourth, "Poivre De Cayenne" ("Cayenne Pepper"), is about two prisoners on Devil's Island.

De Obaldia has witty ideas, and plays with the macabre through tricks and offset plots. But his shafts sometimes go awry and some of the sketches are overdrawn. He is clearly a writer with theatrical flair, but his themes and outlook seem old fashioned.

The players are generally commendable, and Amedee and Gregoire, make the scene about two prisoners an interesting interlude with their poise, timing and underlining of a prisoner's world. The latter and the one on the cemetery are the only ones with possibilities abroad. The sets are helpful, as is the direction. Mosk.

Big Tent Fees

Price Jr., emphasizes that operating costs have also climbed tremendously over the years.

He's particularly miffed at the royalty setup for in-demand properties, which about four years ago underwent a change from a straight flat fee of around \$1,000 to an arrangement whereby producers now pay a minimum of about \$1,000, plus an additional 10% of the gross over \$15,000. Thus, a tent playing to a substantial gross of say \$30,000 would have to pay a \$2,500 royalty.

On that basis, the payment would be more than the authors' royalty for a musical grossing a similar amount on Broadway. The authors' share of that take would be \$1,800 on the combined 6% of the gross for the book, lyric and music writers required under a basic Dramatists Guild contract.

One of the Bishop's arguments against the royalty demand is that, besides being especially rough on some of the smaller canvases, it doesn't take into consideration the practice of tents repeating certain musicals because of the slow flow of new powerhouse properties to stock. His contention is that a tent producer pays the same royalty when repeating a production as he did when putting it on the first time even though the potential audience is figured to have been decreased due to the prior presentation.

In contrast to the heavy royalty bite for the name properties, some of the older musicals and operettas, Bishop states, are available at a flat fee of around \$750 weekly. In some cases, he explains, it pays a producer to repeat a show in this category and apply the royalty saving to the booking of a star for come-on purposes.

Star Salaries

Star salaries vary at different tents from an average of approximately \$1,500 weekly to far more than that amount at some spots. The going rate for principal feature leads is about \$400 weekly. Besides royalty payments, other increased costs for the tents over the years involve minimum salaries for union employees and newspaper advertising rates.

In the last six years, the minimum performer wage has climbed from \$60 to \$80 for resident performers and \$85 for jobbers. At one spot, the number of musicians required has jumped from eight to 12 during the same period with the minimum salary for the tooters taking a concurrent boost from \$100 to \$125. At another tent, the number of musicians has not been increased in recent years, but salaries for the orchestra members have climbed from a minimum of \$72 to \$110.

The breakeven on an average tent operation, Bishop states, rocketed from \$12,000 in 1949 to around \$18,000 last year. He estimates in the last 12 years there have been a total of about 45 tents raised throughout the country, of which approximately half have thus far gone out of business. Most of the tents scheduled for this year's lineup have been in operation five years or more.

Bishop figures that of the vast number of musicals and operettas available for stock only about 70 are of interest to tent producers and, of those, 10-20, he states, are regarded as really hot properties.

Jack Blackton is succeeding Kenneth Nelson in "Fantastics," at the off-Broadway Sullivan Street Playhouse, while Nelson recoups from a tonsillectomy.

Chi Readies Strawhat Season

Continued from page 69

junction with a restaurant). With the talent not high, the silos have to operate at near capacity, and a few days of rain can wash out anticipated revenue.

The situation had the effect last year of moving a few of the established theatres closer to the margin. That was the case at Highland Park Music Theatre (now renamed the Chicago Music Theatre), Edgewater Beach Playhouse and Hinsdale Summer Theatre. The latter, operated for several years by actor Sidney Blackmer, actually went under last year, but has been resuscitated this season by a local suburban group and retitled the Salt Creek Playhouse.

Edgewater has overhauled its managerial staff and is increasing its budget for names of even greater potency than before, and Music Theatre will have to have a banner season or it will surely be offered for sale. Impresario Herb Rogers bewailed the shortage of new musical shows last season, and his is one operation at which the vehicle is still of primary importance. In more than 10 years of operation, it has presented all the consequential tuners of recent vintage, some of them several times, and finds its North Shore trade getting less and less responsive to reprises of staples like "Annie Get Your Gun."

The tunetent nevertheless finds itself obliged to repeat again this season "Guys and Dolls," "Can Can" and "The King and I," with "Merry Widow" being revived for variety. Stars for the respective shows will be Tony Bennett, Genevieve, Patrice Munsel and Kathryn Grayson. Mort Sahl will wind up the season with a week of "concerts."

The other local tunetent, the Chicago Melody Top, doesn't appear to have Music Theatre's problem with vehicles because it has tapped a whole new strawhat audience in the western suburbs and is only in its second season. The Bill Rach-Charles Comiskey operation will open May 29 with Lisa Kirk in "Show Boat" and will follow with Howard Keel in "South Pacific," William Bendix in "Take Me Along," Phil Ford and Mimi Hines in "Anything Goes," Gordon and Sheila MacRae in "Bells are Ringing" and Gary Mann in "Student Prince."

Drury Lane, a year-around theatre whose new semester actually began Feb. 1 (and has been SRO ever since), begins its summer phase tonight (Tues.) with Hugh O'Brian in "Heaven Can Wait," Spring Byington will follow in "Curious Savage," Joan Bennett and Donald Cook in "The Pleasure of His Company," and Charles Coburn in "You Can't Take It With You." Jane Russell is pencilled in for an August date in "Girls of Summer."

Tenthous Theatre, also owned by Herb Rogers, is slated to start its 14th year of operation June 20 with Ginger Rogers in "Bell, Book and Candle," Menasha Skulnik is next up in "49th Cousin," and then Don Ameche in "Holiday for Lovers," Margaret O'Brien in "Under the Yum Yum Tree," and Hans Conried in "The Pleasure of His Company."

Salt Creek has set Nina Foch in "The Guardsman" to open the season June 5, and then Larry Parks and Betty Garrett in "Marriage-Go-Round," and John Carradine in "J.B." Stars are still to be booked for scheduled productions of "Ondine," "Time Remembered," and "Teahouse of the August Moon."

Edgewater will open June 20 with Steve Allen and Jayne Meadows, probably in "Fourposter." Others set are Mae West in "Sextet" and Eve Arden for "Marriage-Go-Round."

Several factors seem to favor barn trade as compared with the downtown legits, over and above the obvious considerations of relaxed atmosphere, parking conveniences and proximity to moneyed suburban communities. Perhaps because of their relative informality, the stock shows are attended in a wholly different spirit than are the road shows in the Loop. Audiences don't seem to take the summertime plays as seriously, and apparently they don't expect perfection. As a result, the silos are largely immune to critical notices, which, as far as Chicago is concerned, is a big point.

Only in a few cases (chiefly at the in-city Edgewater), when the lure of the star hasn't been great

enough to overcome a stiff appraisal, have raps been known to have an effect at the boxoffice. At downtown legit houses, of course, reviews presumably are vital.

Musical 'Colombe'

Continued from page 69

portant difference that "Regina" had songs—"Colombe" has only singing. But in both cases the work was based on what has originally been conceived as a stage play, the words and character of the original were respected in the transformation and the story line sharpened, rather than watered-down—as happens, most often, when a play is turned into a musical comedy ("They Knew What They Wanted.")

Unmutilated

If all this sounds complicated, it is bad reporting. Because it isn't complicated at all. It is simply one of those rare instances in which a hunk of writing, enroute from one art form to another, is neither mutilated nor massacred. Nor over-respected. It remains exactly what it was, but strictly cut down. Not a word was added to the original text, but there was a masterful job of cutting and editing. Those who saw the production of the play in New York (directed by Harold Clurman under the same title) would find it hard to point out just what was cut. It is still a strong and frequently hilarious satire of Paris show biz which occasionally veers dangerously towards burlesque. The big problem, for a producer, is in the casting. Basically, the show itself is simple: ten actor-singers, two non-speaking actors, three sets, a small symphony orchestra (about fifty pieces). But only the ten actor-singers present a problem. They have to be just that, actors who can sing or singers who can act. Here, in Bordeaux, the producers were lucky enough (or crazy enough) to find such people, Christiane Harbell in the title role, Maria Murano as the virtuosic sacred monster prima donna, Jacques Doucet as the idiotic husband, Andre Dan as the handsome seducer and Jean Giraudeau as a pot-bellied swain, are all quite wonderful. The sets and costumes (period) by Jean-Denis Malec are effective. (Memory may be playing a trick here, but the sets seemed more exciting when designed by Peter Brook, who also directed, the original London production of "Colombe" as a straight play, some eight years ago.)

Jean-Michel Damase conducted the orchestra at the opening performance. He is 33 years old, has written a good deal of ballet music (his best previous work was "The Eater of Diamonds" for Roland Petit and Zizi Jeanmarie) and this is his most ambitious work thus far. Anouilh worked with Damase throughout on this adaptation, says Damase. It's a cinch to prophesy that M. Damase will be heard from again, and importantly, as a musician and theatrician.

While leaving the Grand Theatre, after the opening performance, an auditor was heard to say, "Who needed the music? It's a fine play by itself, without that." Which is exactly the point—it is not a fine play by itself. It only gives that impression—and it is the music that gives it the fullness, the extra dimension, even while it gives the impression of just being there by coincidence.

Mexican Producers Ask Gov't Subsidy for Legit

Mexico City, May 16.
Mexican legit producers have joined in a petition to the government for an official subsidy, so that they can continue "normal presentation of theatrical works." The support would be channeled through the Department of Education.

High production costs, including increased wages for stagehands, electricians, and other workers make mounting a legit play a costly and risky venture, according to producers. With boxoffice admission frozen at 96c, producers allege they are passing through a "difficult situation" and if federal aid is not forthcoming, many houses offering legit fare will be shuttered.

Road OK, But 'Kuprin' 5G, Philly; Merman Record \$66,664 in Bos.; 'Sound' Record \$64,005 in Cleve.

The road was generally healthy last week. Capacity business and house records were established by "Gypsy" in Boston and "Sound of Music" in Cleveland. Among other shows playing to sturdy business were "Bye Bye Birdie" and "Merry Widow," the Civic Light Opera's respective subscription entries in San Francisco and Los Angeles.

"Fiorello" and "Once Upon a Mattress" did well on split-week engagements, while in the straight-play category, the top take was registered by "Majority of One" in L.A. The Broadway-targeted "Call on Kuprin" got off to a weak start in the first of stanza of a fortnight's stand in Philadelphia.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates trout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Gypsy, Colonial (MC-RS) (3d wk) (\$6.50-\$7.50; 1,685; \$66,671). Ethel Merman. Previous week, \$66,501.

Last week, \$66,664, another house record.

My Fair Lady, Shubert (MC-RS) (19th wk) (\$6.50-\$7; 1,717; \$67,355). (Michael Evans, Caroline Dixon). Previous week, \$47,662.

Last week, \$51,853.

CHICAGO

Miracle Worker, Erlanger (D-RS) (3d wk) (\$5.50-\$6; 1,380; \$45,000). Previous week, \$30,301 with Theatre Guild-American Theatre Society subscription.

Last week, \$32,109 with TG-ATS subscription.

Raisin in the Sun, Blackstone (D-RS) (11th wk) (\$4.95-\$5.50; 1,447; \$42,500). (Claudia McNeill). Previous week, \$20,088 with twofers.

Last week, \$15,111 with twofers.

CLEVELAND

Sound of Music, Hanna (MD-RS) (3d wk) (\$6.95; 1,515; \$63,500). (Florence Henderson). Previous week, \$63,489 with TG-ATS subscription.

Last week, \$64,005, a house record.

DETROIT

Music Man, Riviera (MC-RS) (3d wk) (\$4.50; 2,700; \$60,000). Previous week, \$46,062.

Last week, \$50,228.

LOS ANGELES

Majority of One, Biltmore (C-RS) (1st wk) (\$5.50-\$6; 1,636; \$48,000). (Gertrude Berg, Cedric Hardwicke). Previous week, \$34,409 for five performances (\$4.95 top) at the 2,250-seat Auditorium, Denver.

Last week, \$44,402 with TG-ATS subscription.

Merry Widow, Philharmonic (OP-RS) (4th wk) (\$5.90-\$6.75; 2,670; \$79,000). (Patrice Munson). Previous week, \$79,900 with Civic Light Opera Assn. subscription.

Last week, about \$80,280 with CLOA subscription.

MILWAUKEE

Flower Drum Song, Wisconsin (MC-RS). Previous week, \$71,683. Auditorium, St. Paul.

Last week, \$90,859.

PHILADELPHIA

Call on Kuprin, Forrest (D-T) (1st wk) \$4.80-\$5.40; 1,760; \$40,000). (Jeffrey Lynn, Eugenie Leontovich, George Voskovec).

Opened here May 8 to one endorsement (Murdoch, Inquirer) and two pans (O'Brien, News; Schier, Bulletin).

Last week, about \$5,000.

SAN FRANCISCO

Bye Bye Birdie, Curran (MC-RS) (3d wk) (\$6.25-\$6.90; 1,758; \$63,000). Previous week, \$62,436 with CLOA subscription.

Last week, \$62,448 with CLOA subscription.

Hostage, Geary (CD-RS) (2d wk) (\$5-\$5.50; 1,550; \$50,000). Previous week, \$25,000 with TG-ATS sub-

scription. Closed last Saturday (13).

Last week, about \$35,000 with TG-ATS subscription.

WASHINGTON

Donnybrook, National (MC-T) (2d wk) (\$4.50-\$6.60; 1,685; \$52,520). Previous week, \$33,822 for five evening performances and three matinees.

Last week, \$37,718.

SPLIT WEEKS

Fiorello (MC-RS). Previous week, \$44,694, seven-performance split.

Last week, \$52,483 for seven performances: RKO Orpheum, Davenport, Ia, Monday (8), one, \$11,140 with Broadway Theatre League subscription; Paramount, Waterloo, Ia, Tuesday (9), one BTL, \$7,644; Stuart, Lincoln, Neb., Wednesday (10), one BTL, \$7,888; Music Hall, Kansas City, Thursday-Saturday (11-13), four, \$25,811 with TG-ATS subscription.

Once Upon a Mattress (MC-RS). Imogene Coca, Edward Everett Horton, King Donovan. Previous week, \$25,917, eight-performance split.

Last week, \$45,366 for eight BTL performances: Paramount, Anderson, Ind., Monday (8), two, \$10,003; Regent, Grand Rapids, Tuesday (9), one, \$4,865; Ohio Theatre, Mansfield, Wednesday-Thursday (10-11), two, \$10,260; Memorial, Dayton, Friday-Saturday (12-13), three, \$20,238.

Legit Cues

Will Geer returns for his fourth season with the American Shakespeare Festival this summer.

William Hammerstein, producer with Michael Ellis of "Come Blow Your Horn," has replaced Fred De Wille as the show's stage manager. De Wille has planned to the Coast with his son, Brandon, on a TV assignment.

Because of a further delay in the completion of the N.Y. Shakespeare Festival's amphitheatre in Central Park, the cut-off-admission Shakespeare series will be presented at the park's Wollman Memorial Skating Rink, which has facilities for legit presentations.

Shippin Geer and Michael Battembury, have scheduled a Sept. 27 opening at the Madison Avenue Playhouse, N.Y., for their production of the revue, "4th Avenue North."

Irving Tilsen, founder and developer of the contemplated Musical Island in Edgewood Park, Shalokin, Pa., is convalescing at St. Luke's Hospital, N.Y., following an emergency operation.

Legit talent agent Bruce Savan's book, "Your Career in the Theatre," has gone into its second Doubleday printing.

Liza Stuart, who has been understudying Nancy Dussault in "Do Re Mi," has withdrawn from the show to succeed Carla Huston in the off-Broadway musical, "Fantasticks," at the Sullivan Street Playhouse, N.Y.

Joel Spector planes to the Coast next Saturday (13) to see to the casting and final drafts of "Let It Ride," the musical adaptation of "Three Men on a Horse," which he intends presenting on Broadway next season.

Mary Ward, road pressagent, sails for Greece tomorrow (Thurs.) for a vacation. She plans to return Aug. 7 to New York from Geneva.

Fatty Duke, moppet costar of the Broadway production of "Miracle Worker," will appear in Robert L. Lester's "Isle of Children," which Lester Osterman intends coproducing on Broadway next season with Shirley Bernstein. Jules Dassin will direct.

Paul Crabtree has resigned as producer-director of the Royal Poinciana Playhouse, Palm Beach, Fla., following a disagreement with Frank J. Hale, president of the Playhouse. Crabtree also bowed out of his other activities in connection with the Playhouse.

SCHEDULED B'WAY PREEMS

Porgy & Bess, City Center (5-17-61). Donnybrook, 4th (5-18-61). Mandingo, Lyceum (5-22-61). Kuprin, Broadhurst (5-23-61). Fat Joe, City Center (5-31-61). Barnes People, Royale (6-13-61).

'Camelot' Batoner Allers Has Busy Summer Ahead

Franz Allers, conductor of "Camelot," at the Majestic Theatre, N.Y., will be busy this summer guest-batoning various concerts. He's scheduled to appear June 24, 27 and 28 at Lewisohn Stadium, N.Y.; July 2 with the Univ. of Miami Summer Symphony; July 13 at Robin Hood Dell, Philadelphia, and July 29-30 at Grant Park, Chicago.

He's also slated for an appearance Aug. 12 at the Hollywood Bowl.

Nat'l Phoenix Producer For Cambridge Festival

Boston, May 16. The National Phoenix Theatre has been engaged by the Metropolitan Boston District Commission to succeed the Cambridge (Mass.) Drama Festival group as producer of the performing arts program at the Boston Arts Center this summer. The Center season will begin July 5 with the first American production of Benjamin Britten's opera, based on Henry James' "The Turn of the Screw."

Patricia Neway, currently appearing in the Broadway production of "Sound of Music," will take a leave of absence from the musical to appear in the opera. An adaptation by Tom Jones of "The Affairs of Anatol," with music by Offenbach, will also be presented at the Center, as will "Elizabeth the Queen," with Eva Le Gallienne starred. The National Phoenix contract with the District Commission is for this season only.

Unemployment Pay

Continued from page 69 ment Dept. Appeal Board, which was later denied. On April 19 he served notice of suit for writ of mandate necessary injunction in cases involving citizens against public bodies to Perless and Webb through Sheriff's office in Sacramento.

Denton's fight has not been supported by show business unions. The actor was not a union member until last Sept. 1, when he joined the Screen Actors Guild. Actors Equity's local attorney, Dorothy Davis, says she talked to him and was interested in case, but asserts he has not asked the union for support. He appeared in "Whisper in God's Ear" on an Equity spokesman, according to an Equity spokesman.

Miss Davis says there is a similar case in which the union is supporting actor John Shaner's contention that partial work (weekends with pay on a per-performance basis) does not preclude him from partial compensation.

'Best,' 'Thurber'

Continued from page 69 cities, the UPA entries will also be available for bookings at colleges, universities and other places through its recently established Tour Division, headed by Julian Olney.

For such non-subscription engagements, UPA will charge a booking fee and will work in co-operation with the Independent Booking Office. Besides the hold-over BTL cities, UPA expects to add about 10 new spots to the subscription circuit next season.

The original Broadway production of "Best" is currently in its 59th week at the Morosco Theatre, N.Y. A Coast company closed earlier this season, "Thurber," which interrupted its New York run last year for a summer engagement in Central City, Col., closed on Broadway last November.

Kenley Stock Sked

Continued from page 69 hasn't been set, but the Columbus bill for Aug. 29 will be Genevieve in "Can-Can." The French singer-comedian first started doing the Cole Porter musical with the Kenley Players in Warren and may return there for the fifth time this season to fill the open Aug. 22-27 period.

Rene Wiegert is musical conductor in both cities. Leo Meyer is scenic designer and Leslie Cutler director.

Biz Sag Weakening B'way Lineup, But 'Home' Jumps Again to \$25,330; 'Becket' \$35,128; 'Fiorello' \$33,165 (7)

Business on Broadway dived again last week for a number of shows, several of which are likely to call it quits within the next few weeks. Some entries registered modest increases, while the biggest jump was recorded by the Pulitzer Prize-N.Y. Drama Critics Circle award-winner, "All the Way Home," which climbed for the fourth successive week.

The sellouts last week included "Camelot," "Carnival," "Mary, Mary" and "Sound of Music." Breaking ground in the anticipated shrinkage of the Broadway lineup was the closing last Saturday night (13) of "Tenth Man" and the scheduled shuttering next Saturday night (20) of "Advise and Consent." Both shows are slated to tour next season.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Advise and Consent, Cort (D) (26th wk; 204 p; \$7.50; 1,155; \$40,500). (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, \$18,511. Closes next Saturday (20).

Last week, \$16,131.

All the Way Home, Belasco (D) (24th wk; 189 p; \$6.90-\$7.50; 967; \$38,500). Previous week, \$23,503.

Last week, \$25,330.

Becket, Hudson (D) (1st wk; 8 p; \$7.50; 1,056; \$42,000). (Laurence Olivier, Arthur Kennedy). Previous week, \$68,068 with Theatre Guild-American Theatre Society subscription, Shubert, Philadelphia.

Last week, \$35,128 for first week of three-week return engagement.

Best Man, Morosco (D) (58th wk; 456 p; \$6.90-\$7.50; 999; \$41,000). (Lee Tracy, Frank Lovejoy). Previous week, \$20,716.

Last week, \$18,303.

Big Fish, Little Fish, ANTA (CD) (9th wk; 69 p; \$6.90-\$7.50; 1,185; \$49,178). (Hume Cronyn, Martin Gabel). Previous week, \$19,604.

Last week, \$15,706.

Bye Bye Birdie, Shubert (MC) (56th wk; 440 p; \$8.60-\$9.40; 1,453; \$61,000). Previous week, \$46,587.

Last week, \$47,879.

Camelot, Majestic (MC) (23d wk; 185 p; \$9.40; 1,626; \$84,000). (Richard Burton, Julie Andrews). Previous week, \$83,066.

Last week, \$82,969 after the deduction of another staggered refund payment.

Carnival, Imperial (MC) (5th wk; 36 p; \$8.60; 1,428; \$65,000). (Anna Maria Alberghetti). Previous week, \$66,611.

Last week, \$66,625.

Come Blow Your Horn, Atkinson (C) (12th wk; 93 p; \$6.90-\$7.50; 1,090; \$43,522). Previous week, \$26,007.

Last week, \$27,022.

Critic's Choice, Barrymore (C) (22d wk; 173 p; \$6.50-\$7.50; 1,067; \$40,000). (Henry Fonda). Previous week, \$15,988.

Last week, \$13,574.

Devil's Advocate, Rose (D) (10th wk; 76 p; \$6.90-\$7.50; 1,162; \$46,045). (Leo Genn, Sam Levene, Edward Mulhare). Previous week, \$23,581.

Last week, \$23,706.

Do Re Mi, St. James (MC) (20th wk; 160 p; \$8.60-\$9.50; 1,615; \$69,500). (Phil Silvers). Previous week, \$67,015.

Last week, \$67,200.

Evening With Mike Nichols and

Elaine May, Golden (R) (31st wk; 250 p; \$6.90-\$7.50; 1,101; \$40,107). Previous week, \$21,921 for seven performances.

Last week, \$22,956.

Far Country, Music Box (D) (6th wk; 47 p; \$6.90-\$7.50; 1,101; \$40,107). (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$32,170 with parties.

Last week, \$28,942 with parties.

Fiorello, Broadway (MC) (76th wk; 603 p; \$5-\$7.50; 1,900; \$59,000). Previous week, \$36,129 at the 1,182-seat Broadhurst Theatre with tickets scaled to a top of \$8.35 weeknights and \$9.40 weekend eves.

Last week, \$33,165 for seven performances.

Happiest Girl in the World, Beck (MC) (6th wk; 48 p; \$8.60-\$9.60; 1,280; \$62,805). (Cyril Ritchard). Previous week, \$37,215. Thursday matinees will be substituted for Monday night performances starting next week.

Last week, \$30,872.

Irma La Douce, Plymouth (MC) (33d wk; 260 p; \$8.60; 999; \$48,240). (Elizabeth Seal, Keith Michell). Previous week, \$38,470.

Last week, \$38,674.

Mary, Mary, Hayes (C) (10th wk; 77 p; \$6.90-\$7.50; 1,139; \$43,530). (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, \$42,789 with parties.

Last week, \$42,365 with parties.

Miracle Worker, Playhouse (D) (81st wk; 644 p; \$6.90-\$7.50; 944; \$36,500). Previous week, \$23,157. Karen Lee succeeded Patty Duke last Thursday (11).

Last week, \$21,906.

My Fair Lady, Hellinger (MC) (26th wk; 2,143 p; \$8.60; 1,551; \$69,500). (Michael Allinson, Margaret Moser). Previous week, \$52,654.

Last week, \$52,136.

Rhinoceros, Longacre (CD) (18th wk; 144 p; \$6.90; 1,101; \$37,000). (Eli Wallach, Zero Mostel). Previous week, \$20,146.

Last week, \$19,040.

Sound of Music, Lunt-Fontanne (MC) (74th wk; 588 p; \$9.60; 1,477; \$75,000). (Mary Martin). Previous week, \$74,675.

Last week, \$75,311.

Taste of Honey, Booth (D) (32d wk; 255 p; \$6.90; 807; \$36,500). (Hermione Baddeley, Frances Cuka). Previous week, \$14,780.

Last week, \$11,248.

Unsinkable Molly Brown, Winter Garden (MC) (28th wk; 220 p; \$8.60-\$9.40; 1,404; \$68,000). (Tammy Grimes). Previous week, \$57,801.

Last week, \$56,520.

Wildcat, Alvin (MC) (19th wk; 147 p; \$8.60-\$9.40; 1,453; \$65,000). (Lucille Ball). Previous week, \$63,026. Lays off July 3-29.

Last week, \$63,529.

Miscellaneous

Hamlet, Phoenix (D) (9th wk; 70 p; \$4.60; 1,150; \$29,882). Previous week, \$21,903. Closes May 28.

Last week, \$22,865.

Closed Last Week

South Pacific, City Center (MD) (3d wk; 23 p; \$3.95; 3,090; \$60,000). Previous week, \$35,875. Closed last Sunday (14).

Last week, \$33,285.

Tenth Man, Ambassador (D) (79th wk; 623 p; \$6.90-\$7.50; 1,155; \$41,562). Previous week, \$9,328. Closed last Saturday (13) at an estimated \$180,000 profit on a \$125,000 investment and will tour next season.

Last week, \$10,762.

Opening This Week

Porgy and Bess, City Center (O) (\$3.95; 3,090; \$60,000). N.Y. City Center Light Opera Co. revival begins two-week stand tonight (Wed.).

Donnybrook, 46th St. (MC) (\$8.60-\$9.60; 1,342; \$65,331).

Fred Hebert and David Kapp presentation of musical, based on Maurice Walsh's "The Quiet Man," with music and lyrics by Johnny Burke and book by Robert F. McEnroe. Opens tomorrow night (Thurs.).

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 A Smash. Except maybe in Little Rock.



Inside Stuff—Legit

Jean Dalrymple, director of the N.Y. City Center Light Opera Co., has restored *VARIETY* to the press list for tonight's (Wed.) opening of the City Center's revival of "Porgy and Bess." She explained she had previously decided not to send reviewer's tickets because "you do not seem to enjoy our shows."

Miss Dalrymple has objected to Hobe Morrison's (Hobe.) reviews of her shows in *VARIETY*. She argues that references to limited rehearsals and production budget are unwarranted and unfair. Although conceding that Center shows rehearse only two weeks, she insists that the quality of opening night performances at the Center compares favorably with regular Broadway productions, even though the latter have had the full rehearsal period allowed by Actors Equity and also had the additional benefit of tryout tours.

Because of what she regards as *VARIETY*'s harping on unjustified criticisms of her shows, Miss Dalrymple claims that she sometimes has difficulty persuading stars to appear at the Center. She asserts that the New York dailies' reviews of Center shows are less severe and more accurate than *VARIETY*'s, and are written by "people who know."

VARIETY has always reviewed Center productions on the traditional *VARIETY* policy of calling the shots as seen.

John Chapman, N.Y. Daily News drama critic who has never admitted (nor denied) being the author of the Theatre Arts magazine pieces under the George Spelvin by-line, does a bit of critic-needling in the current (May) issue. Under the title, "Lollipop Time on Broadway," he makes a number of citations.

One reads, "To the N.Y. Times' Howard Taubman, freshman member of the Critics Circle, who has already taken up the sport of critic-baiting. He has chided his colleagues for using a double standard in their reviews: one for plays, and the other—less exacting—one for musicals. Taubman himself uses a double standard invented by his predecessor, Brooks Atkinson—strict severity toward Broadway and appalling leniency toward off-Broadway."

A Ford Foundation Grant to Alvin Epstein to develop the relationship between pantomime and theatre was responsible for the presentation yesterday afternoon (Tues.) at the Circle in the Square, N.Y., of the Alvin Epstein Repertory Theatre presentation of scenes from Ibsen's "The Pretenders." Euripides' "The Bacchae" and improvisations on Moliere's "Les Fourberies de Scapin." Among those participating in the program, directed by Epstein with Mark Epstein as assistant stager, were Viveca Lindfors, Sondra Lee, Dolores Welber, Flora Elkins, Marcia Howard, Carol Florence, Roberts Blossom, Lou Gilbert, Lee Richardson, Ron Leibman, Harold Scott, Bill Pierce, B. J. Sullivan, Robert Duval, Michael Kasdan, Tom Signorelli, Dustin Hoffman and Diana Sands.

Robert W. Dowling, realtor-Broadway producer, will be presented June 27 at a dinner in the Grand Ballroom of the Plaza Hotel, N.Y., with the Mary MacArthur Memorial Fund Award. Given annually to an individual with a distinguished record of public service and contributions to the theatre. Miss MacArthur, the actress-daughter of Helen Hayes and the late playwright Charles MacArthur, died of polio in 1949 at the age of 19.

All proceeds from the dinner will benefit the Mary MacArthur Unit of Children's Hospital, Boston. The affair will coincide with the return to the U.S. of Miss Hayes and the Theatre Guild-American Repertory Co. from the overseas tour sponsored by the State Dept.

The Chicago American, which reviews only those nightclubs that advertise, apparently is extending the policy to legit. It was the only local daily that didn't cover the opening last week of the new playwrights at Second City Theatre. Jules Feiffer's satirical revue, "The Explainers," was the initial show. The house pressagent said an American reviewer didn't attend because the Playwrights hadn't advertised in the Hearst publication.

Legit Bits

Betty Jane Watson is now stand-by for Lucille Ball in "Wildcat."

John C. Becker, who plays Daddy in "The American Dream," will also take over the role of the father in "The Death of Bessie Smith," when Edward Albee's off-Broadway double-bills moves next Tuesday (23) from the York Theatre, N. Y., to the Cherry Lane.

A touring production of "Toys in the Attic" is scheduled to open Oct. 9 at the National Theatre, Washington.

A recent *VARIETY* story about business registered on the road by "Becket!" erroneously stated that the drama played the Shubert Theatre, Boston. It was berthed at the Colonial Theatre in that city.

Actress Peggy Pope left New York last Wednesday for Paris, prior to moving on to Italy to appear in the Spoleto Festival production of "Him."

The John Drew Theatre, East Hampton, L. I., will launch an eight-week season July 1 with a part of the acting company of the Phoenix Theatre, N. Y., scheduled to appear at the spot the last two weeks of July and the first week of August in, as yet, unselected plays to be supervised by Penelope Potter, a director of Theatre, Inc., which runs the Phoenix, and directed by Lawrence Arrick. The Assn. of Producing Artists will return to the summer theatre the final three weeks of the season in a Shakespearean repertory.

Jules Munchin will do three weeks of "Under the Yum-Yum Tree" at the Fred Miller Theatre, Milwaukee, starting July 11.

Andrea Rosen has joined Mary Jordan and Sam Silverberg as associate producer of "Noontide." Howard Hart's adaptation of Paul Claudel's "Partage de Midi." The drama, previously titled "And the Child is a Woman," opens June 1 at the off-Broadway Theatre Marquee, with Michael Wager in the lead.

William Glover, Associated Press legit critic, left New York next Saturday (13) for a European vacation. While overseas, he'll catch some shows and also attend the June 6-11 theatre conference in Vienna.

Howard Teichmann will make his Broadway bow as a director next season with "I Give It Six Months," the George S. Kaufman-Leueen MacGrath comedy which Joe Manchester will present.

Lee Becker, singer-dancer-comedienne who appeared in the recent Broadway production, "Ten-Ten-Ten," planned to Las Vegas last Wednesday (10) to stage a condensed version of the musical, which opens tomorrow (Thurs.), at the Dunes Hotel there.

Gore Vidal, author of "Best Man," plans to the Coast this week for talks with Frank Capra on the film version of the show.

Lucinda Ballard will design the costumes for "The Gay Life," the musical Kermit Bloomgarden will present in November.

Salem Ludwig has succeeded Mike Kellin in "Rhinoscopes" and William Krot has succeeded Mortimer Halpern as stage manager of the comedy at the Longacre Theatre, N. Y. Camila Ashland will take over for Jean Stapleton next Monday (22).

Frederick Brisson and Roger L. Stevens have purchased Romain Gary's best-selling French novel "La Promesse de L'Aube" ("Promises at Dawn"), which Samuel Taylor will adapt under the title "First Love," for presentation next season.

Henry Denker, author of "Far Country," planned to Europe last Tuesday (9) to confer with Italian playwright, Ugo Betti, in Rome about the latter's "Burnt Flower Bed," which Denker is adapting for Broadway presentation next season, and for discussions in Paris and London about productions of "Far Country."

Another Farce Slated For London's Whitehall

The next production at the Whitehall Theatre, following the current "Simple Spymen," will be another farce, "One for the Pot," by Ray Cooney, and Tony Hilton. Actor-manager Brian Rix will play four roles, identical brothers in line for a legacy. The show is due to open on June 1. Cooney and Hilton are a staple at the Whitehall, drawing the coach trade from the sticks. The last three shows at the house have had an aggregate run of 11 years.

Stock Review

The Devil's Madonna

Tom Hill & Donald Stuart presentation of Originals Oily production of drama in three acts, by Tom Hill, and Donald Stuart. Staged by Hill; Lighting, Anne Ward; production manager, Eugene Young. Opened April 30, '61, at the Miles Playhouse, Santa Monica, Calif. Cast: Jack Blake, Donald Stuart, Ray Brodie, Pat Smith, Dick Finley, Mary Ann, Amelia Faller, Sylvia Blake, John Brodie, Robert Blake, David Johnstone, Henry Blake, Peter Weber, Elaine Scott, Donald Stuart, Rosalind, Andrea Molnar, Voice, Bill Borden.

Tom Hill and Donald Stuart have written and produced "The Devil's Madonna," which Hill has staged, with Stuart in the cast. The subject of the drama is a case of insanity and its diagnosed cause, and the story elements include homosexuality, incest, Communism and emotionalism. The effect is chaotic. The program says the play is based on the authors' own "The Chair," which is described as a "long-run off-Broadway drama." The central character is a mindless Korean vet, whose condition is attributed to his own rejection of his family's, particularly his mother's contempt.

Hill's direction is listless and awkward. There are creditable performance attempts by Ray Brodie, Elaine Kaye, Stuart, Dick Finley and Amelia Faller, but Jane E. Duval is helpless in the ill-conceived role of the mother.

The production will travel to various auditoriums in the area for weekend performances through May 27.

Touring Shows

Eye Bye Birdie (2d Co.)—Curran, S.F. (15-27); Call on Kuprin (tryout)—Forrest, Philly (15-20); moves to N.Y.; Firefly (2d Co.)—Aud. Denver 15-20; Young America (2d Co.)—Municipal, Lubbock, Tex. (2-24); Ector High School, Odessa, Tex. (25); Liberty Hall, El Paso (26-27); Flower Drum Song—Shubert, Cincy (15-20); Murat, Indianapolis (22-27); Gypsy—O'Keefe, Toronto (15-27); My Lady (2d Co.)—Shubert, Boston (15-20); Merry Widow (Civic Light Opera Assn.)—Philharmonic, L.A. (15-27); Miracle Worker (2d Co.)—Erlanger, Chi (15-27); Music Man—Community Aud., Hershey, Pa. 15-20; Playhouse, Wilmington (22-27); My Lady (2d Co.)—Shubert, Boston (15-20); Hanna, Cleve. (22-27); Once Upon a Mattress—Palace, Youngstown 15-16; National, Wash. (17-27); Raisin in the Sun—Blackstone, Chi (15-20); Aud. L.L. (22-24); Hartman, Columbus (25-27); Sound of Music (2d Co.)—Hanna, Cleve. (15-20); KRNT, Des Moines (23-27).

LONDON SHOWS

(Figures denote opening dates) Altona, R. Court (3-19-61); Amorous Pawn, Piccadilly (12-9-59); Belle, Strand (12-15-60); Beyond Fringe, Fortune (5-10-61); Billy Liar, Cambridge (9-13-60); Bride Comes Back, Vaudeville (11-25-60); Carefree, Duchess (4-27-60); Fings Ain't, Garrick (12-11-60); Gypsy, Adelphi (2-16-61); Irma La Douce, Lyric (7-17-58); Irregular World, Criterion (4-11-61); King Kong, Princes (23-61); Lady Freedom, St. Mart. (3-15-61); Miracle Worker, Wyndham's (3-9-61); Mousetrap, Ambassador (11-25-58); My Fair Lady, Drury Lane (4-30-58); Oliver, New (6-30-60); On Bright Side, Phoenix (4-12-61); One Over Eight, Duke York's (4-5-61); Progress to the Park Saville (5-3-61); Rehearsal, Globe (4-5-61); Repertory, Aldwych (12-15-60); Ross, Haymarket (12-16-60); Simple Spymen, Whitehall (3-19-58); South, Lyric (12-15-60); Suzie Wong, Prince Wales (11-7-59); Tenth Man, Comedy (4-13-61); The Yellow Bird, St. Mart. (5-11-61); Wakefield Mystery, Apollo (4-6-61); Watch It Sailor, Miro (2-24-60); West Side Story, Majestic (12-12-59); Young and Healthy, Vic. (12-21-60).

SCHEDULED OPENINGS

Sound of Music, Arts (5-18-61); Three Pasts, Arts (5-18-61); The Young Man, St. Mart. (5-18-61); Blacks, Royal Court (5-30-61); Bird of Time, Savoy (5-31-61); Dazzling Prospect, Globe (6-1-61); Andersonville, St. Mart. (6-6-61); Finlan's Rainbow, Saville (6-6-61).

CLOSED

Breakfast for One, Arts (4-17-61); closed Saturday (13) after 30 performances; Gypsy, R. Court (4-17-61); closed May 6 after 35 performances.

Off-Broadway Reviews

American Savoyards (The Grand Duke)

Greenwich Players, Inc., presentation of Dorothy Radler production in association with Stella Holt and the Library of the American Savoyards. Gilbert & Sullivan repertory edition of "The Grand Duke" or "The Star of India" with libretto by W. S. Gilbert and music by Arthur Sullivan. Staged by Dorothy Radler; musical direction, Ronald Bush; settings and lighting, Frank Wicks; musical accompaniment, Bush (electric organ) and Walter Mitchell (Cello piano). Opened May 11, '61, at the Greenwich Mews Theatre, N.Y.; \$3.95 top weekdays, \$4.60 weekends.

Rudolph Raymond Allen
Ernest Dummkopf L. D. Clements
Ludwig Jayson Steinbeck
Dr. Tannhauser Nick Titakis
Prince of Monte Carlo John Hudson
Viscount Montone Greig Nickerson
Ben Hashbaz Bob Randall
Herald Thomas S. Vassallo
Princess of Monte Carlo Eileen Anderson
Baroness van Krakenfeldt Sally Birkhead
Julia Jellicoe Mary Ann Staffa
Lisa Mike
Olga Bonnie Glasgow
Gretheen Suzanne Richardson
Viscount Montone Greig Nickerson
Elsa Denise Grel
Martha Daryl Thornton
Chorus, Kenneth R. Blum, Bruce Carthers, Jo Chealey, Sig Helgren, George Maldonado, Frank Wicks, Marvin Zamanak.

Echoing the apologetically-phrased program note, the American Savoyards' third Gilbert & Sullivan production, "The Grand Duke," in its professional debut at the Greenwich Mews Theatre, is "a curiosity" not for permanent repertory inclusion.

For hard-core devotees whose approach is that of sentimental indulgence, the partners' joint collaboration, a rarely-performed piece, yields the novelty of their unfamiliar. For the non-hip public, its attraction is negligible. Except for a scattered witty lyric or a reminiscence-melodic passage, the operetta's richly inventive plot, involving legalistic trickery, nobility and members of a German theatrical company in guise of nobles, is all that remains of the G & S brand.

Coping with the seldom-imaginative music and dully-rhymed songs are Mary Ann Staffa, who gives a Hungarian flavor to the traditionally-dialect part of the English comedienne and again proves herself as not only a beautifully-toned, strongly-controlled singer, but an expert farceuse, with Raymond Allen making the most of the tediously-humorous part of the Grand Duke.

L. D. Clements and Jayson Steinbeck as the theatrical manager and leading comedian, respectively, bring good voices but only partial comic fulfillment to their characterizations. As the commanding Baroness, Sally Birkhead is impressively-toned, and Joyce Miko makes a lovely, lyric soubrette.

The rest of the cast is clear-voiced and smoothly operating under Dorothy Radler's resourceful direction, allowing for some mis-fired bits of business inherent to a premiere of a seldom-done antique.

The piano and organ accompaniment by Walter Mitchell Cee and Ronald Bush is adept.

Meet Peter Grant

Lee Bergman presentation of a musical based on Ibsen's "Peer Gynt," with music by Ted Harris, book and lyrics by Elliot Aronick, Staged by Roger Sullivan; sets and lighting, John Borden. Opened May 10, '61, at the Folsom Playhouse, N.Y.

Saleman Frank Vohs
Devil David Hartman
Peter Grant Chet Sommers
Amelia Grant Jety Hurlack
Karen Grannick Nancy Junon
Joy Helen
Helen Helene Andrew
Bob Bob Milanesie
Susan Joseph Scott, Jr.
Michael Munsey Frank Vohs
Wendy David Hartman
Wendy David Hartman
Girl Toby Reynolds
Sally Benton Toby Reynolds
Green Girl Toby Reynolds
Prime Minister Ewel Cornett
Devil King David Hartman
French Maids Helene Andrew
Waitresses Roni Dengel, Nancy Junon
Anita Toby Reynolds
Chorus Conductor Helene Andrew
Chorus Roni Dengel, Helene Andrew, B. B. Milanesie, Joseph Scott Jr., Ewel Cornett, Joseph Scott Jr., Bob Milanesie.

Ibsen's "Peer Gynt" is a difficult play, in which the power, humor and poetry are often dissipated by long stretches of dull dialog and weighty symbolism. Although Ibsen's mock folk hero remains a memorable figure in dramatic literature, few audiences have seen a successful production of this classroom classic.

Apparently the powers behind

"Meet Peter Grant" felt that one way of beating this production problem was to add new music and lyrics and to transpose the action from Ibsen's Norway to Al Capp's America. Peer Gynt becomes Peter Grant, a hillbilly who sells his soul to the devil, becomes rich, successful and dastardly, and is finally redeemed by the love of a faithful woman.

The transposition isn't successful, principally because the dialog is amateurish and the music generally pleasant but neither memorable nor original. Ted Harris, who wrote the music, deserves the overworked adjective "promising." It will be interesting to see what he does when he is teamed with a better lyricist.

The show is shot through with such theatrical clichés as the little girl who doesn't understand her elders' involvement with each other ("Imagine Me in Love") and the standard "yes" bridegroom ("The Opposite Sex"). The challenge of a difficult play is met with determined mediocrity.

In an attempt to make the play look experimental, the director occasionally has characters appear in boxes at various sides of the orchestra, in which they are completely invisible to about two-thirds of the audience. He also has a character called a salesman (of dreams, of course) come up the aisles peddling—well, dreams.

All of the performers have good clear singing voices and move well. Chet Sommers as Peter Grant would make a credible Lili Almer, and a trio made up of Ewel Cornett, Joseph Scott Jr., and Bob Milanesie make uninspired material seem better.

Toby Reynolds, as various sirens, looks good, sings well and dances gracefully. The sets by John Braden are economical and clever enough. But it all seems much ado about nothing.

SUTHERLAND OPENING LYRIC OPERA IN CHI

Lyric Opera of Chicago will get the season's jump on the Metropolitan Opera in N.Y. by presenting the Australian soprano Joan Sutherland on Oct. 16 in "Lucia di Lammermoor." She'll offer the same work later in Manhattan.

Lyric is dividing its subscriptions into seven Mondays, Wednesdays and Fridays, plus added performances. Here are the works as cast for Mondays:

Oct. 16—"LUCIA DI LAMMERMOOR" (Donizetti), Joan Sutherland, Richard Cook, Mario Zeff, William Wildermann, Cond. Antonio Votto.
Oct. 23—"MISTOFOLE" (Botta), Iva Lubicz, Christa Ludwig, Carlo Bergonzi, Ben Chuloff, Cond. Antonio Votto.
Oct. 30—"LA FORZA DEL DESTINO" (Verdi), Eileen Farrell, Christa Ludwig, Mary Ziegler, Carlo Bergonzi, Ben Chuloff, Renato Cesari, Cond. Carlo Felice Cillario.

Nov. 6—"GIOVANNI" (Mozart), Elisabeth Schwarzkopf, Teresa Stich-Randall, Imgard Seefried, Lucie Arnemann, Eberhard Weichner, Walter Berry, Yvonne Chouteau, William Wildermann, Cond. Peter Maag.
Nov. 13—"FIDELIO" (Beethoven), Brigit Nee, Ingrid Seefried, Jon Vickers, Walter Berry, Hans Hotter, William Wildermann, Cond. Andre Cluytens.
Nov. 20—"BARBER OF SEVILLE" (Rossini), Giulietta Simonato, Luigi Alca, Tito Gobbi, Boris Christoff, Fernando Corelli, Cond. Carlo Felice Cillario.
Nov. 27—"CARMEN" (Bizet), Gwyneth Hurne, Gerard Evans, William Wildermann, Cond. Vittorio Giannini.

'Progress to the Park' Gets West End Showing

Alun Owen's "Progress to the Park," which opened last Wednesday (3) at the Saville Theatre here, looks okay for a short run, but is questionable for the U.S. The Saville booking is on an interim basis, with "Finian's Rainbow" scheduled to open at the house June 8. The West End production was preceded by two local presentations, a Sunday night tryout in 1958 at the Royal Court Theatre and a Theatre Workshop edition last year at the Theatre Royal, Stratford.

Producers of the current presentation are Harold Fielding and ABC Television (with Sydney Newman for "Armchair Theatre"). The comedy-drama was directed by Canadian-born William T. Kotcheff, who's staged Owen's plays for ABC Television. The cast is headed by Billie Whitelaw, Tom Bell, Norman Rossington, Patrick Magee, Brian McDermott, Bee Duffell and Michael Coles.

The Theatre Workshop production of "Progress" was reviewed in *VARIETY* Nov. 23, 1960.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N.Y.).

lege grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N.Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six female singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (c/o Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555). Available parts: offbeat femme comedienne, 25-35, also sings; understudy for Rudy Vallee to also do a small role. Mail photos and resumes c/o Larry Kasha, above address. Don't phone theatre.

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Understudy part available for a male dancer, 5 feet 10 inches tall, who also sings. Call Peggy Shields, above number, and leave name.

"Jennie" (MD). Producer, Newburgh-Porter Prods., 1619 Broadway, N.Y.; JU 6-4886. Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40's; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (745 Fifth Ave., N.Y.; EL 5-0366). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Monty Shaft, above address.

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Luogio (337 Bleecker St., N.Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro character comedian, 60s; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, baritone; male and femme, Negro and white singers and dancers, some for small comedy roles. Mail photos and resumes c/o Sidney Eden, above address. Don't phone, auditions will be held in the near future.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Ne-

gro. Mail photos and resumes to above address.

"Sail Away" (MC). Producer, Bonnard Productions (220 CPS, N.Y.; JU 2-2649). Open call for dancers May 25: men, at 11 a.m. and girls, at 2 p.m., at the Shubert Theatre (225 W. 44th St., N.Y.).

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Matt Greenblatt, 10 Fifth Ave., N.Y. or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, naive houseboys, man, 45-50; lovable, comic; woman, 40's, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric; character woman, flamboyant; man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompous, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; beautiful, dark-eyed femme dancer. Mail photos and resumes c/o Geer, rm. 803, above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Part available for man 35-45, Irish, smooth con man, sing and dance. Mail photos and resumes, above address.

"King of the Dark Chamber" (MD). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N.Y.; RE 4-4605). Auditions for male Equity and non-Equity singers and dancers, Friday, 19, at 6 p.m., at above address.

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for a tiny, Negro non-Equity boy, 7-10. For appointment call casting director Rose Sultan, 2-4 p.m., above number.

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for several men, 65, for small roles. For interview appointment call Rose Sultan, above number.

OUT OF TOWN

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20's, imaginative, facile actresses to work in an improvisational group. Companies are being formed for the Coast and N.Y., as well as Chi.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N.Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N.Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Season opens June 20.

CLEVELAND

Cleveland Musicarnival. Producer, John L. Price Jr. (4401 Warrensville Center Rd., Warrensville Heights, Cleveland, Ohio; MO 3-8400). Parts available for male and femme musical principals. Mail photos and resumes, through agents only, c/o above address. Season runs June 5 through Sept. 17.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and femme featured performers and name stars. Mail photos and resumes c/o above address. Season

runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

HYDE PARK, N.Y.

Hyde Park Playhouse. Executive Director, M. David Samples (385 E. 10th St., N.Y.). Parts available for male and femme performers for the Equity resident company. Casting will begin May 22. Mail photos and resume c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

PITTSBURGH

Pittsburgh Civic Light Opera. Managing director, William Wymetal (c/o Civic Light Opera, Pittsburgh, Pa.). Auditions for Equity singers tomorrow (Thurs.), male and female, 10 a.m.-12 noon, at Variety Arts Studio (225 W. 46th St., N.Y.).

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N.Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

THOMPSON, CONN.

Quadie Summer Playhouse. Managing director, Alan James, in association with Paul Porter & Andrew Carrington (1271 First Ave., N.Y.). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o James, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR 1-0049). Parts available for leading men, 30-40; character woman with second woman range. Mail photos and resumes c/o producer, above address.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse (1860 Broadway, N.Y.; JU 2-7650). All parts available for the national company which is scheduled to begin in Sept. Mail photos and resumes c/o above address.

"Fiorello" (MC). Producers, C. Edwin Knill & Martin Tahse (1860 Broadway, N.Y.; JU 2-7650). Auditions for dancers Friday (19); men, for immediate replacements, at 4:30 p.m. and girls, for July replacements, at 5:30 p.m., at the Broadway Theatre (1681 Broadway, N.Y.).

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

SHOWS IN REHEARSAL

BROADWAY

"Pal Joey" (MC). Producer, City Center Light Opera Company (130 W. 56th St., N.Y.; JU 6-2828).

OFF-BROADWAY

"A Piece of Noon" (D). Producers, Mary Jordan & Sam Silverberg (21 E. 63d St., N.Y.; TE 8-5180).

STOCK

"Macbeth" & "As You Like It." Producer, American Shakespeare Festival (Stratford, Conn.).

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for experienced leading lady, 20-30, warm. Mail photos and resumes, c/o Jeanette Kamins, above address. Film will be shot in N.Y. and New England in June. Untitled Drama. Producer, Tan-

dem Productions (127 E. 60th St. N.Y.; TE 8-7687). Available parts type; girl, 20-23, slight, sensitive, Village girl, 20-25, tall blonde, sexy man, 28-33, handsome, convention al; boy 20-23, thin, sensitive, artistic; man, 25-30, corruptive, demonic. Photos and resumes being accepted 3-6 p.m. daily, at above address.

Television

Carrado Film Enterprises. Producer, Carrado Enterprises (64 West End Ave., N.Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.



LESLIE BARRETT

New York critics kidded Barrett on his opening performance in the Broadway hit play, "RHINOCEROS," where he continues to be featured as the lively Old Gentleman.

Prior to his current Broadway stint, Barrett filled major roles in numerous TV films both in Hollywood and New York.

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Literati

Ohio 'Obscenity' Changes

Ohio House of Representatives has voted to strengthen Ohio's laws against obscene publications, by a 125-to-7 vote, and sent House Bill 435 to the Senate for consideration. The bill removes the present major stumbling block to criminal prosecutions for this violation. Under the present Ohio law, a second-class postal permit issued to a complete defense, but the new law does away with that defense. Before the bill was passed, an amendment was approved to meet the objections of the Ohio Newspaper Assn. The change restored the second-class immunity provision for newspapers and magazines unless they are obscene under federal and state court determinations. The bill left intact nuisance sections for proceedings to prevent sale of such publications. The bill, introduced by Rep. Robert F. Reckman, permits criminal sections entered as second-class matter, was enacted by the 1959 Legislature and vetoed. Gov. Michael V. DiSalle had felt the 1959 bill might interfere with freedom of the press.

Under the bill, the vendor, publisher, exhibitor, or anyone possessing obscene publications can be fined from \$200 to \$2,000, and sentenced to from one to seven years in prison.

'First 100 Days'—With Sound

Unique in publishing annals is inclusion of a phonograph record within a book. That's what Simon & Schuster is doing with "Let Us Begin—The First 100 Days of the Kennedy Administration" due soon. Tome's \$4.95 cloth edition will have a 33 rpm disk of the President's Inaugural Address bound in it. Paperback version will retail at \$1.95.

Ninety-one days in the writing and production, "Let Us Begin" is the first book of the new administration. Text was written by Barbara Ward, Eric F. Goldman, Ira Wolfert, Sidney Hyman and Martin Agronsky. Nine photographers worked on the volume including Cornell Capa who edited the pictures. S. & S. has ordered a first printing of 200,000 copies.

Reuben Awards

British cartoonist Ronald Searle was named winner of the National Cartoonists Society's Reuben statuette as "cartoonist of the year" at the organization's recent annual awards dinner and show at the Lambs Club, N.Y. In addition to the bronze statuette, named in honor of Rube Goldberg, a founder of the society, nine silver plaques were presented to the following:

Dik Browne, for his humor strip, "Hi and Lois"; Willard Mullin; sports cartoonist; Herblock, editorial cartoonist; Jimmy Hatlo, for his "They'll Do It Every Time" panels; Hanna and Barbera, for their animated ABC-TV "The Flintstones"; Leonard Starr, for his "Onstage" story strips; Noel Sickles, advertising and illustration; Bob Oksner, comic books, and Vaughn Shivanian, magazine gags.

UBC's Lowry Archives

The University of British Columbia has purchased the unpublished manuscripts of the late writer-poet Malcolm Lowry, best known for his novel "Under the Volcano." The manuscripts include an unpublished novel; a novella; and more than 1,000 pages of poetry. They will be deposited in the division of special collections in the UBC library.

Arrangements for the purchase were made by Prof. Earle Birney of UBC's English department, from the writer's widow, Mrs. Marguerite Lowry, who has come to Vancouver to collaborate with Prof. Birney in preparing some of the purchased material for publication.

Lowry, who was born in England in 1899, came to western Canada in 1939 and lived in a squatter's shack in Vancouver, on the outskirts of Dollarton's North Shore. He died in 1957 while on a trip to England. At Dollarton Lowry re-

wrote "Under the Volcano," a novel about Mexico, for the third or fourth time. Published in 1947, it won immediate critical acclaim and was on bestseller lists for more than a year. Lowry's international reputation came when the novel was published in France, Germany, Norway and Denmark. There has been a recent revival of interest in the work following re-evaluation of Lowry by French literary circles.

Can. Still Nix on 'Chatterley' New American Library's unexpurgated 50c "Lady Chatterley's Lover" has lost another decision in Canada. Quebec Court of Appeal last week upheld a lower court's verdict against it because of "undue exploitation of sex." Since provincial action against the book was under Canada's Criminal Code, it may be banned in all of Canada now over 18,000,000 pop., unless there is a successful appeal to the Supreme Court of Canada. The chief judge said candidly that had the book been for a limited market the decision would have been different.

Appeal, launched by NAL and Montreal newsstand operator Larry Brodie, was pleaded by Prof. Frank Scott, dean of law at McGill U., and Manuel Shacter, internationally-known novelists Morley Callaghan and Hugh MacLennan testified in favor of the book. A group of Toronto publishers has offered to pay costs of a Supreme Court appeal, but NAL has decided to finance it solo if it does appeal.

N. Y.'s Seldom-Scene

As N. Y. Timesman Gay Talese states and demonstrates, "Things go on in New York that probably go on nowhere else." The more fascinating such oddments—personal and impersonal—are in his "New York—A Serendipiter's Journey" (Harper; \$3.95), a nifty peep into the city's hidden life. A serendipiter is one who encounters good fortune without really trying.

Talese more or less inherited the late Meyer Berger's purview of the payments for the Times and some of the stuff in this "Journey" is out of the Times file. Axiomatically in N. Y., you can see what you want and/or least expect. And Talese's prospecting has turned up a charmingly bizarre mine—of Bohemian cats (four-legged), the Sutton Place tenant who fishes the East River from his apartment, forgotten heroes and ditto occupations, offbeat vocations and avocations, and a catalog of staggering statistics.

Added up, it makes the New York dynamic—encased in a novelistic poetry and spiced with wry and irony.

Forty vivid black-and-white photos by Marvin Lichtner help capture the Gotham seldom-scene. Pit.

Overseas Press Club's Growth

Overseas Press Club has, in its 21 years, enlarged from a handful to an army of over 3,000 members. Its present status as occupant-owner of the former National Republican Club on West 40 St. exemplifies the remarkable growth. The old E. 39th plant was sold for \$675,000 and salvage rights, while the new 11-story structure was acquired, complete with furnishings, for \$600,000. Debt-free, the club has \$250,000 in its World Press Center Fund to pay for various contemplated improvements of the new premises.

Now equipped to serve 600 in its

Publishing Stocks

(As of May 16, 1961, closing)

| | |
|---------------------------|---------------|
| Allyn & Bacon (OC)... | 44 +1 |
| American Book (AS)... | 73 3/4 +5 1/4 |
| Book of Month (NY)... | 29 1/2 -4 1/4 |
| Conde Nast (NY)... | 14 1/2 -5 1/4 |
| Crowell-Collier (NY)... | 45 1/2 +5 1/4 |
| Curtis Pub. Co. (NY)... | 15 7/8 +1 1/4 |
| Ginn & Co. (OC)... | 31 +1 |
| Grolier (OC)... | 60 +2 1/2 |
| Harc's Brace (OC)... | 39 1/4 -4 |
| Hearst (OC)... | 23 +10 1/2 |
| Ho't. R&W (NY)... | 61 -1 1/4 |
| L.A. Times Mirror (OC)... | 50 +1 1/2 |
| Macfadden (AS)... | 15 3/4 +3 1/4 |
| McCall (NY)... | 56 1/4 +2 |
| McGraw-Hill (NY)... | 25 1/2 |
| New Yorker (OC)... | 17 1/2 |
| Pocket Books (OC)... | 4 1/4 +1 1/4 |
| Prentice Hall (AS)... | 42 1/4 +1 1/4 |
| Ram's House (OC)... | 45 +3 1/4 |
| Scott Foresman (OC)... | 27 1/2 +1 1/4 |
| Time Inc. (OC)... | 9 1/2 -2 1/2 |
| W. W. Sams (OC)... | 5 1/2 -2 |
| Western Pub. (OC)... | 75 -1 1/2 |

OC—Over the Counter.

NY—N. Y. Stock Exchange.

AS—American Stock Exchange.

dining facilities, club will be host- quarters to a number of other writers' organizations, notably the N.Y. Newspaperwomen's Club, Society of Magazine Writers, which exists independently of the Authors League of America, and the Academy of Radio & Television Arts and Sciences.

Some 20 transient rooms at \$6 a night will be available for rental at OPC.

CHATTER

Three of the five Pulitzer Prize-winning authors have been published in Vogue magazine since January. Novelist Harper Lee's first published article, "Love—In Other Words," written especially for Vogue, appeared in the April 15 issue. Poetry prize winner Phyllis McGinley had her third Vogue article, "A Little Grace," in the Jan. 15 issue and Tad Mosell's drama "All The Way Home" received a full page photo of the 10 members of the cast and a long review comprising the entire "People Are Talking About" spread in the Feb. 1 issue.

Cliff Hanley, Scot scribe, songwriter and author, having his first play, "Durable Element," staged by Rundee Repertory Theatre.

Glasgow Eastern Standard, long-established nabe weekly, folded.

The Deutsche Taschenbuchverlag (German Pocket Book Publishers) has just been founded, with Heinz Friedrich as manager. Friedrich was editor of the American Neue Zeitung in Munich after war and more recently with German radio. Headquarters of the new organization will be in Munich.

Joan Getchum, former editor of Movie Stars-TV Closeups, has just been signed by Columbia Features Inc. to write a thrice-weekly syndicated column entitled "Under Twenty."

John L. Weinberg, a partner in Goldman, Sachs & Co., has been elected to the board of Cowles Magazines & Broadcasting Inc. He is the only "outsider" on the Cowles board. The other 13 directors all have posts with the company's various divisions. Latter range from Look mag to KRNT-AM & TV in Des Moines, Ia.

Mildred and Gordon Gordon closed deal with Doubleday to novelize a sequel to their latest suspense tome, "Operation Terror," which Columbia Pictures will make as a Gleen Ford-Lee Remick dualer.

The Calgary (Alta.) Herald has named Fane W. Polley business manager and Percy A. Bishop office manager.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 16.

How under a dictatorship could certain professions be filled? Lion-taming, for instance. It hardly seems likely you could just pick a peasant's number out of a hat and come up with a likely candidate. In fact it doesn't seem likely that you'd have a place for wild animal trainers in a servile state at all. And yet Iron Curtain countries do have circuses and do have men trained to handle wild animals.

In a free society, and even those within the orbit of an imperial design, wild animal trainers develop in fantastic ways. The late George Keller, who was a college professor of art, became a wild animal trainer thanks to a gag. On the other hand, Damoo Dhote came by it through a family tradition. His Uncle Shellak was the top wild animal trainer of India.

It is not likely that under a dictatorship of even the intelligentist George Keller would be allowed to switch professions as capriciously as he did. Of course it's equally possible that there might be a school for training dictators and nothing would train them as well as getting some measure of submission from wild animals. No muckj could be harder to train than a black panther, and these have been brought into submission.

The idea that one has to have a whip, a pistol and a pole or a chair to keep animals in submission was disproved by Keller who with the mark of a real showman turned these over to his assistant and put on a pair of white gloves whenever he entered an arena. He had been clawed on occasion and once left for dead due to suffocation while having his head in a lion's mouth and the lion being too terrified to release him.

College Humor

How he got into the hazardous biz would never go except in a land where some small measure of free enterprise was still permitted to exist. He was a professor of art in a little college in Bloomsburg, Penna. One of his Columbia classmates had known how as a kid Keller had a circus of alley-cats, shaved and striped to look like tigers. The classmate shipped him a wildcat that weighed 150 lbs., and painted across the crate HERE, KELLER—TRAIN THIS!

Keller not only used the line for an autobio which Random House published but played it straight and trained the wildcat. He got clawed in the process. After that he learned that the reason trainers have a chair which they project in front of themselves is because it has four legs and a wild animal gets confused as to which one to bite.

What wild animals fear and don't fear has been a matter of controversy among trainers. Some think they actually smell when one is afraid of them, but Keller used to argue that that wasn't true, because he was always afraid when he went into an arena. He knew the cats were too. It was just a matter of outbluffing them.

Another belief is that wild animals are afraid of fire. Actually even firemen are afraid of fire and since wild animals have been trained to jump through hoops, the rims of which have been burning, this indicates they can get over their fear of fire. What Keller said they were most afraid of was thunderstorms. They hated to get wet. He said this after training a hundred lions, tigers, leopards, jaguars, black panthers and pumas.

What seems hardest to train wild animals to do is actually the easiest, and that is to get them to sit on a pedestal, because when they are annoyed they go to the hills, and the highest thing in an arena usually is the pedestal on which they sit.

It took Keller 12 years to realize that he was training animals the hard way in having an act composed of so many different varieties of cats. Some are natural enemies.

Have White Gloves, Will Train

His was the quiet type act as he carried nothing in the arena. He gave up protective props and donned white gloves on his hands.

Like all trainers, it was his experience that the animals that jumped him were the ones he trusted most. He had one lion for nearly 20 years. He called him King Leo. Leo was a lion that Keller taught to permit him to put his head in the lion's mouth. At the count of 10 he tapped the lion and the lion released him.

On one occasion Keller tapped on Leo's jaw, but it had rained that day and it must have made Leo's jaws rusty, because he wouldn't open them. Keller's assistants tried to distract Leo's attention. They fired blanks, but with the rain beating on Leo's face he seemed to have forgotten that he had his master's head in his jaws.

Keller woke in an oxygen tent. He had been suffocated and for three minutes had no heartbeat or respiration. The next spring when he tried to revive the trick Leo refused. He wouldn't open his mouth, and Keller never did the trick again.

One of his lions had a habit of striking at him as he passed. This had been going on for four or five years with no ill effects. But one day Keller came a half inch off-course. That was all the toughness needed. He tore Keller's face open.

He had another African lion named Regal. A puma disliked Regal and had to pass Regal's seat on the way out of the arena after each show. The puma would reach up and claw at Regal's legs each time he passed. The lion always struck back, but being slower had nothing to show for the exchange except a continuous sore spot on his clawed paw.

Nice, Clean Cut

One day, however, near the end of the season when Keller cued the puma to leave he reached up to claw the lion but the lion swung down with one of his paws. Regal had the whole 500 pounds of his weight behind the blow.

It caught the puma at the neck and severed his head from his body. A guillotine couldn't have done it more cleanly. The puma's body fell limp and his head flew across the arena and struck the bars. The audience screamed. Keller cued the animals to leave, Regal last. He stepped over the puma's body as if nothing had happened.

Though this act worked in Disneyland for as long as 10 months and was booked solidly on tour for 51 weeks, the animals never worked longer than a half hour a day, even in training. In the Ringling Bros. & Barnum & Bailey Circus they had to work with other animal acts in cages on either side of them, and it was sometimes disconcerting for the quiet act to hear the others roar and listen to all the shooting going on in other arenas. But even when a lion broke loose once from an adjoining cage and headed for the highest seats in the arena, Keller's animals went on with the act as if nothing had happened.

Even when Keller died of a heart attack while performing, his animals quietly stepped over his prostrate form on their way back to their cages. Doctors gave Keller artificial respiration, but this time it didn't work.

Death was a wild animal he couldn't train.

Never 'Tamed,' Only 'Trained'

It's a savage form of spring fever. At such times bull elephants are impossible to direct. In fact they become killers.

Damoo should know because, according to "Wild Animal Man," his story which he told to Richard Taplinger, he had been riding elephants even since he was 10 years old.

Though there is some difference of opinion among trainers as to what terrifies wild animals most, all agree that, from the trainer's standpoint, the worst moment is in a night show when the electricity fails and all is dark.

First Paperback Into Space

Alan B. Shepard Jr.'s blast-off into space on May 5 rocketed Monarch Books' paperback story of the Mercury Astronauts into a bestseller virtually overnight. For Monarch claims a new fast publishing record with 600,000 copies of the book going on sale last Wed. (10), only four days after Comdr. Shepard's historic ride.

Tagged "First American Into Space," the book was conceived about five months ago when science-fiction writer Robert Silverberg was linked to do a wrap-up on America's space programs, their future and the men who man them. The 16-page first chapter, which concerns the epic space journey, was held up until the Redstone rocket left the Cape Canaveral, Fla., pad.

Monarch's promotion pieces point out that Silverberg turned out the chapter of the launching in an office at the Colonial Press in Clinton, Mass., while listening to radio reports on the success of Project Mercury. Meantime, the F. W. Woolworth chain has then 250,000 copies of the book which is said to be the largest paperback book order Woolworth's have ever given to a publisher.

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STAMFORD, CONN.

Broadway

Publicist Bill Kane in Hawaii on vacation, then on to Canadian Rockies and Banff.

Paul Taylor has become the fourth dancer-choreographer to receive a Joan Simon Guggenheim Foundation grant.

Shamari, bellydancer at the Arabian Night, gets her first pic assignment in Charles Vasquez's "Romance In Puerto Rico" slated for showbiz in Spanish theatres.

Agatha Christie, former press agent with Ed Saucier has penned a time about females on a health farm titled "Ladies in the Round" which Abelard-Schuman is publishing.

They Martin feted yesterday (Wed.) at the Empire Room of the Waldorf-Astoria Hotel, on the 25th anniversary of a headliner, by People to People Sports Committee headed by Col. Edward P. Egan.

E. Marvin Camp is in N. Y. with W. G. Bornhart Associates from Trinidad where he helped establish the first commercial television station in the West Indies. Prior to that he was with RKO General, NBC and Abe Schechter.

Sunshine Society chartered Living Room on Second Ave. to stage a Sunday 14 afternoon soiree at \$3 a head to raise funds for Camp For the Blind this summer. Carlos Orlans, South American guitar-folk singer entertained.

Alfred Cheney Johnston, "court photographer" of Florenz Ziegfeld Jr.'s beauty trust from 1917 to 1931, will add ex-members of the Professional Photographer's Assn. on July 30 at the Statler-Hilton Hotel in New York. His subject—"Glamour."

Ziegfeld Club is planning its 25th anniversary gala on Dec. 1 at the new Summit Hotel. A girl from a current musical will be picked at that time for the title of Ziegfeld Girl—1961. Carol Lawrence, Jane Morgan and Edie Adams have won this title in the past. Gladys Feldman (Mrs. Horace Braham), is president of Club.

"And Then There Was the Word," a musical presented for four performances at the end of last month at the Minor Latham Theatre, N. Y., by the junior class of Barnard College will be repeated by the group at the theatre for two evening performances next Saturday-Sunday (13-14). The presentation, with book by Susan Ablon and Barbara Lovenheim, lyrics by Gil Altsch, Riva Mark and Anabelle Winograd, and music by Dorothy Moskowitz, was directed by Ellen Shertzer.

Hong Kong

By Ernie Pereira
(741356)

Princess Alexandra of Kent visiting the Colony this fall.

All tickets for the Royal Ballet: three performances May 16-17 sold out.

"Roman Holiday" and "Lives of a Bengal Lancer" brought back on first-run.

Shirley MacLaine in from Japan for a five-day rest with husband Steve Parker after making "My Geisha" which Parker produced.

Pianists Claudio Arrau, Shura Cherkassky, Mindru Katz, Moura Lompamy and Fou Ts-ong all have concert dates in Hong Kong. Also coming are the London Philharmonic, the Old Vic, Yehudi Menuhin, the Vienna Boys Choir and Larry Adler.

Berlin

By Hans Hoehn
(799264)

Walter Rilla, breeding clinic, "See-You-Death" for SFB-TV. "The Big Game" for SFB-TV. It's about the Elmer Rice yarn.

Herb Marks is the star in "After School" now coming by Herbert A. Roth, currently at Berliner Theatre.

Carmen, local teenage sharp, went to Vienna to star in color musical film in which Johannes Hoesler is the partner.

"Eine Fledermaus in Gericht." An East German film is the German title of the dramatic TV documentary series of the Erdmann films. Elisabeth Varga directing "Shadows At Getting Longer" for SFB-TV. Film at local CCC studios. Pie stars Louise Ulrich and Hans-Joerg Felber.

Voluntary Self-Control, German TV production, last week covered the 250,000th birth of the British documentary, "Blitz" on

Britain") since its setup 12 years ago.

Exteriors of "Maid from Nymphenburg," a co-deal between American Cavalier Films and German Rapid-Film, are being shot in southern Germany. Mel Welles is directing.

Rock Hudson is definitely the most popular foreign actor with the Germans. He won the Bambi and Otto awards and also walked off as the winner of the Allensbach survey.

Both Ruth Leuwierik and O. W. Fischer captured the first spots of three of this country's four most publicized popularity polls. The fourth poll was won by Liselotte Pulver and Heinz Rühmann.

Of the 616 films reported as offered to the German market in the 1960-61 season, U.S. pix, with 219, lead, followed by German (133), French (82), British (61), Italian (46) and Austrian (16) films.

Las Vegas

By Forrest Duke
(DUDLEY 4-4141)

Nick Podar resigned as maitre d' at the New Frontier, replaced by his predecessor, Paul Roussos.

Lou Mosconi Jr., comedian at the Last Frontier, went to the Flamingo and saw his first Joe E. Lewis performance.

Norma Calderon, Latin canary who used to chirp with Edi Domingo in the El Rancho lounge, rejoined him at the Thunderbird.

The long-dark Silver Palace reopened on Fremont Street a few days after the Westerner, across the street, was padlocked because of financial difficulties.

Walter Winchell, in for golf Tournament of Champions at the Desert Inn, tried twice to catch protegee Roberta Sherwood's act at the Dunes lounge; missed both times because of a misunders-ood time sked.

Tel Aviv

By Joseph Lapid
(52 Shilomo Hamelech St.; Tel. 28348)

French Atelier Theatre performing here with fine reviews but weak box.

Vet actor Shimon Finkel appointed permanent repertory-director of Habima Theatre.

Israeli violinist Zvi Zeitlin, left U.S. for tour of Europe, returning home by the end of May as soloist of Haifa Symphony.

French pianist family, Robert, Gabi and Jean Casadesus, playing with Israeli Philharmonic and doing Bach concerto for three pianos. Paul Kleckli conducting.

Composer Menachem Avidan won the Israel prize—the highest honor given by the state—for his opera "Alexandra," performed at the Israeli Opera nearly 50 times since last year.

Palm Springs

By A. P. Scully
(Tel. FA 41823)

Cold-spell keeping Easterners here. Tony Curtis tooling around in his bird.

Old Tennis Club sold for \$1,000, 000 to Chi interests.

Danny Kaye hops in and out of town in his Piper Aztec.

Rhonda Fleming down to see Ginny Simms at Salton Sea.

Ferrall's Playhouse, legit, cut 16-week season to 14. Poor biz.

Danny Thomas building \$100,000 dream house on 100 acres at Cherry Valley.

Paul Gilbert broke a string of weeks of sinners at the Chi Chi with his solid comedy act.

Rim Rocks, former Romanoff floozy, will stay open all summer under Milton E. Kreis ownership.

Philadelphia

By Jerry Gashan
(319 N. 18th St.; LOU 4-4843)

Louis Prima and Keely Smith at Latin Casino 11-24.

Alvin Karp to head talent lineup at Alfred Jewish Appeal dinner at Warwick Hotel this week 17.

Two big top shows in town this month—the Wallace Brothers circus May 18-30 and the Clyde Beatty-Cole Brothers May 22-30.

Reading Railroad's "Crusader Express" served as a theatre party (train, with fashion show and other entertainment) on round-trip out to 1900 suburb in Jenkintown. Glen-Ide and Willow Grove to New Hope.

London

(HYDe Park 4561/2/3)

Macdonald Carey is in for film-ing.

Hatchett's, a top showbiz West End restaurant, acquired by Over-ton's.

Renown topper, George Minter, left for N. Y. on one of his period-ic prowls.

Robert Ryan due in Saturday (20) to film "Billy Budd" with Peter Ustinov.

Patti Page in for a cabaret chore at the Pigeon. Preview of show was Sunday 14.

Boris Karloff has a date here—to watch the first cricket Test Match against Australia.

Sal Mineo, Jill Haworth, Peter Lawford and wife in for preem of Otto Preminger's "Exodus."

Alexander Cohen having a look-see at such local talent as Clifford Stanton, Michael Bentline and the Temperance Seven.

Sir Barry Jackson, founder of the Birmingham stock theatre, left \$538,400, with the Actors' Benevolent Fund, the main bequest.

The Variety Club took over Bittersea Fun Fair on Saturday (13) for its annual all-star turnout, sponsored this year by the News Of World.

Television and Screenwriters Guild will celebrate its second anniversary next month with a Midsummer Night's Eve on River Thames via the Royal Daffodil.

Manater R. D. Bowden of the Westover, Bournemouth, copped the "Hercules Unchained" show-manship contest sponsored by Warner-Pathe. Prize is a trip, with wife, to N. Y.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, Tel. 5920)

Shoia Loren in to dub her Italo pic "Two Women" into French.

Alan Bernardin has converted his new boite The Soho, into a private club with pinball bowling.

Charles Trenet to make a series of vidpix for French tv starring, written by and directed by himself.

Juliette Greco to play opposite Charlton Heston and John Wayne in the Yank pic "The Comancheros" (20th) which Charles Brackett produces. Doug Heyes directs.

Some 60 copies being made up of Brizette Bardot starrer "The Truth," 55 of the Jean Gabin vehicle "The President" and 50 of the hit period costumer "The Princess of Cleves."

Recent statistics show that the percentage of film attendance by 14 years old is 45% in Norway, 35% in West Germany, 32% in Great Britain, 32% in France, 28% in the U.S. and in re video viewing 75% for the US and Great Britain, 28% West Germany, 15% France, and 2% Norway.

Jean Renoir due in France for directorial stint on "Pinned Up Corporal." Will also present his feature made for tv some years ago "The Testament of Dr. Cordelier," based on "Dr. Jekyll and Mr. Hyde," in 60 theatres around France for which he has received authorization before having it finally shown on tv.

Francoise Sagan's fifth novel comes out June 15 from Juillard. It is about a rich American jealous of his French wife who comes to Paris to paint. Three of Sagan's books have been made into pix so far, "Bonjour Tristesse," "A Certain Smile" and "Aimée Vou-Drôme," all by American film-makers.

Mpls.-St. Paul

By Bob Rees
(439 X St. Ave. S.W. 6-6755)

Jack Torgarden is topper at P. 2000 Col's chapter.

Redison Hotel Flare Room has comedian Dick Shawn through May 24.

Varsity theatre, to al nabu home-running festival of Shakespearean films this week.

Upper Midwest region of Central Opera Service will hold meeting at Minnesota City May 18-19.

"Clancy Brothers, Irish trio who opened at Freddie's Monday, will be joined by comic Shelley Br- man in return visit Thursday (18). They remain through May 27.

Padded Cell owner Paul Fink promoting concert by folksinger Odette in St. Paul Auditorium Friday (19). Fink also lined up three-day tour for The Limelights in Vermillion, S.D.; Lincoln, Neb.; and Rochester, Minn., May 22-24. Sherwood Snyder III, faculty

member of Macalester college drama department, named director of Edyth Bush Little theatre. First assignment will be "Jenny Kissed Me," opening June 1. Snyder succeeds Charles W. Meehan, director for the last five years.

Playing no favorites, comedian Danny Thomas made appearances at 10th anni of Mt. Sinai hospital in Minneapolis and an Arabic festival at the St. Paul hotel during visit here, primary purpose of which was to raise funds for Aiding Leukemia-Stricken American Children (ALSAC).

Frankfurt

By Hazel Guild
(Fuerster-Jergerstrasse 2; 595751)

Jerome Robbins' "Ballets U.S.A." set for its third European tour, with playdates in Spoleto, Paris, Berlin, Hamburg and Munich.

Duesseldorf agent Helmut Mattner arranged a three-month German tour of "West Side Story" in June, August and September.

German record star Vico Torriani to do a concert tour in America, with dates in Los Angeles, Chicago and San Francisco plus a New York tele engagement.

Two American singers have been hired for this year's Wagner Festival in Bayreuth. Jess Thomas, now with the Karlsruhe Opera, sings "Parsifal," and the new Kundry is Irene Dalis, from the Mt.

An up-dated version of "Siegfried's Death," based loosely on the Wagnerian music, but re-located at the setting of a beach hotel in 1961, is scheduled for West German tv on June 18.

The first German-English co-production, "Secret of the Yellow Narcissus," is set with Rialto films of Hamburg and Omnia Pictures of London. Based on an Edgar Wallace novel, the film stars German actors Sabina Sesselmann and Joachim Fuchsberger, and will be made in both English and German versions.

Three of the best-known lady announcers on German television, Irene Koss of Hamburg, Ursula von Masescul of Baden-Baden, and Dagmar Bergmeister from Stuttgart, making a short film in which they sing for the annual tele lottery, "Place in the Sun," which raises funds to bring Berlin children on vacation into West Germany.

Boston

By Guy Livingston
(423 Little Bldg.; DE 87560)

Billy Fellows topping the bill at Steuben's.

Joe Shea, former legit p.a., here ahead of Ringling circus.

Jacques Renard orch inked for season at Mayflower in Plymouth.

"My Fair Lady" exits the Shubert May 20 after a record 20 weeks.

Pleasure Island, fun park in Wakefield now open weekends until start of regular season on June 24.

Boston's first annual International Film Fest set for opening Monday (22) at Loeb Drama Center, Harvard U., runs through Saturday (27).

Theatre Guild American Theatre Society series already set two 10-play sked for next season in Boston: "Tenth Man," "Taste of Honey."

Karel Reisz, director of "Saturday Night and Sunday Morning," opening at Kenmore May 17, in for press interviews at the Ritz Carlton.

E. M. Jacobs, Boston and Hartford booker, has set Will Able and Gaziella to head 8-act show for police association in Bushnell Auditorium, Hartford, Tuesday (23).

Ireland

By Maxwell Sweeney
(Dublin 684175)

Eric Winston's band in for series of dates.

Film rentals in this country last year totalled \$2,626,400, according to central statistics office report.

Colman Conroy, assistant general manager of Odeon Irish Cinemas Ltd. group appointed to company's board.

Thomas P. Kelly joining Radio Eireann-TV from Canadian Broadcasting Corp. as lighting supervisor; Richard Butterworth, Head of Design with Southern TV, English setup, becomes Art Director RE-TV.

Hollywood

Boris Karloff skied to London. Sol C. Siegel back from Honolulu.

Shirley MacLaine back from Japan.

Danny Thomas on twoweek tour of Japan for UNICEF.

Jerry Bick named exec veepee of International Artists Agency.

Regis Toomey drumbeating Universal's "Last Sunset" on 15-city trek.

Samuel Goldwyn kudosed with Israel's "Service to World Jewry Award."

George Pal back from scouting German locations for "Brothers Grimm."

Jimmy Durante stopped over for night en route from Italy to Harrah's date.

Jack Karp on European trek for Paramount to effect closer working arrangement.

Scotty Lane, 10-year-old moppet, inked to seven-year acting pact by Screen Gems.

John Stone awarded Jewish War Veterans' first National Human Relations Medal.

William D. Kelly Jr. upped from Universal's Kansas City sales manager to Frisco branch manager.

Larry Market set as assistant to Fred Kunkel in field operations of United Artists Theatre Circuit.

Don Chambers resigns Aug. 1 as exec veepee of Motion Picture Permanent Charities Committee.

Marilyn and Alan Bergman will write lyrics for first 10 Jo Stafford shows which start filming in London June 23.

Maxine Anderson joined Jack Wormser Agency as associate, swinging over from North Advertising Agency.

Dorothy Hechtlinger takes over as story editor on Revue's "Checkmate" teleseries in start of new seven-year pact.

Frank Roberts and Elmer Ellsworth reelected, respectively, pexy and biz rep of Motion Picture Costumers, Local 705.

Ted Reich appointed veepee and general manager of Syfy Enterprises, Northern California-Nevada theatre circuit.

Chicago

(DEnigrate 7-4984)

"Raisin in Sun" ends its Chi run at the Blackstone May 20.

Aragon Ballroom notches its 35th anni first week in June.

Moiseyev Dancers in for five nights at McCormick Place June 5-10.

Michael Todd Theatre has posted a May 21-closing date for "Ben-Hur."

Gil Ellis joined Al Dvorin Agency to handle lounges and clubs.

Allan Datzell in ahead of "Gypsy," opening at the Shubert May 30.

Don Anders installed as key-boarder in new Golliwog Room of Sheraton-Chicago.

Drury Lane Theatre went SRO in advance on Hugh O'Brian's stint in "Heaven Can't Wait."

Phil Levant joins staff of Paramount Attractions, heading up club date and convention bookings.

Encore Theatre set June 3 as closing date for "Kismet," which has been running weekends since March 3.

World Publishing signed Chicago Sun-Times columnist Irv Kupcinet for his first time, an autobiographical Kuntz-eye-view of Chi to be called "Kun's Chicago." Stated for next spring.

Australia

By Eric Gorrick
(Fleming House, Sydney)

Censorship authorities are now seeking a better censorship here for tele.

Gordon and Sheila McRae here to do a series of tv shows on the commercial network.

Understood that Tibor Rudas is seeking Broadway shows for presentation at Capitol, Sydney.

Nightclub in the King's Cross zone Sydney nabe area, trying to build biz with burlesque shows.

Dan Cosov, Universal-International boss here, to Singapore for biz dealings with Milton Rackmil and America Abroad.

Revealed that Metro is angling for the purchase of Crown cinema, Wollongong, key industrial centre, from Wollongong Theatres to add to its own Aussie circuit.

Reported that Horrie Nagel will become chief film buyer for Greater Union Theatres next June with the retirement of Roy Barbery after 31 years service. Nagel is in charge of the GU nabe loop.

OBITUARIES

GARY COOPER

Gary Cooper, 59, who probably led a longer run of stardom than any other actor on the U.S. screen, died May 13 at his home in Hollywood. He was a victim of cancer. Twice an Academy-award winner for "High Noon" in 1952 and "Sergeant York" in 1941, Cooper, "Coop" as he was known among intimates, parlayed a cowboy wit, a laconic style of speaking and a "Yup" where other actors took a side of dialog to convey to world renown. Aware of his sease, the Academy Board of Governors this year presented him with a special honorary award for "favorable international recognition."

Cooper followed within a few brief months the passing of another vet film actor, Clark Gable, also 59. In many respects they were a pair, for their immense popularity, both on the screen and off, staying on top of the heap down rough many years, although Cooper preceded Gable by a number of years; for their money-making ability and the draw of their sex. Cooper was one of the first stars to participate in picture outfits, other than those who had their own companies. In one, Cecil DeMille's "Reap the Wild Wind," he is said to have netted between \$700,000 and \$800,000. During his early days at Paramount, after studio bosses lifted

gress until Samuel Goldwyn saw him and cast him for the Abe Lee role in "The Winning of Barbara Worth," with Vilma Banky and the late Ronald Colman.

Paramount summoned him, and he was placed under contract without so much as a film test; except looked him over in the front office and he was signed on the spot. A brief appearance in "Wings," in which he had exactly one scene, was so impressive that studio brass realized they had a potential screen personality, and cast him as a western star.

In recent years, Cooper had spent probably more time abroad

In memoriam of
my beloved brother
MORRIS GEST
May 16, 1942
SIMEON GEST

than in this country, indulging a fondness for travel which started years ago as a boy when his parents took him to England where he attended grammar school at Dunstable, Bedfordshire. After a safari to British East Africa in the '30s, he took up hunting as a sport, and one of his favorite hunting companions was writer Ernest Hemingway, with whom he occasionally hunted in Idaho and other parts of this country.

Surviving are his widow, the former Veronica Balfe, who once appeared on screen as Sandra Shaw, and daughter, Maria, 23.

MITCHELL GERTZ

Mitchell Gertz, 50, vet agent, died after a brief illness in Hollywood May 12. He entered the agency biz in 1932 and continued as one of the foremost indie operators. He specialized in tv and film packaging as well as repping all types of talent in every phase of industry. Operation of his office will continue under temporary head of v.p. Kingsley Colton.

Surviving are twin son and daughter, John and Nancy, 10; two brothers, Irving, 20th-Fox composer-musical director, and Harold; and three sisters.

THOMAS E. O'CONNELL

Thomas E. O'Connell, 46, tv, film and stage writer, died May 14 in his hometown of Cleveland, He

In fond memory
of
My beloved friend
PAUL CLARKE
May 20, 1960
J. Fred Johnson

had been ill since undergoing an operation there last fall.

O'Connell worked around New York network studios as a freelance scenarist. Mrs. John J. Dore of Cleveland, his long-time partner in their Shamrock Productions managed his work. He wrote a scenario for Joan Crawford titled "A Woman's Face," and also scripted a Peter Lorre film, "Interim."

Only recently O'Connell completed a play, "Friends of the

Corpse," collaborating with Sean Dillon, member of Abbey Players of Dublin. O'Connell sometime ago wrote a play based on the life of Irish tenor John McCormack, "Last Minstrel." Scripter's mother, the late Bessie Brennan, was a former actress who toured with Elsie Janis.

Surviving are his wife, two children, two brothers and four sisters.

JAMES FAIRFAX

James Fairfax, 64, vet film and tv actor, died of a heart attack May 8 while on location for Metro's "Mutiny on the Bounty" in Papeete, Tahiti. He was a native of England. Prior to going to Hollywood 20 years ago, where he appeared in more than 100 motion pictures, he was in vaudeville and toured with several roadshows.

For three years Fairfax portrayed the role of Cedric, the steward, on the Gale Storm "Oh, Susanna" teleseries. He was a regular on the "Ramar of the Jungle" tv series, and once was nominated for an Emmy for his performance with Charles Laughton in a special "Wagon Train" show.

His wife, actress Jessie C. Adams, survives.

DOROTHY ENTRATTER

Dorothy Entratter, 44, wife of Jack Entratter, president of the Sands Hotel, Las Vegas, died in Las Vegas May 13 of a coronary occlusion. The former Dorothy James, she had completely recovered from thoracic surgery some years ago when the heart ailment developed.

Memorial services were held May 14 at Temple Beth Solom, Las Vegas, with funeral services yesterday (Tues.) from the Riverside Chapel, N. Y.

Besides her husband, Mrs. Entratter is survived by two daughters, Mrs. Carol Palin and Michelle, two sisters and her mother.

HART JENKS

Hart Jenks, 58, former Omaha actor of the 1920's died in Sequim, Wash. He was understudy to Fritz Lieber, Tyrone Power and Pedro de Cordova during Broadway productions of "Julius Caesar," "Hamlet" and "The Merchant of Venice."

He is survived by his son, Hart, III, a resident of Omaha. Father once taught dramatics at Omaha U.

FRANCES P. GROVER

Frances Peck Grover, 75, former motion picture editor of the Chicago Tribune, died May 8 in Evanston, Ill. She went to work for the Tribune in 1911 and coined the byline "Mae Tinee," still used by Trib film critic.

Husband and daughter survive.

ERWIN SCHLEYEN

Erwin Schleyen, 60, restaurateur, died of a heart attack May 9 in London.

A Pole, he went to Britain in 1940 and was managing director of the Mirabelle Restaurant, a fave eatery with showfolk.

CAROLYN MAYWOOD

Carolyn Maywood, credited with being Ziegfeld's first "Follies" girl, died of a heart attack April 28 in Miami. She worked with Al Jolson, among other yesteryear stars. Surviving are her sister and a niece.

ROBERT J. BERTRAND

Robert J. Bertrand, 31, former disk jockey for WDWJ, Minneapolis,

and announcer for KROC-TV, Rochester, Minn., died May 6 in the crash of a private plane in north central Wisconsin. For the past two years, he had promoted tours to Disneyland and Hawaii. His wife and four children survive.

Hugh Baker, 78, ex-theatre manager, died April 30 in Guernsey, Channel Islands. Formerly a concert singer, he became manager of the Lyric, Golders Green Hippodrome and Apollo Theatres.

Michael Volosin Sr., 74, former owner of the Capital Theatre, Campbell, O., died there May 2. Three sons and a daughter survive.

Mother, 76, of Elias Goldin, general manager of the Broadway production of "Critic's Choice," died May 14 in New York.

George G. Moulding, 49, director of the newly formed Harrogate White Rose Theatre Trust, died recently in Windsor, Eng.

Heinrich Baron Puthon, 89, co-founder and president of the Salzburg festivals until last year, died April 23 in Salzburg.

Harry Grossman, father of publicist Fritz Grey and cousin of MCA prexy Lew Wasserman, died May 4 in Cleveland.

Father, 84, of Frank Tumpance, columnist on The Toronto Telegram and tv personality, died May 10 in Toronto.

Charlie Bruce, 48, deputy entertainments manager at Butlin's Ocean Hotel, Saltdean, Eng., died there May 5.

William Hartman, 71, retired Youngstown, O., projectionist, died of a heart ailment May 9 in that city.

Mother of Sidney Landau, assistant treasurer of United Artists, died May 3 after a long illness.

John Watson, 65, longtime projectionist, died recently in Dunfermline, Scotland.

Mother of comedienne Betty and Jean Kean died May 1 in New York.

Public Library

which does not live up to the picture on the cover" was compared to Milton's "Paradise Lost."

All the books under discussion, however, had some slight literary qualities in that they dealt successfully with a phase of human experience, the professor noted.

In general, Dr. Freedman advised those seeking a "thrill" to visit the public library where so-called obscene passages are handled in a far more proficient manner by the great writers.

Freedman has recently pubbed his own book, "Confessions of a Conformist," in which he takes present-day American conformity to task.

Municipal Judge John Brown, on the bench in the trial, said he personally will read all 34 of the city's exhibits in the case, before continuing the trial.

MARRIAGES

Diana Stafford Poole to Robin Morton, Fdinburgh, Scotland, May 6. Bride is daughter of Jim Poole, cinema exhib; he's a sales exec with Scottish commercial tv station.

Nola Cargill to Howard Miller, Chicago, May 10. He's decasy for station WIND there.

Evelyn Goebel to Charles C.arp, New York, May 6. Bride is with CBS-TV's sales dept.

Pat Barrett to Moreland Perkins, New York, May 5. Bride is secretary to legit designer Jo Mielziner.

Marie Tuboni to J. A. Day, Las Vegas, May 7. Bride is mother of actress Marie McDonald; he's a retired New York p-lice captain.

Ann Metzger to James S. Hogan, Chicago, May 13. Groom's father is Frank J. Hogan, personal manager of comedian Bob Newhart.

BIRTHS

Mr. and Mrs. Ron Sack son, Chicago, May 9. Father is publicity director for radio station WLS there.

Mr. and Mrs. Charles Reading, daughter, London, May 8. Mother is tv actress Sheila Matthews; father is a tv producer.

Mr. and Mrs. Howard Brandy, son, Hollywood, May 3. Father's a film publicist.

Mr. and Mrs. Peter Robinson, son, Warrington, Eng. April 28. Father is a comedian.

Mr. and Mrs. Eric Garrett, son, Yorkshire, recently. Mother is Jean Povey; both parents are vaude performers.

Mr. and Mrs. Donald Grimston, son, London, May 8. Mother is Betty Fox, vaude partner of Shellash Miller.

Mr. and Mrs. Bud Coe, daughter, St. Louis, May 8. Father is WIL news editor.

N.Y. Own Culture

Continued from page 2

Gov. Nelson Rockefeller is a Buffalo banker and arts patron. Seymour H. Knox. Others are:

Reginald Allen, executive director of operations, at Lincoln Center for the Performing Arts

Cass Canfield, Harper & Bros. Angus Duncan, executive secretary of Actors' Equity.

Theodore M. Hancock, lawyer and chairman of the board of the Everson Museum of Arts, Syracuse.

Mrs. W. Averell Harriman, wife of former Governor.

Wallace K. Harrison, architect.

Helen Hayes, the actress.

Louis Clark Jones, executive director of N. Y. State Historical Assn.

David M. Keiser, president of N. Y. Philharmonic Symphony Society.

Dr. Richard B. K. McAnathan, director, community arts program, Munson-Williams-Proctor Institute of Utica.

Alfred J. Manuti, International Musicians' Union.

Dr. Henry Allen Moe, treasurer and director, Assn. American Rhodes Scholars.

Richard Rodgers, the composer.

Lewis A. Sayer, Member of the board of Albany Institute of History and Art.

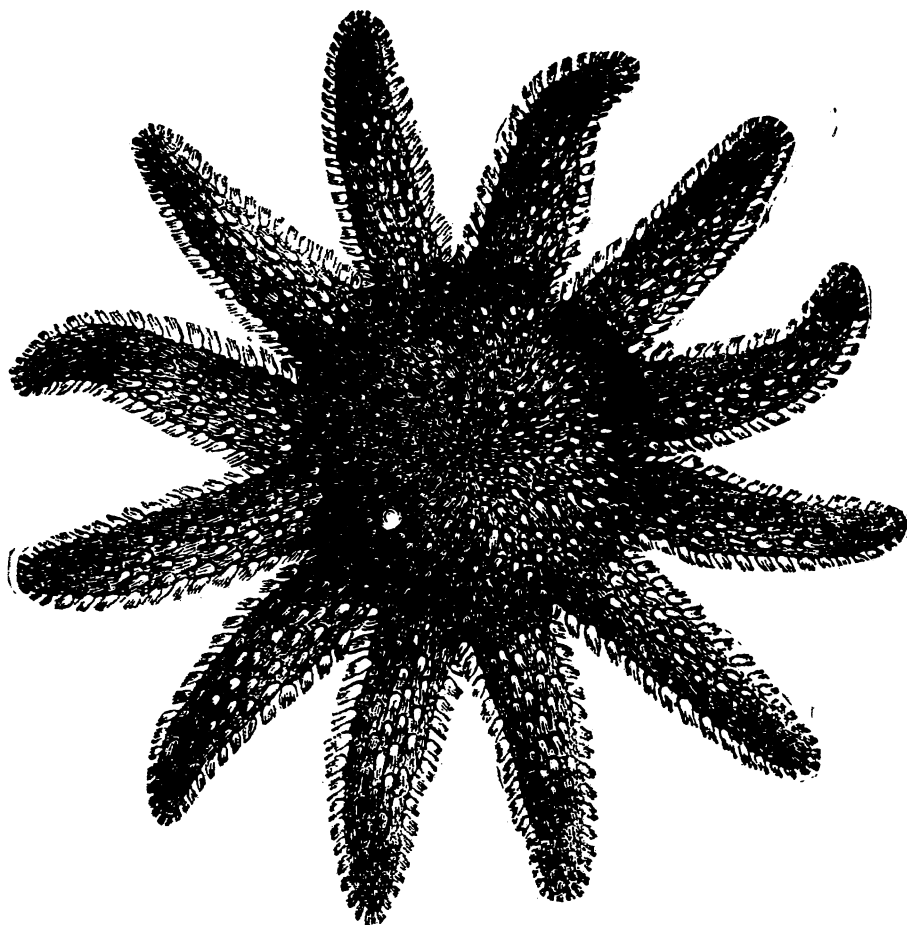
Audley

MAY 18, 1959

PAUL

You Are Never Away

paul



The starfish is a pig.

Above, looking as innocent as a souvenir from Brighton, is an enemy of mankind. The starfish has a voracious appetite, regrettably for the same natural food *edible* fish eat. The result is that man's much needed harvest from the sea is far smaller than it might be. (If only a quarter of the starfish were removed, there would be ten times as many edible fish in the sea.)

On Granada's television series for sixth form science students, *Discovery*, Sir Alister Hardy, professor of Zoology and Comparative Anatomy at Oxford, discussed the subject. The audience was entertained, informed, and big.* The three often go together on

GRANADA TV NETWORK, ENGLAND

*Not big enough to be in the "Top Ten," of course, but big for a programme for schools. Very big!

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64 PAGES

U.S. FILMS THAT CAN'T GO HOME

'Nudity Itself Is Not Obscenity'

Cincinnati, May 23. In ruling on the "Hideout In The Sun" case, Municipal Judge Daniel Handley acquitted I. M. Amusements Inc., of a charge of showing an "obscene" film at its Imperial Theatre, uptown nabe.

"Nudity in itself, without lewdness or dirtiness, is not obscenity in law or common sense," he said. "The body is not obscene of itself. If it were, we would not have art schools, art museums, private exhibitions or advertisements that exhibit the nude human body."

The film, dealing with bandits hiding in a nudist camp, was seized by police March 11. A temporary injunction permitted the theatre to continue operation.

Cleared by the dismissal were William Berger of New York, president of the operating firm; William Fagelbaum, theatre manager, and Walter Hall, projectionist.

Judge Handley said at last week's trial that after a hearing March 24 he viewed the picture, read briefs for both sides and conducted research on law pertaining to obscenity and reached the opinion that the film is "not obscene, prurient or sexual. Whether a picture is obscene or prurient or sexual rests solely in the mind of the individual and is not a community reflection."

YANK SHOWMEN FOLLOW MARKET

By VINCENT CANBY

Paris, May 23.

"If the Italians want Italian pictures, Americans will supply them." Extend this remark of an American distribution executive to French pictures, British pictures, or other nationalities and a new dimension begins to emerge in the global film industry of tomorrow. What is happening already is the extensive participation of American showmen in the shooting overseas of many features which may never be exhibited in America.

Nationality lines have been blurring in film production for 10 years as cross-border partnerships multiplied. Hollywood's own diminished volume of features has forced U.S. majors increasingly to buy foreign-made product to re-sell as "American."

The winds of change were certainly blowing with a steady, sometimes imagination-rocking intensity at the recent film festival in Cannes. The unprecedented turnout of important executives of the U.S. majors was itself a symptom of change. It was clear that American film showmen are involved in Europe in a way which, if predicted a decade ago, would have seemed improbable in the extreme. It is U.S. commitment in production which signals the change in distribution.

For the last several years, the American majors have been reporting a steady increase in the ratio of their foreign rentals to the U.S.-Canada domestic take. Foreign take presently averages about 53 to 55% to the 45 to 47% of domestic. While this reflects a certain shrinkage in the domestic market, it also indicates a solid growth in the importance of the foreign market. Meanwhile, too, foreign na-

(Continued on page 16)

'Impoverished' American Embassies Set for a Whimpering July 4th

Vienna, May 23.

Wrong Number

Toronto, May 23.

Listing of the Bohemian Embassy, a beat-type night spot here, under the heading of "Consulates and Other Foreign Government Representatives," has red faces among Bell Telephone personnel.

Error was made in Toronto's new directory when the yellow pages section included the Bohemian Embassy — a coffee hangout where the beatniks read their own poetry aloud — in the foreign diplomatic missions.

Comment is heard here as elsewhere throughout the European metropolitan centers that the U.S. embassies are now running "poor-mouth." Failure of the Vienna outpost to buy any tickets for either staff or guests when the American Repertory Co. with Helen Hayes, Leif Erickson, Jane Hovoc and Helen Menken played here was much remarked by Austrians. Europeans in general are conditioned to think of Yanks as spenders and are shocked when Yanks snap the fish-hooks on the bankroll.

Result of President J. F. Kennedy's "economy" orders are expected to produce a uniquely quiet and non-festive July 4th in the capital cities this year. No funds whatever will be available for garden parties, fireworks, punch and the usual overseas celebrations of American Independence.

Typical of the new economy was flat rejection of U.S. Embassy here to associate itself with a cocktail reception to Andre Mertens of Columbia Concerts in N.Y. who was here recently on a concert talent prowl. Mertens had imported "Vienna on Parade" to the States but he had to pay for his own reception at the Hotel Sacher.

JFK TRIP FAVORS TV, PRESS, RADIO ALSO-RAN

Ottawa, May 23

The visit to Ottawa of President Kennedy (May 16-18) was basically a television show. The President's arrival at Uplands air force base was almost exclusively covered by tv. Although press photographers were given okay positions along the red carpet and inside Hangar 11 where the formalities and greetings occurred, the set-up was designed to give video cameras the best possible angles. Radio was there, too, but presented no complications.

President Kennedy's arrival and brief speech, his address to a joint session of the Senate and House of Commons (17) and his inspection of guards of honor at Uplands and the parliament buildings were completely covered by video with the Canadian Broadcasting Corp.'s video and AM webs giving them national airing. Camera work was standout. Topper was a series of shots of Mrs. Kennedy, mostly close-ups, showing her modest but cute grin as compliments poured in French and English from the Governor General and the Prime Minister.

The Emmy Awards Show—Derby—Preakness—Baseball—most live and taped shows are produced for television with SUPER UNIVERSAL and STUDIO ZOOMARS. (Adv.)

Draw Up New Code of Ethics For Lawyers, Judges Doing the TV Bit

Chicago, May 23.

American Bar Assn. has cooked up a new code of ethics for practicing attorneys and judges who are getting in on the thespian windfall in those simulated court scenes on television and in pictures.

Code, which was formulated by ABA's committee on professional ethics, forbids judges to enact a judiciary role in commercially sponsored shows but permits them to do so in unsponsored programs that are created in the spirit of public information, providing they meet the proper standards of the bench. It's also deemed okay for judges to take part in pubaffairs discussions, panels and interviews under their professional identity, even when such programs are sponsored.

Under the code, lawyers may appear as actors or performers in simulated courtroom scenes but only if they are not identified as practicing attorneys. Their listing in the cast must be no different from that of professional actors. (Continued on page 36)

WANTED: NEW HOME FOR ROXY MUSIC LIBRARY

The Roxy music library is looking for a home again. The music collection from N. Y.'s now defunct Roxy Theatre, originally valued at over \$8,000,000 is in danger of being destroyed for want of storage room.

Arthur Whitelaw, Preston Fisher and Jerry Hartnett acquired the collection last summer, and have been keeping it in a barn in Roslyn, N.Y. Now, the barn is about to be demolished to make room for a housing development, and they've got to find another place to stack it. The collection weighs about 25 tons and includes over 100,000 orchestrations.

TV, It's Wonderful

London, May 23.

Reginald Williams, Brixham, Devon, builder, paid \$30.80 for an advertising slide shown on the new Westward Television commercial station in its opening days.

Within 24 hours he had sold a house.

Rights a Bore; She Should Live You-Know-Where

Detroit, May 23.

In a debate in Grand Rapids over film censorship, a Mrs. Lambert, one of the City commissioners, flipped that she was "sick and tired of hearing about freedom of speech and all that jazz."

This was after an attorney had explained to a joint City-County meeting that motion pictures were protected by the freedom of speech provisions of the U.S. Constitution.

Meeting was considering a petition by the Council of Home and School, a Catholic group, to pass an ordinance prohibiting anyone under 18 from attending "adult"-rated films. It was intimated that the censors, if appointed, should follow Legion of Decency ratings.

Speaking in opposition to the censorship petition were Jack Locks, operator of the Midtown first-run and two drive-ins; Clive Waxman, booker and buyer, and Milton London, proxy of Allied Theaters of Michigan.

TV Playwrights Dubbed Detergent Salesmen In Sheep's Clothing

London, May 23.

British tv playwrights are being turned into "detergent salesmen in sheep's clothing," according to tv playwright Stuart Douglas.

Douglas, author of "Big Brain Man" for ABC Television and "Girl On A Roof" for the BBC, launched a bitter attack on commercial tv program companies at a conference of the Screenwriters Guild.

Because of the companies' "profit and loss mentality," he said, tv dramatists were "tottering about in a dream world of international detectives and Teddy Boys." This led to mediocrity, sadism and horror. As a result of the deterioration in tv writing standards, the

tv dramatist was "expected to give a distorted impression of the great movement of our times. He is encouraged to subscribe to nihilism, banality and a belief in the supernatural." He added: "But what can a writer do? He does not eat if he does not follow the pattern."

Douglas' outburst is viewed here as further expression of a wave of dissatisfaction with the quality of tv shows, which is evident, though not so marked as the similar disenchantment in U.S.

The Screenwriters' Guild, representing more than 800 tv and film writers, has formed a censorship appeals committee which will in-

(Continued on page 36)

Most of 650,000 Yank Tourists Going To Mexico Display Biggest Yen For Niteries; Acapulco 6th on Pop List

Mexico City, May 23.

The "gringo" wave of tourists from the U.S., flooding Mexico each year, more than 650,000 strong, are most interested in visiting Mexican nightclubs of all categories, from outright clip joints to super deluxe cabarets. This fact is confirmed in a survey undertaken by the Mexican Government Tourist Bureau. In chronological order of preference American tourists: first, head for Mexican nightclubs; second, Xochimilco; third, the Pyramids of San Juan Teotihuacan; fourth, Cuernavaca; fifth, Taxco and sixth, Acapulco.

Further, in the latter five cases, with the possible exception of the pyramids, American tourists invariably seek out the tourist spot's elbow-bending retreats, and spend most of their time there. Acapulco has a competitor in its beaches, but beachside stands dispense beer, wine and hard liquor to those who loiter in the tropical sun.

In Taxco, the chronic complaint is that there is no action. For outside of Berta's Place, where the tourists foregather to partake of "Berta's Special" (a so-so drink made up of parts of cheap tequila, lemon extract, syrup and honey) at 32c a shot, there are only the hotels. And the bars in these feature mostly Mexican liquor. There is the "Cantarina" Singing Frog nightclub, offering an allegedly "authentic" Indian dance floor show. But in general tourists write off Taxco as a stop to acquire silver on the way to Acapulco.

The Government Tourist Bureau sadly noted that of each 100 tourists who do reach this capital city, only 10% elect to visit the interior of the republic, with favorite places being Oaxaca, Puerto Vallarta, Zihuatanejo and Merida. Again it is the search for liquid refreshment and entertainment that motivates this "touring" of the republic.

"The tourists is looking for fun," the report stated. "Definitely, it is more attractive to visit a nightclub, cabaret or cantina which presents exotic sort of variety entertainment, than to admire or be awed by the splendid archeological monuments and relics of the past."

And because the tourist is in search of entertainment and liquid refreshment, the government recently eased off import duties on Scotch to theoretically lower sky high prices. These run from around \$1.44 for a medium brand Scotch to over \$2 a shot, with other prices in proportion. For example, champagne, of so-so label and years, still sells for \$25 and up in restaurants and supper clubs.

Price reductions on Scotch imported. (Continued on page 62)

JAMES SLEVIN'S PAID SUMMER IN FRANCE

James Slevin, who produced "Howie" on Broadway two years ago, has been hired by the widow of the Marquis de Cuevas to act as production supervisor of the ballet, which is continuing in Europe. He'll be in Paris, Biarritz and Deauville during June, July and August.

Born in France, Slevin is fluent in that language, also in Spanish from long residence in Buenos Aires. He will take a leave of absence for the summer from the Frederic Brissot office in N.Y.

Ballet de Cuevas hereafter will be under the artistic direction of Marquis Raymond de Larrain, the man responsible for its notable evening-long production of "Sleeping Beauty." Company closed last week in Lisbon, reopens in Paris June 2. Slevin will work with the marquis.

Composers & Lyricists Under Industry Pension; Weekly Minima Set Up

Hollywood, May 23. Composers & Lyricists of America Guild and Assn. of Motion Picture Producers have signed collective bargaining pact to run through May 31, 1964. Agreement provides minimum \$325 per week for composers and lyricists on term deals and \$350 to same creators on week to week basis.

Pact also provides for composers and lyricists to participate in industry pension plan. Other provisions definite performing and credit rights. Only those working in AMPP member companies are covered by new arrangement.

What Price Leontyne?

In the wake of these Met Opera notices last winter Negro soprano Leontyne Price has this schedule: May 23 — "Butterfly," La Scala. Milan, four performances, June 3 — "Aida," Vienna, Statoper. June 10 — "Don Giovanni," Vienna. June 16 — "Aida," same. June 22-24-27 — "Turandot," same. July 1 — Rome. RCA recording, Aug. 2-5-11-19 — "Don Giovanni," Salzburg, Aug. 20 — "Bach B-Minor Mass," Salzburg, Aug. 22 — "Don Giovanni," Salzburg. Sept. 5 — San Francisco Opera. Oct. 23 — "Girl of Golden West," opening night, Met Opera.



S. JOHN BERTERA

Managing Director, Holiday House, Pittsburgh, Pa., says: "PAUL ANKA's current appearance at the Holiday House is a real blockbuster!"

"His electric performance and audience magnetism exceeds anything I have ever seen. PAUL ANKA is a sensational performer with a great personality. During his engagement, the most enthusiastic crowds were capacity for every show."

INTEGRATION TRIAL IN KENTUCKY TOWNS

Lexington, May 23.

The three downtown picture houses here will begin limited integration on a trial basis starting June 21, and if it works they'll extend it to fullscale in July or August. Tuesdays, Wednesday and Thursday are to designate "integration nights" with Negroes able to purchase tickets for the first time at the Ben Ali, Strand and Kentucky theatres. Houses have been picketed by various Negro organizations for nearly eight months.

That'll be following the example of a pair of Louisville houses, the brown and New Lyric, both owned by Fourth Ave. Amusements, which have been integrated and semi-integrated for several weeks. Other four main stemmers are still segregated, including United Artists, which is also operated by Fourth Ave.

New Lyric showing "Cinerama," has been accepting integrated groups as when factories purchase blocks of tickets for a mixed group of employees. Brown did same when it had "Spartacus" but now has gone to fullscale integration with "Absent Minded Professor." There have been no scenes thus far, and no white persons have been known to walk out because of the presence of Negroes. However only eight or ten Negro children have been attending each day.

KARAJAN FOR DALLAS, '62

Conductor to Get \$16,000 Net For Two Operas—Plus Fares

Vienna, May 23. Herbert von Karajan, Berlin-Vienna resident conductor, will conduct in Dallas in 1962 under a commitment given Laurence Kelly, the Texas opera impresario. Work or works to be set. Karajan declined to undertake "Der Rosenkavalier" at Dallas this fall, arguing with Kelly that Dallas Opera was not equipped to mount this Strauss work.

Karajan's offer for Dallas is believed to be \$16,000 tax-free for two opera conductings plus two first class round trip plane fares from Europe. He will meantime visit the U.S. this fall with the Berlin Philharmonic, booked by Columbia Management at \$6,500 guarantee per concert.

Garland Tops Judy

Judy Garland's solo recital repeat Sunday (21) at Carnegie Hall, Manhattan, grossed \$23,062. She thereby topped her own similar booking, which racked \$21,340. Singer then departed for three week holiday in England.

Tom Waller's TV Acct.

Tom Waller, publicist whose credits range the Motion Picture Assn., Paramount, United Artists and VARIETY has been placed in charge of public relations and research for the Television Program Export Assn.

This is the John G. McCarthy outfit.

Klenosky for Mayor of N.Y.

William Klenosky of Queens has announced himself as an independent Democratic candidate for mayor of New York. He has had a peripheral contact with the music business via Bald Eagle Records. In a chatty, four-page autobiographical leaflet, he states that he is also a recording artist, his "April in Siberia" having been performed, he says, 150 times on WINS, N.Y.

Quoting from the leaflet of Candidate Klenosky about his earlier experiences:

"During this time (as you may know), I was having great difficulty in picking my career,

I had so many talents I tried them all—musician, band-leader, actor, Master of Ceremonies, Social Director, songwriter, composer, salesman, actually, the greatest talent I had was the ability to make friends all kinds of friends. This was the most obvious and for that reason, easiest to overlook clue, that politics was the field for my widest talents! I made so many friends that when I thought songwriting was my strongest talent, 125 of them invested modest sums in our own record company, Bald Eagle Records, Inc., in 1955.

CAVALCADE OF DARING FROM ACTION FILMS

Freedomland, outdoor amusement site in the Bronx, N.Y., will import stuntmen from Hollywood for a sequence of physical action climaxes derived from old films of fond recall. Producer-director is Sandy Howard of theatre and video film background. Titles: "Colossus." Policy: four performances daily for four weeks. Starts June 10.

Re-staged will be Three Musketeers sword duel with Cardinal Richlieu's guards; jousting from King Arthur days; Bengal Lancers, Gauchos, Cossacks, Tartars and other saddle-happies.

Preview of Met Opera In Mpls. Bank Has Chorus Of Offbeat Overtones

Minneapolis, May 23.

Stars of the touring Metropolitan Opera had a novel setting for a preview showing here last week in advance of their six scheduled performances in Northrop Auditorium. Slated for the outdoor plaza of the new First National bank, preview was moved into the bank foyer because of rain.

Performing in the austere bank quarters with a crowd of 500 viewers cramming the lobby, Ignace Strasfogel, assistant conductor of the Metropolitan orchestra who accompanied the company's singers, noted the presence of armed guards and commented, "It's the first time I've played with a machine gun trained on me. I worried for fear I'd hit a sour note and upset him."

Assistant Metropolitan manager Francis Robinson, introducing a dance from "La Traviata," pointed out, "In the opera, (the dance is performed) on top of a gambling table, but since this is a bank, I suspect it'll fit in just as well here."

UA's 'Naked Edge,' Coop's Last Film, Gimmick Laden

United Artists has hatched a variation on the "Psycho" exploitation theme for its "The Naked Edge" suspense yarn. Film is Gary Cooper's valedictory, costars Deborah Kerr, and is down for July release.

Key elements in the campaign are a red flasher light and a no-seating warning during the final 13 minutes. Those last 13 minutes, of course, are "climactic." UA figures to get additional mileage from the gimmicky by foregoing special trade and consumer press screenings. Barring leniency, critics will have to catch this one in a theatre replete with lobby and marquee displays. UA thinks that will give reviewers a better appreciation of the film.

Unlike "Psycho," the see-it-from-the-start bit will be recommended but not mandatory. UA wants the 13-minute no-seating (Continued on page 62)

Bomb in H. K. Theatre Showing 'Eichmann' Pic

Hong Kong, May 23.

An usherette at the first-run Roxy, which was showing "Operation Eichmann" found a cardboard box containing an incendiary apparatus shortly before the final showing of the film which ran for three days at the house.

A piece of paper, with a swastika and the words, "A Blow For Eichmann" and "Heil Hitler" was found near the box. Police ballistics officers were summoned to the scene and the object was quickly dismantled. The Roxy area was cordoned off as a precautionary measure, but the final showing that night of the Eichmann film went on as scheduled.

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ABEL GREEN, Editor

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AFTER CANNIBALISM, COMEDY

Canada's Own 'Best Film' Awards

By PAUL GARDNER

Toronto, May 23.

"Universe," directed by Roman Kreuter and Collin Low of National Film Board of Canada (NFBC), was named Theatrical Film of the Year in 13th annual Canadian Film Awards. Assn. of Motion Picture Producers and Laboratories of Canada co-operates in the presentation with Canadian Assn. for Adult Education, Canada Foundation and Canadian Film Institute. The winning 28-minute featurette had already won prizes from Cannes Festival and in Britain and was a nominee in Hollywood for an Oscar. Norman McLaren's "Lines—Horizontal" won the Arts & Experimental nod for Film Board, which also topped the kidfilm award for "Life in the Woodlot," and the sales & promotion one for "Hors d'Oeuvres." Public relations film win went to Pageant Productions for "Take Four Giant Steps." General info film winner was W. H. Carrick with "Marsh Harvest." "Epidural Anesthesia for Vaginal Delivery in Obstetrics" by Chetwynd Films Ltd. was tops in training & instructional, and same firm's "Grey Cup Festival '60" tied in travel and recreation with Crawley Films Ltd.'s "Waters of the 'Whiteshell'."

Canadian Broadcasting Co. took all three tv awards.—In entertainment with "Field Trip," in informational with "Armagh," in tv filmed commercials with "Mad Driver."

"Ringers Required" by Anthony Collins of Vancouver won top award for amateur films for "excellent use of the film medium in a beautifully photographed, well-cut, well-paced documentary." "Be Prepared" by George Gingras, "Floral Capes" by Jack W. Ruddell and "Italian Marble" by Fred W. Borgman, all of Toronto, and "Wake of the Bluenose" by C. K. Cucksey of Chatham, Ont. were the other amateur winners.

Canada Foundation's Walter Herbert (Ottawa) and AMPPLC's Henry Michaud (Montreal) were co-chairmen. CFI's Charles Topshoe (Ottawa) presented the awards—scrolls and framed certificates.

LAUGHTER BACK ON FILM MARKET

By GENE ARNEEL

Five comedies in a row from a single company—this is on the scorecard at Paramount and comes hand in hand with the film industry data that points to the fact that the funnies are either better than ever or, simply, going over better than ever.

Metro's "Where the Boys Are" is a substantial click. Walt Disney's "Absent-Minded Professor" currently in proving a boxoffice powerhouse. Certain imports in the humorous vein, notably the Peter Sellers items, have been successful.

Good laugh material always has made money, of course. But in the recent years such hits as "Some Like It Hot" and "The Apartment" had been coming along just ever so seldom.

The Par lineup of comedies demonstrates, it's figured, revised thinking on Hollywood's part. Theory is that the public needs a breather from the actual times of stress and strain and, indeed, from the heavyweight offerings from the entertainment field itself. Boils down to this: How much Tennessee Williams can they take?

Par is starting off with Danny Kaye's "On the Double," follows this with "Pleasure of His Company," "Ladies Man," "Love in a Goldfish Bowl" and "Breakfast at Tiffany's." Range is from slapstick to subtle amusement with teenager romance—but, nonetheless, all light-hearted and intended for easy-to-take comedies.

No one has the copyright on payoff comedy, of course. But a couple of filmmakers have been standouts in the last season or so and perhaps they're now showing the way. Billy Wilder is one, with "Some Like It Hot" and "Apartment." Then there's Walt Disney, whose "Absent-Minded Professor" comes on the heels of "Shaggy Dog." Latter two were brought in cheaply, relatively, and brought back wham rentals.

Could be, of course, that Hollywood is once again going around in cycles, short-lived. But the fact remains that comedy is trying to emerge as king at a time—the time is now—when the throne is held by cannibalism, unrestrained sex, etc. Could it be that the censors will be driven to rout, and go away laughing?

Prod'n Pace Tops' Last Year With 90 in First 5 Mos.; But Still Off

By THOMAS M. PRYOR

Hollywood, May 23.

Canada Courts Deals

Hollywood, May 23.

Seeking to develop production across the border, Nat Taylor, Canadian producer-distributor, has named Herman Townsley special representative for negotiating special package deals with independent producers here.

Townsley, associated with Taylor in production of "The Mask," made in Canada, now is in Hollywood contacting producers interested in producing in Canada.

Hollywood's combined production force, studios and independents, have set cameras turning on 81 features since the first of the year, with another nine slated to roll by month's end. This marks a big jump in activity over the same strike-slowed first five months of 1960, when the majors and indies only managed to start 45 pix. However, the 1961 pace still is off and unless the next seven months bring a marked acceleration the total tally at year's end will be on the low side.

Month of June will bring at least 10 fresh starters, according to present indications. What lies beyond is not too clear at the moment, however, since many of the projects producers expect to launch still are seeking star combinations or directors, and in some cases both.

Total filming so far doesn't represent all made-in Hollywood product. Sizable portion of the filming has been, or is being, done overseas, in whole or in part, as well as in Mexico, New York and elsewhere in the U.S.

Breakdown of studio filming from Jan. 1 to date shapes up as follows:

| | 1961 | 1960 |
|------------------------|------|------|
| Allied Artists | 2 | (1) |
| American International | 3 | (2) |
| Columbia | 10 | (5) |
| Walt Disney | 3 | (0) |
| NGM | 6 | (2) |
| Paramount | 4 | (8) |
| 20th-Fox | 13 | (8) |
| Universal | 5 | (7) |
| Warner Bros. | 8 | (4) |
| Independents | 26 | (8) |

'Mein Kampf' U.S. Market Cleanup

Columbia has a bonanza on its hands in the form of "Mein Kampf," German-made documentary on the Third Reich. American company paid less than \$50,000 for the rights.

Film has created a far greater stir than originally expected, figures to gross over \$2,000,000 in domestic rentals and could even hit close to \$3,000,000. Majority of reviewers have given it strong notices.

AL FISHER, LOU MARKS AS ABBOTT & COSTELLO

Pittsburgh, May 23.

Projected film bio of Bud Abbott and Lou Costello began shaping here with signing of nightclub comedy team of Al Fisher and Lou Marks to portray the whizom slapstick duo.

Fisher & Marks are current at the Holiday House, same spot Abbott was playing recently with new partner Candy Candido when he caught the fellows on a Jack Paar session. They were dickered by Abbott and his manager, Jay Gigandot. Pic's production and distribution not set yet.

CRAMPTON DECAPING CANADA'S TELEMETER

Toronto, May 23

William O. Crampton, 43-year-old general manager of Trans-Canada Telemeter, is leaving this post to take over a similar, newly created job at CFTO-TV, new Toronto station. Weekend disclosure was that Crampton gave a week's notice.

Unexpected switch followed a stormy, five-hour board meeting at CFTO, whose chairman is John Bassett, also publisher of the Toronto Telegram.

Crampton had been with the Paramount Telemeter affiliate since its introduction in October, 1959. He had been with both CBS and NBC in New York before coming here.

Burton Hanft, NBC Veep, As Holman's Aide at Par

Burton H. Hanft has been appointed exec assistant to Russell Holman, head of Paramount's eastern production department. He succeeds Bernard Donnerfeld, who recently switched to the Coast as exec assistant to studio v.p. Jack Karp.

Hanft had been an NBC v.p. in talent and administration, previously was v.p.-treasurer of Screen Gems and, earlier, a member of the Schwartz & Frohlich law firm.

Darryl Zanuck in N.Y.

Darryl Zanuck flew into New York Monday (22) from his Paris headquarters for conferences with 20th-Fox homeoffice execs. Producer will also meet today (Wed.) with son Richard and Jose Ferrer, producer and director, respectively, for DFZ Productions' upcoming "Chapman Report."

Zanuck denied he was in town for discussions about his projected multi-million dollar screen version of "The Longest Day." There have been reports that some important 20th stockholder, are leery of the pic's huge budget. He always comes to New York at this time, says Zanuck, to take care of various business and legal matters pertaining to DFZ Productions, whose fiscal year comes to a close this month.

Negative-Plus-Ballyhoo Outlay Raises Break-Even? Re 'Sodom & Gomorrah'

"Sodom and Gomorrah," the Embassy-Titanus Biblical spec, looks to be some time turning the profit corner after it goes into release next year. Film has a \$4,000,000 budget, and is now earmarked for a \$4,000,000 sales and promotion push as a result of last week's Rome powwow between Embassy, Titanus and the Rank Organization.

The allocation for merchandising won't all come from the global releasing triumvirate, to be sure, but even allowing for some padded arithmetic "Sodom" figures to be a while recouping.

Picture will innovate on a worldwide scale the brand of razzle-dazzle Embassy topper Joe Levine has made familiar to the American exhibition sphere. Projected, for instance, is an international star tour and an international showmanship caravan harking to the cross-country ditto that Levine spearheaded last month for his three upcoming Metro releases. The Boston showman clearly has no intention of defaulting his Barnum pedestal.

Levine laid out his sales-promo plans in Rome talks last Wednesday (17) with Titanus and Rank execs. Picture will be handled in U.S. and Canada by Embassy, in Italy and possibly Germany by Titanus, and elsewhere (including South America) by Rank.

"Sodom," in Eastmancolor and C-Scope, is still shooting in Morocco and Rome, with Robert Aldrich helming. Stars are Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta and Anouk Aimee.

KANSAS CITY INVESTORS SCAN DRIVE-IN SITES

Kansas City, May 23.

New company here will lease and/or purchase drive-in theatres in southern and midwest areas of the country. Company is Theatre Investors Inc.

Board of directors includes William R. Royster, builder and contractor; Sal A. Capra, lawyer; Charles Fisher, handling public relations; Skipper R. Hodges, insurance man. Royster and Capra are members of the City Council.

Fisher, who is son of another City Councilman, has had some experience in hardtop theatres. Others are new to the industry.

Theatre properties in Florida, Texas and Arizona are currently being studied by the group. The company plans terms that will include options to purchase, Fisher said.

Walt Disney's Contract

Hollywood, May 23.

Walt Disney has been given a new seven-year contract as president of Disney Productions. Stockholders at a meeting here also ratified the merger of the Disney film company with Disneyland, as expected, this coming on the heels of the sellout of Disneyland stock by American Broadcasting-Paramount Theatres. Disney bought the securities.

Board declared a cash dividend of 10c per common share.

Films Shares Seen Staying Well Up

Stock market investors apparently see little chance of film share values going down, this on the basis of the short interest compilations of the N.Y. Stock Exchange for the month ended May 15. Of all picture outfits listed, short position was taken only in Walt Disney Productions and this was not especially meaningful.

Short interest means borrowing and selling a stock at the present time and at the current price with the intention of replacing the borrowing in the future when, the investor figures, the price will have decreased.

Short interest in Disney amounted to 2,220. This is a drop of the previous month's 5,770. Disney has a total of 1,626,023 shares listed on the big board.

FAT BANKROLL FOR 'HOW WEST WAS WON'

Hollywood, May 23.

Metro-Cinerama's first pic, "How the West Was Won," will cost better than \$12,000,000 and "The Brothers Grimm" better than \$5,000,000 before they are completed.

Negotiations are on for Frank Sinatra and Henry Fonda to be added to stellar cast of "West" now boasting such toppers as Jimmy Stewart, Debbie Reynolds, Walter Brennan, Carroll Baker, George Peppard, among others.

About 90% of pic will be made on location in Ohio River valley, Rocky Mountains, High Sierras, plains, rivers and Union Park. It will be finished by Xmas, 1961, after year and half of preparation and actual production.

National Boxoffice Survey

Trade Mostly Offish; 'Wind' 1st, 'Professor' 2d, 'Peyton' 3d, 'Jacks' 4th, 'Exodus' 5th

Seasonal influences are being felt in many key cities covered by VARIETY this stanza, with exhibitors obviously not happy with some of the new product being handed to them currently. "Gone With Wind" (M-G) (reissue) is pushing up to first place after being in second spot last round. It's making the standout showing of both new and oldie pix this session. "Absent-Minded Professor" (BV), champ last week, is finishing second.

"Return to Peyton Place" (20th), which was third a week ago, is winding in same spot currently. "One-Eyed Jacks" (Par), with a batch of new playdates, is forging ahead to fourth position. "Exodus" (UA), long high on the list or No. 1, is finishing fifth the same as last round.

"Mein Kampf" (Col) is capturing sixth money. It was fourth last round. "Raisin in Sun" (Col), first time with enough to place in weekly ratings, is winding up seventh.

"The Alamo" (UA) is taking eighth spot. "Ben-Hur" (M-G) is capturing ninth location.

"Saturday Night, Sunday Morning" (Cont) will wind up 10th, this being the first week to be out in circulation to any extent. "Spartacus" (U) is winding up 11th. "Pope" (Col) rounds out the Top 12 pix.

"Never On Sunday" (Lope), "Big Show" (20th), just out extensively

this week; and "Breathless" (FAW) are the runner-up films in that order.

"On the Double" (Par) looms as one of the most promising new comers based on its big take opening week at the N. Y. Rivoli. "Two Women" (Embassy) still is smash in second round playing a N. Y. arty theatre.

"Two Loves" (M-G), also fairly new, looks sock in Philly and Minneapolis, is doing nicely in Detroit and Chi and is fair in Louisville. "Atlantis" (M-G), another newie, looms lofty in Omaha and mild in Washington. "Portrait of a Sinner" (AI), neat in Minneapolis, is fairish in Boston.

"Warrior Empress" (Col), rated slow in Frisco and L. A. "Secret Ways" (U), which opened at N. Y. Palace this week, shapes okay in St. Louis. "La Dolce Vita" (Asfor) continues great in Boston and N. Y.

"Make Mine Mink" (C int), good in Cinca, shapes wow in Boston. "Two-Way Stretch" (Show), okay in Balto, is rated hefty in Washington. "Virgin Spring" (Janus), solid in Chi, looks nice in Toronto and okay in N. Y.

"Portrait of Mobster" (WB) looks thin in Cinca. "Revolt of Slaves" (UA) is only fair on its three dates this round.

"Days of Thrills and Laughter" (20th) looms fair in Chi and K. C. Complete Boxoffice Reports on Pages 8-9-10.

UA Stops Seeking Open Bids On Two Features In Production

United Artists, stung by exhibitor criticism, is shelving for the nonce its request for bids on two in-the-works productions—"Pocketful of Miracles," Frank Capra-Glenn Ford entry, and the Mirisch Co.-Billy Wilder "One, Two, Three."

Decision came after a resolution last week by Northern California Theatre Owners Assn. which rapped the company for seeking competitive bids on the two films for year-end holiday playdates.

UA sales chief William Heinemann denied the exhibitor group's charge that UA's request was for "blind bidding." Said Heinemann: "You can hardly say the exhibitor is being asked to buy a pig in the poke when invited to bid on a Capra or Wilder production." He added that UA's legal staff found nothing illegal in the company's request since all exhibitors were in the same position.

Sales topper pointed to an error in the California resolution which confused print availability for trade screenings and available prints for regular exhibition. Per letters to exhibitors, UA stated "One, Two, Three" would be available for first-run next Dec. 27.

Request for bids, Heinemann stated, is in line with UA's enunciated position to exhibition that orderly product planning is hand-in-glove with orderly release. "We have met and continue to meet the exhibitor demand for product," said Heinemann. "But advance planning for distribution to be effective and equitable should be encouraged and supported by advance planning for bookings."

Miami Production Company Kickoff

Hollywood Artists Productions Inc., organized to produce motion pictures and television films in Florida, is ready to start work on program that includes 10 feature films and two tv pilots within next 12 months.

Irving Mandell is secretary-treasurer of firm and is in charge of its Miami Beach home office. Maxwell Powell, New York attorney, is president of outfit and Howard W. Koch, Los Angeles, producer-director, is vice president.

Co-producer with Mandell, a public relations operator, on the first picture will be Aubrey Schenck. Hollywood producer with more than 30 years experience.

Mandell was associate producer for "Miami Undercover," tv series currently showing in 108 cities, and has been associated with the "Surfside 6" series, "The Bellboy," a Jerry Lewis picture, and "A Hole in the Head" starring Frank Sinatra.

Filmmaking of "Wild Harvest," by Stephen Longstreet, will be firm's first production, scheduled to start later this month with shooting in nearby Homestead, Fla.

Hollywood Artists Productions has contract with Pathe involving financing and distribution of the first and subsequent pictures. They are negotiating similar contracts with other major film companies.

Typewriters Clacking On Eight Scripts for WB

Hollywood, May 23. Warner Bros. has eight scripts being prepared for early starts following four pix now before cameras.

Being scripted now are "PT Boat 109" from Robert Donovan's book dealing with President John F. Kennedy's wartime adventures, Vincent X. Flaherty on scripting end; "Gypsy" screenplay by Leonard Spigelglass; "8th Air Force," Burt Lancaster; "Lion," Bernard Wolfe; "Love and Mrs. Sargent," Robert Shaw; "Deathmakers," Halstead Welles; "War of the Copper Kings," Vincent Forte; "The Marines Have Landed," Sid Harris.

HATFIELD'S SPANISH RUN

Into Native Film After 'Kings' And 'El Cid'

Madrid, May 23. American screen and stage actor Hurd Hatfield came to Spain over a year ago on a two-month contract to play Pontius Pilate in Samuel Bronston's "King of Kings" and hasn't left Madrid since except for location shooting.

Hatfield recently terminated his role in another Bronston epic, "El Cid," and almost without pause was handed the lead in a Spanish-Argentine coproduction, "Hombres y mujeres en blanco" (Men and Women in White), which also stars Mercedes Carreras. Veteran Enrique Carreras is directing.

"Hombres y mujeres" is being coproduced by MD Productions for Spain and General Belgrano for Argentina. Also participating is Hollywood producer Rudy Medina, who signed Hatfield for the role.

Medina is simultaneously coproducing the Esther Williams-Fernando Lamas vehicle, "The Magic Fountain" with Aguila Films of Spain.

Rossen Talks of 20th's 'Artistic Comeback' Via His N.Y.-Made 'Hustler'

As Robert Rossen sees it, his "The Hustler" is the big hope for an artistic comeback by 20th-Fox, and he thinks it "took guts" for the company to underwrite the just-completed film.

Reason given by the producer-director in New York last week is that "Hustler," which deals with pool hall sharpies, is a realistic picture that "pulls no punches" in its "frank approach to people and life." For the same reason, he expects it will elicit yelps from the Production Code and Catholic Legion of Decency, "but I intend to fight them. I think it's a highly moral film—not obscene in any sense." Screenplay, which he did, raised disapproval when submitted to the Shurlock Office, but Rossen paid no heed and shot it as was.

Rossen looks for objections over some dialog (which he declined to detail), and a boy-girl relationship wherein they live together unmarried. (Continued on page 15)

Strolling The Croisette

Cannes, May 23. "Significant" film movement, mainly centered in Manhattan, again gave U. S. prestige a boost, via "out of competition" participation to wit Shirley Clarke's "The Connection" invited to the fest by Federation of French Film Authors, not fest prexy Robert Favre Le Bret. Naturally the Motion Picture Export Assn. would not choose an indie entry. However the pic got a full house with primarily rave response and reviews with two more screenings being planned and with the pic a possibility for the International Film Critics Award. At any rate several newspapers have called it "the revelation" of the Fest. This, plus the fairly solid official entries, help make 1961 a good Yank year. French film distrib Leo Lax showed a U. S. indie "War Hero" in the International Film Market section. Written, directed and produced by Burt Topper, it is an acceptable lower case actioner localized in the Korean war. Made for \$50,000 it could pay off.

Russians displayed a sense of humor with an amusing short "Medor, The Retrieving Dog," which paid homage to late Mack Sennett in its slapstick tale of three would-be pond dynamiters for illegal fishing who get come-uppance from their retrieving dog who keeps chasing them with the dynamite. Good pacing, trickery and spoofery show that old slapstick is far from dead even if used for "moralistic" purposes. It begins with the dog aping the Metro trademark lion by barking three times.

Russians have made their first 70m film, "Story of the Years of Fire." Used in a lyric war pic, the process is extremely effective. Russkies had a midnight party but did not invite any western newsmen on the pretext that they might forget somebody and thus insult 'em. However they miffed everybody. But many western scribes and film people "crashed" anyway. Consensus was it somewhat draggy with more caviar served at the Yank party for "Exodus" (UA).

Federation of International Film Authors met to discuss dubbing which they are strongly against and feel is a distrib and exhib invention and not a necessity and destructive of the film's original form and intent. However distributors point out that in France a subtitled film can get only about 30 playdates, to the 1200 for dubbed ones. So the FIFA looks to have a moot point which is arguable rather than applicable. . . . Kate Dormer, publicity head of Pathe-Marconi disk set-up, in to ogle, or hear, the film music and take contact with film people for disk rights. Film music has grown more and more important in the disk mart in France. She is after "The Connection" jazz accom. . . . Duncan McGregor, who runs the Paris in N. Y., here as well as Sheldon Gunsberg, publicist for Walter Reade's Continental Films.

Richard Davis would like to get the Polish entry "Mother Jeanne of the Angels" for his Fine Arts Theatre in N. Y. but was told it has already been taken, presumably by J. J. Frankel, Sophia Loren (Continued on page 15)

Arthur Haynes Set For Theatre Screen Debut

London, May 23. British tv and stage comedian Arthur Haynes has been signed for his first screen role by Harry Salzmann.

Haynes will star in "The Good Samaritan," which will start rolling for Associated British release in October. Ian Carmichael, Alastair Sim and Margaret Rutherford are being paged for top roles. Film will be directed by Freddy Francis from a script by Johnnie Speight.

Pathe-Titanus' Fixed Sharing

Paris, May 23. In keeping with the ever-closer ties between the French and Italian film industries, and the easier exchanges under the Common Market, two of the leading French and Italian producing companies have a permanent tieup to produce three films per year. They are Pathe for France and Titanus for Italy.

Both companies have already coproduced together but this new affair will have a perm adjunct to looksee suitable material. Aim is to make films of greater international possibilities via large spectacles and more important unusual entries which will benefit from hiked budgets.

Each film will be geared to the creative elements involved. The first one is a film version of the international Italo bestseller "The Leopard" of G. Lampedusa which will be directed by Luchino Visconti and made Italy to preserve its intrinsic period qualities but boast a solid international cast. Both companies will also step up their international exchanges via taking each other's pix or getting others for distrib in each country. Since Pathe has distrib and exhib outlets in France and abroad it (Continued on page 18)

Jessel to Paris, Israel

George Jessel hops this Thurs. (25) to Paris for the weekend. Thence to Israel to attend Eichmann trial.

Meantime his new Strand label album "In Israel" will appear on counters next week.

Cannes & The Working Press

Cannes, May 23. Who are those hundreds of "newspapermen" who attend the Cannes Film Festival every spring? How much copy do they file? Where? This remains one of the unanswered questions of the 14th, as of earlier festivals.

Some journalists also double at the festival as pressagents for different interests, creating some confusion of identity. A great deal of effort seems expended at the festival by those with a one-week accreditation who want to stay over for the second week, or those wishing to pin down next year.

The quality of "press conferences" during the festival can be ludicrous. The lack of any questioning, much less intelligent questioning, seemingly reveals either ignorance or disinterest.

Other mysteries engage curiosity. Why, for example, must the telephone system of Cannes be so antique? It is almost literally impossible to put a call through to another hotel. Even at the posh Carlton the operators openly suggest that if you wish to reach a friend in another room you would do better to go knock on the door.

Getting in touch with people at the Cannes Festival reduces to waylaying them in the lobby of the Carlton, or other hotels.

For all its elegance and reputation as the rendezvous of grand dukes the Carlton is not above bland repudiation of confirmed reservations. A promised front suite may turn out to be a broom closet overlooking the salad chef.

Cannes this year, as traditionally, had its share of starlets. None, as far as known, was thrown into any pool. The gaiety of the starlet type barely distinguishes business from pleasure and, some think, that may be the scenario for their careers.

The pace at the festival was surely arduous this spring with screenings, parties, interviews, receptions and out-of-competition events tumbling over one another. During the final days conversation switched from films and industry matters to stomach and nervous disorders. One began to understand the merit of the rule for 1962 by the Federation of Film Associations—no festival shall run more than 12 days.

Despite Diplomacy's Idiot Choices Of Films, LeBret Sees Cannes Okay

By GENE MOSKOWITZ
Cannes, May 23. The major criticism of this year's recently wound 14th Cannes Film Fest was that it was not up to par in general film quality. As to personality, press and film biz turnout it was as big as ever. New International Film Mart, run alongside the fest, stirred much interest and negotiation.

Cannes fest prexy, Robert Favre Le Bret, opined that 1961 is just a slack year for unusual films, at least as to those finished and available to Cannes. He felt that the Cannes policy was still the most valid but admitted that many countries participating did not always send their most worthy film.

He said in the future he would try harder to discourage features which only hurt the country of origin and the festival. Cannes has to accept if the countries insist. He thinks this can be balanced (Continued on page 16)

Mori Krushen Powering 'West Side' & 'Nuremberg' For Goldberg Regime

Mori Krushen, for 14 years chief of exploitation at United Artists and who's been National Director of Press and Exhibitor Relations since last fall, has had a further expansion of his functions at the distributing company. In addition to his regular duties he will head a special nationwide drive during 1961 for the two big investment properties which UA will start marketing this fall and winter.

Films in question, "West Side Story" (Mirisch) and "Judgment at Nuremberg" (Kramer) represent a production outlay of around \$10,000,000 together.

Krushen's special assignment will take him out of town on a number of trips to spotlight these releases. He is working under the new United Artists Executive Director of Advertising, Publicity and Exploitation, Fred Goldberg.

U. S. to Europe

Sandy Abrahams
James Cagney
Paolo Carlini
Irving Drutman
Howard Freeman
Mikles Gafni
Milton Goldman
Nat Goldstone
Jerome Hill
George Jessel
Fred Roy
Robert Ryan
Domenico Savino
George Schaefer
L. Arnold Weissberger

N. Y. to L. A.

Jack Entratter
Freddie Fields
Steven Gethers
David A. Lipton
Edward Morey
Bert Orde
Robert Rehbach
Norton V. Ritchey
Eleanor Roth
Michael Shurtleff

PETER SHAW TALKING EXEC ROLE AT M-G

Hollywood, May 23. Peter Shaw of William Morris Agency is mulling proposition to join the executive echelon at Metro-Goldwyn-Mayer. Shaw, who has done a lot of negotiating for others over the years, has been doing same in his own behalf for several days. Moment of decision is near.

Shaw's talks with studio topper Sol C. Siegel have blessings of Morris chieftain Abe Lastfogel.

Europe to U. S.

Jerome Cowan
Maurice Edelman
Edward Feldman
Mahalia Jackson
Lotte Lenya
Joseph E. Levine
Abe Schneider
Darryl F. Zanuck

L. A. to N. Y.

Ina Balin
Carroll Baker
Sam Cooke
Brandon DeWilde
Jerry Devine
Abel Fernandez
Nick Georgiade
Larry Harmon
Celeste Holm
Joe Hyams
Ben Kalmenson
Richard Lederer
Carmel Myers
James H. Nicholson
Alice Pearce
Al Perretta
Paul Picerni
Jess Rand
Art Rush
Al Schwalberg
Zadel Skolovsky
William F. Wallace
Carole Wells

CUBA CONFISCATES, CARAMBA!

Prize Winners at Cannes Fest

Cannes, May 23.

These are the 1961 awards of the Cannes Film Festival:
Golden Palm: "Viridiana" (Spain), and "Une Aussi Longue Absence" (Such a Long Absence) (France), jointly.
Best actress: Sophia Loren, "La Ciociara" (Two Women) (Italy).
Best actor: Tony Perkins, "Goodbye Again" (U.S.).
Special jury prize: "Mother Jeanne of the Angels" (Poland).
General level: Italy ("La Ciociara," "Girl With A Suitcase," "Joy of Living," "La Viaccia").
Best direction: Julia Solntzeva, "Story of The Ardent Years" (Russia).
Catholic award: "The Hoodlum Priest" (U.S.).
Gary Cooper Award (instituted this year for the first time to cite the picture presenting the greatest human values: "A Raisin in The Sun" (U.S.).
International critics' award: "The Hand in The Trap" (Argentina) for the best film in competition not otherwise awarded, and "Chronicle of A Summer" (France) for the best film shown out-of-competition.
French Society of Film Authors award: "The Connection" (U.S.) and "L'Enclos" (The Enclosure) (France).
Federation of French Film and TV Authors award: "Viridiana" and "L'Enclos."
Best Short: "The Little Spoon" (France).
Special jury prize to the short treating an important subject: "The Duel" (Hungary).

Gronich Favors

Early Closings For Cannes Pix

Cannes, May 23.

The organized U. S. film industry (the Motion Picture Export Ass'n.) put its best foot forward at the recently concluded 14th international film festival here, and, for the most part, was well satisfied with the co-operation received from fest topper Robert Favre LeBreton and staff.

Fred Gronich, Paris chief for MPEA, says, however, there are still a number of "bugs" in the fest operation which he'd like to see removed. On the more general level, Gronich feels that the difference between "art" and "commerce" at the fest should be more clearly defined.

This is in reference to the commercial film fair which was held in conjunction with this year's fest and at which between 125 and 150 pix were screened for visiting buyers. Problem was that some of the pix shown at the fair might well have added quality to this year's official competition, and that some of the official entries might well have been put into the commercial side.

The film fair seems to have been a big hit with fest goers, with much interesting product available for viewing. It was also somewhat chaotic, with many late entries confusing the screening schedules at the local theatres. Gronich suggests, though maybe not too optimistically, that entries in the fair should be closed at least one month, or even two, before the fest so that an authoritative advance schedule of product might be prepared in advance and circulated through the film world.

MPEA rep also feels that if the fest's eligibility rules were relaxed (Continued on page 18)

'FILM GIVES TV ITS BASIC FLEXIBILITY'

Toronto, May 23.

"Film is what makes television flexible," CBC president J. Alphonse Ouimet told the Canadian Film Awards luncheon at King Edward Sheraton Hotel here. "We will not, for many years, to come, be able to take a tv camera into the depths of a coalmine or into the Canadian north to study the life of the Eskimo or into the air to watch the effects of supersonic flight on a pilot; but film can do these things economically and will continue to be an important part of television broadcasting."

"Film remains the core of our tv recording activity," he added. "It cannot be replaced for the preservation and later use of programs. It will continue for a long time to be the medium used for export sales. Again, news and documentary material can be looked (Continued on page 15)

CASTRO GRAB MAY COST U.S. \$3-MIL

A filmdie of long Cuban tenure, recently returned to the States, estimates as much as \$3,000,000 is now owned U.S. film interests by the Castro government. Castro last week seized all American picture companies in Havana, killing off any hopes for payments.

Estimate is made by Charles Garrett, former 20th-Fox adman in Cuba, who left for New York two months ago and is now foreign publicist for Allied Artists. He paints a picture of growing fear in Cuba, and doubts notion that majority of the populace is solid for the regime.

Of some 500 theatres in the country, Castro has already seized about 40, including 35 in Havana, among them most of the top houses in the land. One of them, the big first-run Payret Theatre, has been converted to legit, primarily for use by rural repertory groups.

At time he left, Garrett says 95,000 pesos was owed to 20th alone—a peso being officially on par with a Yank dollar. A dribble of payments to distributors was still being made, but mostly on long-standing small accounts. One reason for delaying payments was government's intention to revise rentals, scaling them downward from what producers had been getting.

Stopped in December, U.S. product entering the country, Garrett says, had been up-to-date until last December. Just before year ended, Cuban first-runs were showing Allied Artists' "Big Circus," "Let's Make Love," (20th) and Metro's "Bells Are Ringing," and all three were doing big biz. Attendance generally, in fact, had been good, but was tapering off once the supply of U. S. pix was shut off. Garrett emphasizes that it's not just the U.S. majors who suffered; indie distributors in Havana were also being squeezed for lack of dollars.

Publicist, though an American citizen, was virtually a native for having lived in Cuba more than 20 years. He was born there of a Cuban mother and still has a few relatives there. Apart from a delay in prelim procedures, Garrett said he experienced no problem leaving Cuba. As far as he knows, he was last U.S. citizen on Havana's Film Row to exit the country.

Cubans, he says, preponderantly favor Yank attractions (Hollywood actioners have long been cherished by many diverse foreign audiences), but are being goaded by Castro to get with Czech and other Eastern European product. Castro has been rapping Yank pix as "obnoxious, childish, and poison for the minds of young people," with ditto appraisals of U.S. cartoons. Cuban cinemas are showing some French and Italo films. It's noted, and Garrett says the Institute of Cinematographic Arts & Industries, which operates seized properties, is eager to buy the Italian click, "La Dolce Vita"—presumably for propagandistic value since the film mirrors capitalist decadence.

Garrett reports the goal is state operation of all theatres. Booth and other equipment no longer comes from the U.S., but from Europe and Asia. According to Garrett, carbons for projections are now supplied by Red China, and apparently are of suitable quality.

Cannes: Much Talk, Few Deals; Majors Vs. Indies and Glamor Of Environment Inflate Prices

Cannes, May 23.

As far as known U.S. importers did not buy many films but negotiations were instituted and some interest pegged for future acquisitions, both in and out of competition. However, one indie distributor said that it was getting increasingly difficult as the U. S. majors also get into the bidding, buying foreign films both world-wide or for specific areas. The Italo "Nude Odyssey" was taken by Columbia this way.

Still, distributors for the first time began to mull over and show interest in a New York-produced picture. "The Connection" which showed here out of competition. There were overtures to the Polish entry of Richard Davis with interest in one of the Italo pix "La Viaccia" by Cy Harvey.

Mainly the U.S. foreign film distributors seemed to just be testing the way foreign production was shaping and the reactions here before pursuing further bids after the fest when asking prices were down. Praise and glamor of Cannes jacked them up.

Anglo-Franco Angles

Cannes, May 23.

On the assumption that the Anglo-French coproduction agreement will finally be ratified within the next few weeks, Steven Pallos and Eugen Tuschner were finalizing plans here last week to put a joint venture into the works next year.

They've decided on a remake of "Wuthering Heights" and are pegging Laurence Harvey for the role created by Laurence Olivier in the original Sam Goldwyn production.

Spain Takes Two Awards at Cannes

Madrid, May 23.

Spanish film company Unicel is sitting at the top of the heap after setting a new record at the Cannes Film Festival with two entries and two awards.

With its Spanish-made entry "Viridiana," Unicel shared the major Golden Palm award for the best fest film with France. The Bunuel-directed winner was produced last winter in association with Films '59.

Another Unicel entry and winner at Cannes was the Spanish-Argentine co-venture "La Mano en La Trampa" (Hand in The Trap), which took the International Film Critics (FIPRESCI) award. Unicel coproduced "Mano" with Angel Films of Buenos Aires.

Unicel is headed by writer-director Juan Antonio Bardem ("Bienvenido Mr. Marshall," "Death of a Cyclist" and "Calle Mayor") and matador manager Domingo Domin- (Continued on page 18)

HENRY WEINSTEIN'S 4 AT 20TH: \$5,700,000

Hollywood, May 23.

Three of four features Henry T. Weinstein will make for 20th-Fox will tally \$5,700,000, producer estimates. "Tender Is the Night," is pegged at \$3,500,000. It started shooting May 15 in Monte Carlo under Henry King's direction. From there, unit will move to Zug, Switzerland; Zurich, Paris, Nice and Pisa for three and a half weeks location work.

Next will be "Summer World" starting June 19 with Franklin Shaffner directing. Cost is estimated at \$1,400,000 with Fabian and Carol Lynley already cast and producer seeking Van Heflin.

Third will be "Watcher in The Shadows," based on Geoffrey Household novel with script by Jo Eisinger. Pic budgeted at \$850,000 sets under way in September. Meanwhile, no cast or director set.

Last of quartet will be Dorothea Bernet's "Under the Skin," which Eisinger is scripting. No cost or date for production set.

MELVYN DOUGLAS ON OLD HOLLYWOOD ERA

Madrid, May 23.

"It's gotten so in the movies, you can't make a joke about Coca-Cola," Melvyn Douglas said in Madrid last week and went on to explain his long absence from the screen by saying: "Of all entertainment media, only the theatre is free to say what it wants to say."

In a luncheon address to the American Club here, the screen-legit star observed: "In contrast to the theatre, mass-produced movies and tv are sensitive to the extreme. Because they have to consider so many, they are afraid of offending anybody. This has a deadening effect on any art form. The stage isn't told what you can and cannot say and I find that exciting. Better no entertainment than no soul."

Reminiscing caustically about his early days in Hollywood, Douglas recalled the director's briefing when the actor showed for a lead role opposite Greta Garbo: "You're new to motion pictures, Mr. Douglas? You're from the stage? Well, in motion pictures, we expect emotion from women, not from men." "It appeared," Douglas added, "that in movies, men were supposed to do nothing but walk about in good-looking clothes or sit on a horse." In contrast, he lauded the influx of foreign pix on American (Continued on page 16)

SCHNEIDER'S SOIREE

Columbia Exec Makes With the Fancy Groceries

Cannes, May 23.

A social highlight of the Cannes film fest was the luncheon hosted by Abe Schneider which launched American day on Saturday 13. Venue was the Club du Chateau a la Castellane, a million-dollar resort club, and the guest list was limited to some 50 VIPs at the festival.

Among those who were present, in addition to M. et Mme. Schneider, were Mo and Hannah Rothman, Mike J. Frankovich and Binnie Barnes (Mrs. Frankovich), Marion and Mrs. Jordan, Sidney Pollitzer, Jean Seberg, Yves Montand and Simone Signoret, Victor Saville, Philip Rose and Dan Petrie (producer and director respectively of "A Raisin in the Sun") and their wives, Abel and Grace Green, Etchuka Chouran, Jean Pierre Aumont, Marisa Pavan, the Begum Aza Khan, Mas-simo and Mrs. Serrato, Robert Favre le Bret, Walter and Mrs. Mirisch, Fred and Ray Gronich, (Continued on page 15)

Has Castro Made A Boner?

[CUBANS DOTE ON U.S. FEATURES]

While New York film officials don't want to enter the Cuba-ville-United States arena with public statements, voices are privately heard. They express the opinion that Castro has pulled a boner in denying his people the right to see new American pictures.

The Cubans liked American product and got it cheap. It fit in with the bread-and-circuses idea long followed by dictators as a means of keeping the populace content.

Said one American distributor: "No doubt Castro will give his people Soviet pictures and I'll bet those people down there won't go for filmed romances about boys, girls and tractors."

In any event Cuba under the deposed Batista government always carried on friendly relationships with American producer-distributors and continually obtained the newest from Hollywood. No more.

Will Cannes Throw Canopy Over TV?

Cannes, May 23.

Although dissenters argue it would entail a loss of artistic prestige for the cinema as such there is talk that the next Cannes Fest will be called The Cannes International Film and Television Festival.

This may be due to growing tv importance in Europe. The Eurovision Fest within Cannes displayed several pix from eight countries made especially for tv. Austria and Russia showed the best.

IRVIN SHAPIRO TAKES 'CONNECTION' FOR U.S.

Cannes, May 23.

Irvin Shapiro, head of New York's indie distrib shop, Films-Around-The-World, has finally gotten around to picking up one of the Manhattan-made indie films. He's contracted for Shirley Clarke's "The Connection" for the States after it scored "critically" here at Cannes Festival, May 3-19.

"John Cassavetes' "Shadows" won a prize at Venice last year and was taken for the world by British Lion. Lionel Rogosin had to release his award winner "Come Back Africa" himself as did Morris Engel with "Weddings and Babies."

"Connection" reportedly cost \$170,000. It also has distribution deals for Israel, France, Sweden, Japan, with Great Britain almost set.

Shapiro may pay a guarantee and then a percentage after a recoup or else make a straight split distribution deal. It is not settled yet.

A special problem for the U.S. market exists in regard to dialog of "The Connection." A taboo four-letter word is constantly repeated, a word believed never to have been heard on a soundtrack.—Ed.)

Snow White and the Three Stooges (C'SCOPE-COLOR)

A tireless excuse for a hokum vehicle that isn't funny. But the marquee values suggest good moppet biz.

Twentieth-Fox release of a Charles Wick production. Stars Three Stooges; Carol Heiss; features Edson Stroll, Patricia Medina, Guy Rolfe, Buddy Baer. Directed by Walter Lang. Screenplay, Noel Langley, Elwood Ullman, based on story by Charles Wick; camera, DeLuxe color, Leon Shamroy; editor, Jack Holmes; art direction, Jack M. Smith, Maurice Ransford; songs, Harry Harris, Earl Brent; music supervision, Lynn Murray; assistant director, Eli Dunn. Reviewed at 20th-Fox Homeoffice, N.Y., May 12. '61. Running time, 107 MINS.

Snow White..... Carol Heiss
Three Stooges..... Them-selves
Prince Charming..... Edson Stroll
Queen..... Patricia Medina
Oga..... Guy Rolfe
Hordred..... Buddy Baer

First Columbia latched on to the Three Stooges after television revived their careers, and now it's the turn of 20th-Fox. At the same time, 20th is also bowing young Carol Heiss, the champion figure skater, in this anemic and over-long affair which is apt to have a difficult time keeping even moppets from fidgeting.

Exploiters may be able to drum up some interest by promoting the filmic debut of Miss Heiss, but it's clearly the Stooges who will have to carry the boxoffice brunt, and their billing is enough to suggest okay prospects, though the pic is not much more than a passable dueler for the kiddies.

"Snow White and the Three Stooges" bears only slight resemblance to the venerable fairytale from which it derives. The casting necessarily required revisions, so there's no point carping with the liberties—just the stubborn insipidity.

The Charles Wick production in CinemaScope and DeLuxe color simply doesn't give the Stooges much chance to explode their eye-gouging propensities. Could be there was apprehension their brand of clowning might run into substantial resentment. The solitudeness, if that was the case, is laudable—but ironically defeats the whole project. For without the free-wheeling style of their yesteryear fame, the Stooges haven't much else in the way of a comic gambit. In this pic they've been subdued to one or two brief physical eruptions, though there is a scene where they collide with a character's face. But that's about it. (It's noteworthy that at the review screening, with a number of children on hand, whoops and laughs were conspicuous by their near absence.)

Miss Heiss is a fetching lass, and if she seems mostly marsh-mallow midst all the greeting card settings, it is not her fault. The Noel Langley-Elwood Ullman paste-pot dialog makes it tough even for more experienced players. The skater does have a couple of opportunities to flash her blade prowess, naturally, and in this endeavor she is on far firmer footing. She also does some simple caroling in passable fashion, though of the four tunes (three by Harry Harris, one from Earl Brent), none is of lingering substance.

Film is generally tedious but does break out at a couple of points—with a chase, and the inevitable swordplay scene. But these are not comic in the sense one would associate with a Stooges picture. Also, while opportunities for sight gags abound, none is in evidence.

and it's as if the writers had no heart for such invention. Could be. Patricia Medina is satisfactory as the wicked queen, and Edson Stroll gives an okay account of himself as Prince Charming. As the sinister adviser to the queen, Guy Rolfe rates a pat for understating a usually arch role. Buddy Baer is around as a huntsman torn by divided loyalties, and others in the cast are sufficient unto. Walter Lang's direction is only what the film deserves, and other technical aspects are okay.

All too plainly, this "Snow White" is dull grey. Pit.

Capture That Capsule

Heavyhanded cloak-and-dagger meller, but headline nature of title and topic makes it saleable merchandise on bottom half of twin-bills.

Hollywood, May 17. Will Zens production. No stars. Directed by Zens. Screenplay, Zens. Jan Elblein; camera, Villi Lapenlecke; editor, Bill Schaefer; art director, Cliff Bertrand; music, Arthur Hopkins; sound, Floyd Crow; assistant director, David Bradley. Reviewed at General Film Labs, May 17. '61. Running time, 75 MINS.

The exploitably timely nature of its title and theme should make "Capture That Capsule" a fairly saleable lower berth program item. Beyond that, there is little of value in this heavyhanded account of a band of thoroughly hapless and unsavory fellow-travelers who are attempting to make off with a secret U.S. data capsule recovered after earthly re-entry from orbit. Picture, frankly and entirely commercial in design and resultantly contrived and ludicrous in execution. Is the first of a projected four to be made by Riviera Productions, which will distribute through exchange areas on a state-rights basis.

Produced, directed and written by Will Zens, with aid in the latter capacity from Jan Elblein, the film is built on an extremely unstable story foundation in that the ring of Communists has been outwitted from the outset (the data capsule is a decoy, planted by U.S. agents who have chosen, for some ungodly reason, to play cat-and-mouse, resulting in three or four unnecessary murders). Tension is thus destroyed before it can be developed.

The acting is uncommonly stiff and artificial, especially in the characterizations of the "comrades," who are totally lacking in camaraderie and human decency, but display a remarkable affinity for American idiom ("you drive like a cotton-pickin' demon," "great balls of fire, let me outta here"). It is one thing to depict Communists as heavies. It is another to portray them as absolute buffoons and murderers. From top to bottom, it's a case of black-or-white stereotype. Zens' direction is confusing, particularly in the opaque expository section. Sporadic merit and visual interest is provided through Villi Lapenlecke's lens maneuvers and Bill Schaefer's editing. Tube.

The Last Sunset (COLOR)

Marquee cast will have to bail out shaky western yarn about a desperado with peculiar romantic problems. B.o. horsepower limited by contrived story.

Hollywood, May 8. Universal release of Eugene Frank-Edward Lewis production. Stars Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten, Carol Lynley, Neville Brand. Directed by Robert Aldrich. Screenplay, Dalton Trumbo, based on novel, "Sundown At Crazy Horse" by Howard Rusby; camera (Eastman), Ernest Laszlo; editor, Michael Luciano; art directors, Alexander Goltztein, Alfred Sweeney; music, Ernest Gold; sound, Waldon O. Watson, Don Caniff; assistant directors, Thomas J. Connors Jr., Nate Solt. Reviewed at Grauman's Chinese, May 8. '61. Running time, 112 MINS.

Some strong marquee display names have been assembled for "The Last Sunset," insulating the picture from the possibility of any extreme commercial misfortune. But the selling angles of the Eugene Frank-Edward Lewis production for Brynarth S.A. are not matched on the screen, which is where any film's boxoffice destiny is ultimately determined. So, though emphasis on the cast is sure to be an important plus factor, the Universal release is shy the necessary additional values to make it a stout contender.

"The Last Sunset" is a large-scale western action melodrama penned by Dalton Trumbo from the pages of Howard Ringby's novel, "Sundown At Crazy Horse." It is apparent that Trumbo has made an earnest attempt at three-dimensional characterization, at least insofar as the central character (Kirk Douglas) is concerned, but the tricky story he is attempting to bring to dramatic life is burdened with serious unlikelihoods, and the artificial strain is compounded by the fact a number of key scenes have a distractingly postured appearance and deliberate pace, a shortcoming for which director Robert Aldrich must take the rap.

Story centers on the plight of Douglas, an unstable gunman who, although acknowledged to be a killer, is also presented as a man of latent decency. Pursued across the border to Mexico by Rock Hudson, Douglas takes up with his childhood sweetheart, Dorothy Malone, with whom he shared an abortive romance when she was only 16. There is a tiptop of events to come in that Miss Malone's daughter, Carol Lynley, is now a young lady of 16 herself. Enroute to the U.S. border, where a showdown is to occur, Hudson wins the contest for Miss Malone's affections and Douglas takes up romantically with Miss Lynley, only to discover she is his daughter. The studio has requested that the incest taboo ending not be revealed, but it's not likely to come as a surprise to seasoned filmgoers.

By far the acting standout of the picture is Joseph Cotten, who plays Miss Malone's doomed husband with a vigor and abandon that opens up a brand new vista of character parts for him. Douglas gives his characteristically intense

portrayal. Hudson and Miss Malone are a bit wooden, Miss Lynley lovely to look at but uncertain in her characterization. Supporting performances are generally adequate.

An erratic work print witnessed at the screening made it difficult to properly evaluate Ernest Laszlo's Eastman Color photography. Editing by Michael Luciano and art direction by Alexander Goltztein and Alfred Sweeney are competent. Ernest Gold's listenable score is largely in the traditional western vein. A rather undistinguished ditty, "Pretty Little Girl in the Yellow Dress," was written for the picture by Dimitri Tiomkin and Ned Washington.

The Beast of Yucca Flats

Low budget indie meller about a scientist turned fiend by A-Bomb radiation. Bit crude, even for program double-billing.

Hollywood, May 18. Anthony Cardozo-Roland Morin production. Stars Douglas Mifflor, Larry Allen, Barbara Francis, Bing Stollar, Linda Biellma, Tor Johnson; features John Morrison, Tony Cardozo, Bob LeBaron, Jim Olyphant. No character credits provided. Directed and screenplay by Coleman Francis; camera, John Cagle; editor, Francis; music, Irwin Nashum. At Remington; assistant director, Austin McKinney. Reviewed at Pathe Labs, May 18. '61. Running time, 46 MINS.

Filmmaking at the \$34,000-per level is of course fraught with production peril and artistic compromise. That sobering fact is all too clearly illustrated by "The Beast of Yucca Flats," an earnest but uncertain effort to tell a taut and different screen-story-with-a message on discouragingly limited means. Picture, produced by Anthony Cardozo and Roland Morin and, as of now, shy the all importance release commitment, lamely shapes up as somewhat crude even by lower berth program standards, which are, realistically, all it can aspire to.

Written and directed by Coleman Francis, the story centers around the plight of a noted scientist who, chased by Communist agents into an A-Bomb test area, is somehow transmuted into an inhuman fiend through radiation after-effects.

Dialog is held to a bare minimum in favor of narration which is frequently too stilted, superfluous and condensing to be of much aid in advancing the story or developing interest. There is definite menace in the behavior of the beast, but the activities of other characters are irrational and the direction often displays a jarring lack of geomorphic perspective. An important factor in a film so dependent upon the logic and nature of the chase. For instance, a good hundred errant bullets are fired at people, some almost at point-blank range. Credulity, in short, is strained throughout.

Camerawork and editing reflect the cut-corners character of the coin allotment, the former frequently so dark that one is squinting at silhouettes, the latter too jumbled for comfort.

All in all, this is a film that courageously attempts to lift itself out of the routine meller class by instilling a message (A-Bomb tests are history's pests) into the narrative, but the lifting requires greater resources and resourcefulness than these game cinema-teers could quite muster this time out. Tube

Nearly A Nasty Accident (BRITISH)

Mildly amusing comedy which jerks a few yocks from slim, untidy story line; has amiable, unambitious appeal, which rates it as a dueler, but no more.

London, May 18. British Lion (in association with Britannia (Films) release of Bertram Ostler production. Stars Jimmy Edwards, Kenneth Connor, Shirley Eaton. Directed by Dan Chaffey. Screenplay, Jack Davies, Hugh Woodhouse; from play "Touch Wood," by David Stringer. David Carr; camera, Paul Beeson; editor, Bill Lenny; music, Ken Jones. Previewed at Columbia Theatre, London. Running time, 92 MINS.

Group Captain Kingsley. Jimmy Edwards
A.C.2 Alexander Wood. Kenneth Connor
Jean Briggs. Shirley Eaton
Fl. Lt. Pooder. Ronnie Stevens
Wagstaffe. Richard Wattis
General Birkenshaw. Jon Pertwee
The Major. Victor Maddox
Fl. Lt. Winters. Peter Jones
Grogan. Jack Walling
Warrant Officer Beech. Cyril Chamberlain
Miss Chamberlain. Charlotte Mitchell
Lady Trowborough. Jayce Carey

The success of a number of British comedies, notably the "Carry On" series, may be leading British film producers into the easy, complacent feeling that "anything goes." "Nearly A Nasty Accident" is yet another of the flimsy pix that strain a slim idea to the breaking point. It's amiable, produces a number of indulgent laughs, but has a "let's take a chance and see if it comes off" attitude. And this one does only occasionally.

Outline of the "plot" needs little space. It concerns a well-meaning, humble member of the air force who is crazy about anything mechanical, but is very accident-prone. He becomes a figure of national importance when he is reported, missing and the Prime Minister orders that he must be found. He's costing too much money with his blunders. The story line is merely a thin excuse for a number of slapstick situations, most of which are heavily telegraphed and jump sloppily here and there without much purpose.

Don Chaffey has directed with somewhat heavy-handed touch and the scripters, Jack Davies, and Hugh Woodhouse, have provided the cast with a few amusing lines and problems—but not consistently. The cast is a familiar one. Kenneth Connor is a better actor than some of his roles recently would suggest. He plays the airman with engaging charm, and certainly milks the situations of every possible glimmer of humor. His commanding officer is played energetically, but rather tetchiously, by Jimmy Edwards. He's a radio funnyman who has yet to find the right niche in films. A little of him goes a very long way. In this case, he has to carry much of the burden of the comedy and it's a hard fight for Edwards to survive.

Quite the best comedy performances come from Eric Barker, as the harassed Air Minister (scoring because he is also a very sound character actor), Richard Wattis scores as usual as a pompous civil servant while, Charlotte Mitchell is in a brief role as a Bohemian artist. Jon Pertwee is effective as an eccentric, out-of-date general. Shirley Eaton has the main distaff role and this trimly shaped blonde again proves that winning smile is not enough to disguise somewhat shaky thespian "ility." Rich.

Films From Around the World Reviewed at Cannes

La Mano En La Trampa (The Hand in the Trap) (ARGENTINIAN)

Cannes, May 16. Angel Film production and release. Stars Elsa Daniel, Francisco Rabal; features Leonardo Favio, Maria Rosa Gallo, Becha Ortega. Directed by Leonardo Favio. Screenplay, Bechari Guido; camera, Alberto Eichengruber, Juan Julio Evaristo; editor, Pablo De Amor. At Cannes Film Fest. Running time, 90 MINS.

Elsa Daniel
Francisco Rabal
Leonardo Favio
Maria Rosa Gallo
Becha Ortega

Decorative pic about a young girl's assumption of maturity also has an expert dramatic flair and narrative flow. This makes the point about provincial, inbred society and its suffocating prejudices without sacrificing an insight into characters. Film has the

style and quality for arty theatre chances abroad.

The girl in question comes home from school to her once-rich home now maintained by her aunt and mother's sewing. Someone is locked upstairs and it is supposed to be an idiot of the family. But it turns out to be an aunt who had been jilted by a local, rich playboy. She gets involved with him and ends up in the trap of becoming his mistress without any way out as long as she feels for him and he wants her.

Director Leopoldo Torre Nilsson has kept this fanciful tale from falling into predictable melodramatics, by an astute use of mood, character revelation and a feeling for smalltown life. Acting is expert in conception and execution, especially with Elsa Daniel, as the troubled girl. Technical credits are also expert. Mosk.

Chronique D'Un Ete (Summer Chronicle) (FRENCH)

Cannes, May 16. Argos-Film release of Anatole Bauman. Philippe Lipschitz production. Written and directed by Jean Rouch and Edgar Morin. Camera, Raoul Coutard; Michel Brault; editor, Jean Ravel. At Cannes Film Fest. Running time, 90 MINS.

Anthropologist-filmmaker Jean Rouch and sociologist-film critic Edgar Morin refer to this pic as the "cinema-truth" in conception and intent. A series of interviews with several people, with some dramatic sequences played out by them, this is solid moments of human revelation, outlook and depth. It is constantly interesting. However, its format and technique make this a limited film abroad. It might be worthwhile if properly and personally handled in specialized theatres.

Rouch supervised the film as-

pects which are alive with a flair for catching people in sudden moments of emotional verity or thoughtful revealing actions. A cover girl's thoughts on the sound track while showing her at work at a beach resort, some African friends trying to understand what the tattoo on the arm of a Jewish girl deported during the last war means, asking people in the street what happiness represents and whether unknown to them and a worker's sudden outburst are moving and exciting parts of this most unusual pic.

This gives an absorbing look into the lives of some French people. Of course, not all walks of life are touched on, but it does give weight and dramatic depth to people as they are or think they are. This is a definite offbeat but a unique and novel pic. Mosk.

Viridiana (SPANISH)

Cannes, May 23. Unifilm release of Luis Bunuel production. Stars Silvia Pinal, Francisco Rabal, Fernando Rey; features Margarita Lozano, Victoria Zucchi, Francisco Rabal. Written and directed by Luis Bunuel. Camera, Jose F. Arzuaga; editor, Pedro Del Rio. At Cannes Film Fest. Running time, 90 MINS.

Francisco Rabal
Silvia Pinal
Don Jaime
Fernando Rey
Margarita Lozano
Victoria Zucchi
Teresa Rabal

Brilliantly carpentered offbeat pic is sure to be controversial, but it looms an arty theatre possibility on this alone besides its excellent conception. Theme is about charity and its uses and misuses, coupled with an insight into human reasons. Film will need careful handling but could be of interest (Continued on page 17)

COAST'S \$35-MIL. CARTOON BIZ

New York Sound Track

Columbia frankly states its "Stop Me Before I Kill" is going out as second-half of a double bill in Brooklyn... Kerwin Mathews in town for a couple of weeks, then to London for a starring role in Hammer's "Blood River"... Slobohan McKenna in from her home in Ireland for two weeks of interviews for "King of Kings." Follows this with rehearsals for "Captain Brassbound's Conversion" for the Playhouse in the Park Group in Philadelphia... Metro's Si Seadler at work on the campaign for "Bridge to the Sun."

It's third grandchild, a boy, for Ed Hyman, AB-PT vicepres, via his daughter Jeanne (Mrs. William E. Blatz)... Yesteryear comic Benny Rubin, a Beverly Hills stockbroker, signed for Fronto-NA's "Pocketful of Miracles"... Frances Nuyen in to help bally "Last Time I Saw Archie"... Edward Harrison acquired "Eve Wants to Sleep," Polish comedy... 22 Productions has completed a short dealing with strawhat theatre titled "Curtain Up!" and is dickering distribution. Pic is for theatrical and educational release... Carnegie Hall Cinema, new arty on the Seventh Ave. side of the longhair citadel, debuts Sunday (28) with the Italo "White Knights"... And the Tivoli on Eighth Ave., partnering Henry Rosenberg and Dan Talbot, has relighted with a first-run Spanish pix policy...

Walter Herbert at Canadian Film Awards told this one: "A beatnik who couldn't afford etchings invited a girl up to his apartment to see the handwriting on the wall."

Producer Walter Mirisch who served as the U.S. State Dept. emissary at the Cannes Film Festival received the French Order of Arts and Letters from the French Centre Du Cinema prexy Michel Fourre-Cormery.

Gary Cooper was praised by both the Democratic and Republican leaders of the U. S. Senate, as well as other Senators. Mike Mansfield (D-Mont.) described Cooper "A great and beloved American." Everett Dirksen (R-Ill.) said a fitting work for Cooper was "whole-some" and that his films were "fit fare for men, women and children." Sen. Stuart Symington (D-Mo.) said Cooper was "A great sportsman and an outstanding American."

Paolo Carlini, of the Italo pik and tele, back to that country after two months of guesting in Manhattan... Moral Re-Armament's "Crowning Experience" now playing Swiss and Aussie cinemas.

Plenty of puzzled patrons at Casino bluesquerry, Toronto, this week, watching grim "Hiroshima Mon Amour" which gets billing over the top strip.

Columbia Pictures reactivating Milton Gropper novel, "Ladies of the Evening," for early production... George Pal inked Yvette Mimieux and Russ Tamblyn for "Dancing Princess" sequence in his upcoming Metro-Cinera production, "The Wonderful World of the Brothers Grimm"... David O. Selznick and Peter Viertel are bidding with major studios for Andrew Tully novel, "Capitol Hill"... Joan Collins lined up for three-film, non-exclusive pact by Columbia Pictures, with "The War Lover" set as first assignment... American-International Pictures has Ray Russell on three-pix writing deal, initiator to be scripting his own original, "X," followed by Jules Verne's "Off On a Comet"... Arnold Stang, Jonathan Winters and Sterling Holloway into AIP's feature cartoon release, "Alakazam the Great..."

Robert Oberfirst "Rudolf Valentino: The Man Behind the Myth" due in the fall via Citadel Press.

Boys Club of New York may be first org to honor FCC chairman Newton Minow. He's named along with nine others as America's 10 Most Influential Young Men. Others are astronaut Alan Shepard, Atty. General Robert F. Kennedy, teenid idol Dick Clark, humorist Mort Sahl, heavyweight champ Floyd Patterson, playwright Paddy Chayefsky, physicist Donald Glaser, industrialist Peter Peterson and pianist Van Cliburn. All are under 40... WOR-TV this week launched 22nd harness racing season at Roosevelt Raceway with opening-night telecast Monday (22), and will continue with Wednesday night race telecast through the season...

Jackie Wilson on the Ed Sullivan Show this Sunday (28), his first appearance since being hospitalized four months ago...

Pianist-composer Erroll Garner back on Arthur Godfrey radio show this week for a five-day "engagement." Then he heads for Los Angeles and his three-week date at the Crescendo opening June 8...

The Five Amachons on the "Ed Sullivan Show" June 4... "PAL Championship Boxing," Police Athletic League event, was telecast last (Tues.) night from St. Nicholas Arena by WPXI... Leavitt J. Pope, v.p. in charge of operations for WPXI, elected member of the board of directors of station.

Danny Kaye and Sophia Loren will costar in Panama-Frank's "Five Pieces of Maria" for United Artists release... Jack Cardiff directs Jerry Wald's 20th-Fox production, "Ulysses," filmization of James Joyce tome... Tom McGowan bought Robert Graves novel, "The Golden Ass of Apuleius," for production under his Scholastic Arts banner, with script by Samuel Taylor... Roger Corman inked new three-pix production deal with American International Pictures, "first to be 'The Haunted Village'... Leo A. Handel formed Impact Productions Ltd., for filming of "The Case of Patty Smith"... Paramount inked French actress Michele Girardon, making bow in Howard Hawks' "Hush" to five-year pact calling for one pic annually... Irving Lerner acquired rights to "My Brother Mike," Doris Gates novel, for indie production.

Inflight Motion Pictures Inc., a Delaware corporation, filed a certificate in Albany to conduct a business in exhibiting motion pictures on airplanes and other means of transportation in N.Y. Lovejoy, Wasson & Huppuch are attorneys.

Then there's the one about the producer who awoke from a nightmare—a world without book...

Universal has acquired the British "Trouble in the Sky"... U's "Tammy Tell Me True" world prems July 12 at the Joy, New Orleans

Noting "It has become obvious that those involved in the non-theatrical field of film exhibition cannot remain aloof from the organized protests that are being made by other organizations," American Federation of Film Societies has formally joined the anti-censorship fight...

TYLER, TEX., PURCHASES BY AB-PT SANCTIONED

American Broadcasting-Paramount Theatres received court authorization last week to acquire the Liberty Theatre, a hardtop, and the Rose Garden ozoner, both in Tyler, Tex.

Government did not oppose, and N.Y. Federal Court ruled the buys would not be in violation of the Par consent decree.

BLUMENFELD UNLOADS 2

Once Circuit of 70, Now Shrunk To 32

San Francisco, May 23. Blumenfeld circuit has sold two neighborhood houses in Frisco suburbs to Roy Cooper, who will convert them into arties. Sold were the Manor, San Mateo, and the Belmont.

Blumenfeld circuit, once composed of 70 theatres, is now down to 32.

23 COMPANIES SHARE UPBEAT

By WILLIAM ORNSTEIN

Hollywood, May 23. At least \$35,000,000 will be spent by Hollywood's cartoon and animation industry this year by a minimum of 23 companies contacted by VARIETY for summation of activity since first of the year and plans for balance of year, in addition to budgets up to now and contemplated by Dec. 31.

Kingpin of pen and ink brigade is Hanna-Barbera with \$7,000,000 blueprinted for theatrical and tv plus another \$750,000 pinpointed for commercial animations. Company is on par with Walt Disney employing 160 men and women in various divisions of animations.

While H-B's plans are firm up for year, Disney activity pivots about two theatrical shorts, \$4,500,000-\$5,000,000 feature, "Sword and the Stone," expected to take four to five years, to make, and intro of Prof. Ludwig Von Drake in new NBC tv series, no estimate on production costs for year could be elicited.

Five features by as many companies are in preparation stages with not one company assuring pic by year's end. In addition to Disney, H-B has one on boards with "Yogi Bear" for Columbia UPA has "Gay Purr-ee" projected. Herb Klynn of Format and Jay Ward of company bearing his name each revealed ideas along hour-or-longer films.

Prexy Henry Saperstein indicated UPA will spend \$3,500,000 on program in determined effort to regain prominence in theatrical as well as tv and commercial fields. Television Personalities, Inc., his distributing firm, will handle output.

Skyrocketing industry, at nadir five years ago when several studios dropped, or whittled to bone, cartoons, finds handful or more smaller companies expanding with new buildings; farming out work due to sufficient space.

Great strides in streamlining costs were noted down the line. Toppers in several outfits like Bob Clampett are writing scripts, laying out story and handling multiple chores to pare expenditures.

Jay Ward, who has \$2,500,000 budget, farms out half of his production to producers here and in Mexico. He has 35 animators, etc., working here. As result, only \$1,250,000 of his cost is listed in accompanying chart.

Al Brodax, director for King Features tv syndicate, has 220 "Popeye" and several pilots being (Continued on page 11)

Trade Thinks Skouras Helped As Foes Wasted, Or Didn't Open, Fire

Phony 'Variety' Rep

George Morgan, whoever he may be, is not connected with VARIETY. A man representing himself as connected with this paper in Rome, Italy and giving that name tried to make contact with a N.Y. cafe headliner on Sunday and, failing that, her manager.

This apparently is the same phoney who tried to gain entry by using VARIETY's name some months ago.

Whatever changes may occur in 20th-Fox will be negotiated within the top echelon. That is basic assumption. But afterthoughts on the public relations image aspect of the situation following the annual stockholders meeting has stressed a certain unintended "kindness" to Spyros Skouras by his foes.

Many believe that the irritant of, say, the Gilbert Brothers-Lewis and John—is a needed check on management prudence. Freres Gilbert (and kindred dotted "i" and crossed "t" souls) have their value, if not always their appreciation.

Trouble was, in terms of the 20th fray, that Lewis Gilbert never got beyond procedural and pet-project involvement. Thus, the attack on 20th leadership defaulted to a free-wheeling West Coast sniper who proved himself a timid warrior at showdown time.

Not that Jaik Rosenstein of "Close-Up" didn't have some pointed issues to flaunt. He did, but generally failed on the follow through that might have opened a telling wedge. And just as often he had hold of anything but the exact facts. Even when he was pertinent, he let Skouras off the hook, and more significantly there was no one in the jammed homeoffice projection room to pick up the ball.

The Witness

When Skouras got sales chief Glenn Norris to affirm the quality of "Francis of Assisi" (which he must sell) no one was willing to (Continued on page 16)

Perlberg Deplores No Recruiting

Independent film producer William Perlberg in New York Monday (22) echoed the oft-heard sentiment that Hollywood ought to do more in the way of developing new talent, but added a new thought: It could (and should) be done via the international student exchange or a variation of same.

Perlberg and his partner, George Seaton, are on the staff of the film department of U. of California, L.A., and as a consequence the spokesman is close to the subject. Perlberg related he has just spoken to Turner Shelton, director of the motion picture division of the United States Information Agency, and the latter was encouraging. He said, in effect, that he'd see what he could do.

The idea has its political advantages, says Perlberg. It would mean a non-American working in Hollywood, gaining practical experience in picture-making and "going home with an American viewpoint." Producer footnotes it could be propaganda for the American way of life.

Perlberg thinks it's a shame that the Yank film industry "doesn't think of tomorrow" in terms of having a replacement for a president who might cease to be, as U.S. Steel does. Metro was cited as an exception by Perlberg, who might have overlooked Columbia Pictures, if an editorial note might be injected. Leo Jaffe is in line to succeed Abe Schneider as Col. chief exec if the latter should retire.

He said about 50 colleges have film-making training courses but hardly any one of the students are (Continued on page 15)

Magna Profit Up On Global Take Of 'So. Pacific'

Magna Pictures' net for last fiscal year, ended Jan. 31, rose to \$1,106,457, equal to 47c per common share. Previous year company profit was \$820,913, or 35c a share.

George Skouras, prexy, ascribed improved earnings mainly to "South Pacific" global rentals, and to expanded operations of its Todd-AO subsid. He said "Oklahoma," which returned \$400,000 in rentals last year, will be reissued worldwide in '62, but he noted management's conviction full production cost on pic would not be realized.

Skouras reported that some 500 theatres are presently equipped with Todd-AO gear, and the number is advancing. He added that additional Todd-AO licenses are being negotiated, and noted that 20th-Fox has announced four attractions for the wide angle lensing. Magna's annual report revealed 50 countries have Todd-AO installations.

Press & Video Equal Villains

[Of Gerald Green's 'Heartless Light']

By ROBERT J. LANDRY

"The Heartless Light," third novel by the former Dave Garro-way program producer, Gerald Green, again reveals its author as a story-teller of muscular force and considerable wit. But he is more than a "hard-boiled" novelist, being marked by unashamed indignation. This time his wrath is leveled at the newspaper and television staffers who swarm around the California home of a couple whose child has been kidnapped.

The book probes motivations and morals among modern communicators. Few emerge with their humanity unmutilated. Here is a crew of brutes and zombies, the most obnoxious being an iron-corseted sob-sister with the instincts and reach of an octopus.

Scribner's is selling this \$4.95 job as a shocker which exposes the popular media. No need to quarrel with that as a generality although there have been a medley of books, plays and feature films on the same general theme for 30-odd years, including "Front Page." Hence to many readers "The Heartless Light" will seem something of a re-hash, though executed with much skill, detailing, and updating.

Almost certainly this one will be made into a film, though it's force may well be lost in the process of exploiting the melodrama. The moral-point requires novelistic verbiage which typically Hollywood drops out in adaptation. Green's work differs from earlier treatments of the subject not in being more cynical but because he couples the new medium of television as propelled, like the press, by a lust for sordid intimacy.

Reading like a "suspense" story, which is its essential nature, Green's book slows down and ends rather unsatisfactorily since the kidnapper turns out more fool than monster, giving the story a force-sapping "happy ending." Execution, in short, lags behind the implications of the second most ghastly (after genocide) crime of the 20th Century, which in France is named in our honor "the crime Americaine."

Axelrod-Frankenheimer Projects; Their Casting Ideas Equal: Sinatra

Hollywood, May 23. Playwright George Axelrod, in partnership with director John Frankenheimer, will produce three features under recently formed Collage Productions, Axelrod revealed here on arrival from Gotham. Negotiations are on with United Artists for release.

Axelrod will screenplay while Frankenheimer directs. Pix would be made here.

Teeoff pic will be Richard Condon's "The Manchurian Candidate" for which producers would like to cast Frank Sinatra and Tony Curtis. Axelrod emphasized he hadn't spoken to either star, is trying to arrange meetings with them during stay. Production should start about Jan. 1, 1962.

Sinatra himself tried to buy "Manchurian Candidate" from Axelrod and Frankenheimer for his (Continued on page 16)

L.A. Limping But 'Sat. Night' Sock

\$11,000, 'Professor' Smart 20G, 2d;

'Peyton' Fair 16G; 'Wind' 12G, 9th

Los Angeles, May 23. L.A. first-runs are taking it on the chin this week, with spotty returns indicated generally. However, the newcomers, headed by "Saturday Night and Sunday Morning" are doing well. This British import shapes sock \$11,000 or near at Mueg-Hall opening session while "Breathless," at the Crest, looks snappy. However, "Warrior Empress" is figured soft \$8,500 in two theatres.

"General Della Rovere," on first general release, paired with move-over of "Tunes of Glory," looks okay at Vogue. "Absent-Minded Professor" is pacing regular holdovers with hefty \$20,000 in second round for four houses.

"Return To Peyton Place" is rated fair \$16,000 in second, also four spots. "King and I" looks like thin \$10,000 in second Chinese frame.

"Gone With Wind" shapes breezy \$12,000 in ninth session at Hollywood Paramount. "Spartacus," in 31st round at Pantages, and "Ben-Hur," in 77th week at Egyptian, are getting the most coin of hard-tickets. "Exodus" is rated fairish in 22d week at Fox Wilshire.

Estimates for This Week

Warren's, Hawaii (B&B-G&S): (1.75); 1.10G; 90-\$1.50—"Warrior Empress" (Col) and "Terror of Tongues" (Col). Soft \$8,500. Last week, Warren's, "Mein Kampf" (Col). "Hell Is City" (Indie) (3d wk), \$3,800. Hawaii with State, "Atlantis" (M-G) ("Mania" (Indie) (2d wk), \$5,800.

Musie Hall (Ros) (720; \$1.80-\$2.25)—"Saturday Night, Sunday Morning" (Cont). Big \$11,000 or (Continued on page 10)

'Jacks' Hotsy \$15,000 In

Cincv; 'Kampf' Good 7½G,

'Wind' Potent 9½G, 5th

Cincinnati, May 23. Film front here this week is overshadowed by "One-Eyed Jacks," hotsy newcomer at the Albee. Holdovers "Gone With Wind," "Absent-Minded Professor" and "Mein Kampf" remain potent in an otherwise so-so session. "Portrait of Mobster" shapes thin in entry at the Palace. Cool temperatures continue to nip biz at Twin Drive-In, currently dualing "Warrior Empress" and "Most Dangerous Man Alive" and "Doctor Blood's Coffin" and "Snake Woman" on back-to-back screens. "Exodus" rates fairish in ninth week.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"One-Eyed Jacks" (Par). Hotsy \$15,000. Last week, "Mein Kampf" (Col), \$16,000.

Capitol (SW-Cineraama) (1,400; \$1-\$1.50)—"Gone With Wind" (M-G) (reissue) (5th wk). Potent \$9,500. Last week, \$10,500.

Esquire Art (Shor) (500; \$1.25)—"Snake Mine Mink" (Cont) (4th wk). So-so \$1,000 after \$1,300 in third.

Grand (RKO) (1,300; \$1-\$1.50)—"Mein Kampf" (Col) (m.o.). Good \$7,500. Last week, "Trapp Family" (21th) (2nd wk), \$6,500 at \$1.25 top.

Guild (Vance) (300; \$1.25)—"League of Gentlemen" (May) (2nd wk). Okay \$1,600. Last week, \$1,700.

Hyde Park Art (Shor) (500; \$1.25)—"Days of Thrills, Laughter" (20th). Slow \$700. Last week, "Left, Right, Centre" (Indie), \$800.

Keith's (Shor) (1,500; 90-\$1.25)—"Absent-Minded Professor" (BV) (4th wk). Robust \$9,000. Last week, \$11,000.

Palace (RKO) (2,600; \$1-\$1.10)—"Portrait of Mobster" (WB) and "Pete Kelly's Blues" (WB). Thin \$6,000. Last week, "Dial M For Murder" (WB) and "Strangers on Train" (WB) (reissues), \$5,800.

Win Drive-In (Shor) (600 cars e.a. side; 90c)—West: "Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col). Mild \$5,500. Last week, "Canadians" (20th) and "Ferry to Hong Kong" (20th), \$2,700. East: "Doctor Blood's Coffin" (UA) and "Snake Woman" (UA). Fair \$6,500. Last week, "Tomboy and Champ" (U) and "Wings of Chance" (U), \$3,000.

Valley (Wiethe) (1,200; \$1.50-\$2.50)—"Exodus" (UA) (9th wk). Fairish \$6,000. Last week, \$6,200.

Key City Grosses

Estimated Total Gross

This Week \$2,203,100
(Based on 22 cities and 245 theatres, chiefly first runs, including N. Y.)

Last Year \$2,241,100
(Based on 22 cities and 241 theatres.)

Peyton' Tops D.C.

New Entries, 21G

Washington, May 23. "Return to Peyton Place," shaping smash on initial session at Palace, is standout on a fairly dullish mainstem this round. "Absent-Minded Professor" at two Stanley Warner situations still is big in third lap.

"Revolt of Slaves" at Keith's looks thin in opening stanza. "Mein Kampf" appears to be losing its legs in third playing two spots. "One-Eyed Jacks" is exiting the Town after eight bullish sessions.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; 90-\$1.49)—"Absent-Minded Professor" (BV) (3d wk). Great \$12,000. Last week, \$18,000.

Apex (K-B) (940; 75-\$1.10)—"L'Avventura" (Indie) (2d wk). Neat \$4,000 after \$4,500 opener.

Capitol (Loew) (3,420; \$1-\$1.65)—"Atlantis" (M-G) (2d wk). Mild \$8,500 after \$11,000 in first.

Keith's (RKO) (1,850; \$1-\$1.40)—"Revolt of Slaves" (UA). Mild \$8,000. Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), \$9,000.

MacArthur (K-B) (900; \$1.25)—"Two-Way Stretch" (Indie) (2d wk). Hearty \$5,500. Last week, \$6,400.

Ontario (K-B) (1,240; \$1-\$1.49)—"Saturday Night, Sunday Morning" (Cont) (5th wk). Oke \$5,000. Last week, \$5,900.

Palace (Loew) (2,390; \$1-\$1.49)—"Return to Peyton Place" (20th). Sock \$21,000. Last week, "Cimarron" (M-G) (2d wk), \$7,500.

Playhouse (T-L) (439; \$1.49-\$2.15)—"Mein Kampf" (Col) (3d wk). Fair \$4,500. Last week, \$5,300.

Plaza (T-L) (278; \$1-\$1.80)—"Sunlover's Holiday" (Indie) (4th wk). Fat \$5,000. Last week, \$4,100.

Town (King) (800; \$1.25-\$1.49)—"One-Eyed Jacks" (Par) (8th wk). Oke \$3,500 in final 5 days. Last week, \$4,000.

Trans-Lux (T-L) (600; \$1.49-\$2.15)—"Mein Kampf" (Col) (3d wk). Good \$7,500. Last week, \$9,300.

Uptown (SW) (1,300; \$1.25-\$2.25)—"Exodus" (UA) (13th wk). Hep \$6,000. Last week, \$6,500.

Warner (SW) (1,440; \$1.49-\$2.25)—"Spartacus" (U) (19th wk). Sock \$8,500. Last week, \$8,500.

PEYTON' FINE \$7,000

IN K.C.; 'SPARTACUS' 6G

Kansas City, May 23. Town is full of holdovers, and biz generally is offish because some of them have been overly extended. Steadiest of holdovers appears to be "Return To Peyton Place," trim at the Roxy in third. "Cimarron" at Plaza and "Mein Kampf" at Paramount are okay in second rounds. Problems of exhibs are much rain and year-end activities in the schools.

Estimates for This Week

Brookside (Fox Midwest-National Theatres) (800; \$1.25)—"Gone With Wind" (M-G) (reissue) (7th wk). Good \$3,500. Last week, \$4,000.

Capri (Durwood) (1,260; \$1.25-\$3)—"Spartacus" (U) (13th wk). Good \$6,000. Last week, \$7,000.

Empire (Durwood) (1,280; \$1.25-\$3)—"Exodus" (UA) (21st last wk). Satisfactory \$5,000. Last week, same.

Kimo (Dickinson) (504; 90-\$1.25)—"Picnic on Grass" (Indie). Bright \$2,000; holds. Last week, "League" (Continued on page 10)

'Prof.' Stout \$10,000 In

Cleve.; 'Wind' Hot 8G

Cleveland, May 23. Skies are sunny but not for all the major first-runs here this week. "Big Show" at Allen is spelling only nil biz compared to heavy string of holdovers which are doing better. These include steady-going "Mein Kampf," "Exodus," "Absent-Minded Professor" and "Gone With Wind." Oddly, the best of the lot is "Wind" in fifth State week.

Estimates for This Week

Allen (SW) (3,500; \$1-\$1.25)—"Big Show" (20th). Mild \$9,000. Last week, "Konga" (Al), \$6,000.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25)—"Millionaires" (20th). Good \$2,700. Last week, "Never on Sunday" (Lope) (20th) (wk), \$1,800.

Heights Art (Art Theatre Guild) (925; \$1-\$1.25)—"Millionaires" (20th). Fine \$4,600. Last week, "Make Mine Mink" (Indie) (2d wk), \$2,500.

Hippodrome (Eastern Hipp) (700; \$1-\$1.25)—"Absent-Minded Professor" (BV) (4th wk). Strong \$10,000 after \$10,500 last week.

Ohio (Loew) (2,700; \$1.25-\$2.75)—"Exodus" (UA) (10th wk). Satisfactory \$6,500 after \$6,500 last frame.

Palace (Silk & Helpert) (2,739; \$1-\$1.50)—"Return To Peyton Place" (20th) (3d wk). Okay \$8,500 after \$8,800 last week.

State (Loew) (3,700; \$1-\$1.50)—"Gone With Wind" (M-G) (reissue) (5th wk). Nice \$8,000 after \$8,500 last round.

Stillman (Loew) (2,700; \$1-\$1.50)—"Mein Kampf" (Col) (2d wk). Excellent \$10,000 after \$15,000 last week.

'Jacks' Mighty \$27,000,

Frisco; 'Show' Slow 10G,

'Exodus' Dandy 11G, 15

San Francisco, May 23. "One-Eyed Jacks" is standout currently among the several newcomers, not all of which are strong. It shapes wow at St. Francis. Pairing of two reissues, "Pillow Talk" and "Operation Petticoat," looms nice at the Golden Gate. "Big Show" at Warfield and "Warrior Empress" at Paramount, two newbies, are both slow. "Exodus" is rated dandy in 15th session at the Alexandria. "Absent-Minded Professor" still is good in fourth round at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Operation, Petticoat" (U) and "Pillow Talk" (U) (reissues). Nice \$12,000 in nine days. Last week, "Hoodlum Priest" (UA) and "Gun Fight" (AA), \$10,000.

Fox (FVC) (4,631; \$1.25-\$1.50)—"Absent-Minded Professor" (BV) and "Silent Call" (20th) (4th wk). Good \$8,500. Last week, \$11,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Big Show" (20th) and "Long Rope" (20th). Slow \$10,000. Last week, "Atlantis" (M-G) and "Secret Partner" (M-G) (2d wk), \$9,500.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col). Dull \$11,000 or near. Last week, "Steel Claw" (WB) and "Beyond All Limits" (WB), \$9,000.

St. Francis (Par) (1,400; \$1-\$1.50)—"One-Eyed Jacks" (Par). Wow \$27,000. Last week, "Raisin in Sun" (Col) (3d wk), \$8,500.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Okay \$4,000 in five days. Last week, "Revolt of Slaves" (UA) and "When Clock Strikes" (UA), \$5,000.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Crowning Experience" (Indie) (3d wk). Slow \$1,000 for five days. Last week, \$1,500.

Vogue (S. F. Theatres) (364; \$1.50)—"Breathless" (FAW) (2d wk). Big \$5,000. Last week, \$6,000.

Presidio (Hardy) (774; \$1.25-\$1.50)—"Mein Kampf" (Col) (3d wk). Okay \$2,000. Last week, \$2,800.

Coronet (United California) (1,250; \$1.50-\$3.50)—"Ben-Hur" (M-G) (74th wk). Stout \$8,500. Last week, \$9,000.

Alexandria (United California) (1,610; \$1.49-\$3.50)—"Exodus" (UA) (15th wk). Dandy \$11,000. Last week, \$11,500.

'Alamo' Smash 15G, Det. Ace; 'Loves'

Torrid \$13,000, 'Sat. Night' Trim 7G

Broadway Grosses

Estimated Total Gross

This Week \$511,600
(Based on 29 theatres)

Last Year \$486,100
(Based on 26 theatres)

'Loves' Lofty 11G,

Philly; 'Sun' 17G

Philadelphia, May 23. Midtown area was packed with strollers over the past weekend but many theatre boxoffices were not swamped. However, some newcomers are helping boost matters. "Two Loves" shapes socko at the Arcadia while "Raisin in Sun" is rated great at the Midtown.

"Mein Kampf" looks sockeroo in second at the Goldman. "Return to Peyton Place" is rated bright in first holdover round at Randolph. "One-Eyed Jacks" looms okay in eighth at the Fox. "Gone With Wind" still is strong in fourth session at the Stanton.

Estimates for This Week

Arcadia (S&S) (536; 99-\$1.80)—"Two Loves" (M-G). Sock \$11,000. Last week, "Five Golden Hours" (Col) (2d wk), \$3,500.

Boyd (SW) (1,536; \$2-\$2.75)—"Exodus" (UA) (17th wk). Down to good \$12,000 or near. Last week, \$17,500.

Fox (Migram) (2,200; 99-\$1.80)—"One-Eyed Jacks" (Par) (8th wk). Oke \$7,500. Last week, \$9,000.

Goldman (Goldman) (1,200; 99-\$1.80)—"Mein Kampf" (Col) (2d wk). Smash \$16,000. Last week, \$24,500.

Midtown (Goldman) (1,000; 99-\$1.80)—"Raisin in Sun" (Col). Great \$17,000. Last week, "All in Night's Work" (Par) (3d wk), \$6,500.

Randolph (Goldman) (2,500; 99-\$1.80)—"Return to Peyton Place" (20th) (2d wk). Sunny \$11,000. Last week, \$18,000.

Stanley (SW) (2,500; 99-\$1.80)—"Absent-Minded Professor" (BV) (6th wk). Good \$8,000. Last week, \$11,000.

Stanton (SW) (1,483; 99-\$1.80)—"Gone With Wind" (M-G) (reissue) (4th wk). Strong \$11,000. Last week, \$15,000.

Studio (Goldberg) (483; 99-\$1.80)—"Mark of Devil" (Indie) and "Five Sinners" (Indie). Fast \$6,000. Last week, "Executioners" (Indie), \$6,700.

Trans-Lux (T-L) (500; 99-\$1.80)—"Never on Sunday" (Lope) (26th wk). Okay \$4,800. Last week, \$4,500.

Viking (Sley) (1,000; 99-\$1.80)—"Hoodlum Priest" (UA) (4th wk). Poor \$5,000. Last week, \$8,000.

World (R&B-Pathé) (499; 99-\$1.80)—"L'Avventura" (Janus) (2d wk). Good \$3,500. Last week, \$4,200.

'Jacks' Sharp \$19,000,

St. L.; 'Ways' OK 12G

St. Louis, May 23. Three new pix are helping to brighten the local first-runs currently. One of big new entrants is "One-Eyed Jacks," big at the Fox. "Saturday Night, Sunday Morning" is rated lusty in opener at Pageant while "Secret Ways" looms okay in first at St. Louis. "Absent-Minded Professor" continues great in third week at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-\$1.50)—"Return to Peyton Place" (20th) (2d wk). Fair \$9,000. Last week, \$12,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Never on Sunday" (Lope) (16th wk). Big \$2,100. Last week, \$2,300.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$2.50)—"Exodus" (UA) (6th wk). Okay \$7,500. Last week, \$8,000.

Fox (Arthur) (5,000; 90-\$1.25)—"One-Eyed Jacks" (Par). Big \$19,000. Last week, "Big Show" (Continued on page 10)

Detroit, May 23. Strong newcomers are sparking first-runs to a sparkling week here currently. "The Alamo" shapes wham in first week at United Artists. "Big Show" looks small at the Fox. "Two Loves" looms nice at Grand Circus. "Revolt of Slaves" is fair at Palms.

Meanwhile, "Gone With Wind" continues smash in third session at the Adams. "Absent-Minded Professor" looks great in fifth round at the Michigan.

"Pepe" stays smash in eighth round at the Madison. "Exodus" is big in 15th week at the Mercury.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-\$1.49)—"Big Show" (20th) and "Silent Call" (20th). Fair \$15,000. Last week, "Gina" (Indie) and "Beyond All Limits" (Indie), \$6,500 in second week.

Michigan (United Detroit) (4,036; \$1.25-\$1.49)—"Absent-Minded Professor" (BV) (5th wk). Smash \$15,000. Last week, \$18,000.

Palms (UD) (2,955; \$1.25-\$1.49)—"Revolt of Slaves" (UA) and "Operation Bottleneck" (UA). Fair \$11,000. Last week, "Angel Baby" (AA) and "Time Bomb" (AA), \$10,000.

Madison (UD) (1,408; \$1.25-\$2)—"Pepe" (Col) (8th wk). Great \$10,000. Last week, same.

Grand Circus (UD) (1,400; \$1.25-\$1.65)—"Two Loves" (M-G). Nice \$13,000. Last week, "Mein Kampf" (Col) and "Broth of Boy" (Col) (2d wk-5 days), \$11,000.

Adams (Balaban) (1,700; \$1.50-\$1.80)—"Gone With Wind" (M-G) (reissue) (3d wk). Sensational \$18,000. Last week, \$18,500.

United Artists (UA) (1,667; \$1.25-\$1.80)—"Alamo" (UA). Terrific \$15,000. Last week, "Ben-Hur" (M-G). \$12,200 in six-day 65th week and record-breaking run.

Musie Hall (Cineraama, Inc.) (1,208; \$1.20-\$2.65)—"Seven Wonders of World" (Cineraama) (21st wk). Good \$12,000. Last week, \$11,800.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49-\$1.65)—"Saturday Night, Sunday Morning" (Cont). Good \$7,000. Last week, "Butterfield 8" (M-G) (reissue), \$1,500.

Mercury (UA) (1,463; \$1.50-\$3)—"Exodus" (UA) (15th wk). Big \$9,000. Last week, \$9,300.

'Show' Small \$5,000 In

Pitt; 'Wind' Wow 12G;

'Exodus' Hotsy 8½G, 11

Pittsburgh, May 23. Holdover biz shapes fine this round even though Saturday night was off because of Pirate ball game on tele. Penn wks helped. "Young Savages" in sneak showing giving "Mein Kampf" a tall second week. "Big Show" is on! new entry and is barely okay at Fulton.

"Exodus," in 11th round, is showing new strength at the Warner. "Gone With Wind" shapes wow in second at the Nixon. "Absent-Minded Professor" is rated excellent in fourth at Stanley while "Saturday Night and Sunday Morning" shapes boffo in second at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; \$1-\$1.50)—"Big Show" (20th). Barely okay at \$5,000. Last week, "Question 7" (Indie), \$4,400.

Gateway (Associated) (2,100; \$1-\$1.50)—"Return to Peyton Place" (20th) (2d wk). Tall \$8,000 or near. Last week, \$9,300.

Nixon (Rubin) (1,760; \$1.25-\$1.80)—"Gone With Wind" (M-G) (reissue) (2d wk). Wow \$12,000. Last week, \$12,500.

Penn (UATC) (3,300; \$1-\$1.50)—"Mein Kampf" (Col) (2d wk). Tall \$10,000 with help of "Young Savages" (UA) on last Saturday night. Last week, \$14,000.

Squirrel Hill (SW) (834; \$1.25)—"Saturday Night, Sunday Morning" (Cont) (2d wk). Boffo \$4,500. Last week, \$4,300.

Stanley (SW) (3,700; \$1-\$1.50)—"Absent-Minded Professor" (BV) (4th wk). Excellent \$10,000. Last week, \$11,700.

Warner (SW) (1,516; \$1.50-\$2.75)—"Exodus" (UA) (11th wk). Added strength this round with \$8,500 likely. Last week, \$7,500.

Chi Off Albeit 'Hours' Happy \$7,200; 'Spring' Fancy 8½G, 'Loves' 16G, 2d; 'Exodus' Loud 15G, 'Kampf' Big 9½G

Chicago, May 23.
Mainstem is marking time for most part this round, with only two new entries as first-run biz continues generally offish. "Five Golden Hours" shapes a happy \$7,200, prepping at the Esquire while the Monroe pair of "Hitler's Executioners" and "Mania" is good. One of best of holdovers is "Virgin Spring," which looks torrid in its second World week. "Two Loves" rates lively in Oriental second. "Revolt of the Slaves" is from same sesh at Roosevelt. Second round of "Days of Thrills and Laughter" looks fair at Carnegie.

"Return to Peyton Place" is heading for a fast third stanza at the Weds. "General Della Rovere" is trim in Cinema third. "Mein Kampf" expects a bangup fourth session at the Loop while "One-Eyed Jacks" continues solid in the Chicago fifth stanza.

Sixth round of "Gone With Wind" is still lusty at United Artists. "Absent-Minded Professor" continues snappy in its State-Lake ninth. "Never On Sunday" is heading for hearty 16th week at Surf. Of the hardtickers, "Exodus" shapes robust in its 23d Cinestage canto while "Ben-Hur" is finishing the last five days of 74th-final week in fancy fashion.

Estimates for This Week
Carnegie (Tele-M) (495; \$1.50)—"Days of Thrills, Laughter" (20th) (2d wk). Fair \$2,800. Last week, \$3,000.

Chicago (B&K) (3,900; 90-\$1.80)—"One-Eyed Jacks" (Par) (5th wk). Slurdy \$16,000 or close. Last week, \$18,000.

Cinema (Stern) (500; \$1.50)—"General Della Rovere" (Cont) (3d wk). Oke \$2,700. Last week, \$3,000. Cinestage (Todd) (1,038; \$1.75-\$3.50)—"Exodus" (UA) (23d wk). Hefty \$15,000. Last week, \$15,500. Esquire (H&E Balaban) (1,330; \$1.25-\$1.80)—"Five Golden Hours" (Cont) (2d wk). 1st week. "Two-Way Stretch" (Show) (2d wk). \$7,200.

Loop (Tele-M) (606; \$1.25-\$1.80)—"Mein Kampf" (Col) (4th wk). Ni (2d wk). \$14,000. Monroe (Jovan) (1,000; 65-90)—"Hitler's Executioners" (Indie) and "Mania" (Cont) (2d wk). Good \$5,000. Last week, "To Hell and Back" (U) and "Lawless Breed" (U) (reissues). \$4,600.

Oriental (Indie) (3,400; 90-\$1.80)—"Two Loves" (M-G) (2d wk). Good \$16,000. Last week, \$21,000. Roosevelt (R&K) (1,400; 90-\$1.80)—"Revolt of Slaves" (UA) (2d wk). Lims \$9,500. 1st week, \$16,000. State-Lake (B&K) (2,400; 90—
(Continued on page 10)

'PROF.' SOCKO \$14,000, L'VILLE; 'SHOW' \$5,000

Louisville, May 23.
Holdovers are still strong here this week, with newies not so strong. "Absent-Minded Professor" in second at the Brown shapes socko. "Gone With Wind" in third at United Artists, continues to show some strength, but down sharply from second. "Cry for Happy" at the Kentucky, is barely helped by Saturday night 20 sneak good. "Two Loves" new entry at the Mary Anderson, is only fair. "Big Show" also new, looks mild at the Ohio.

Estimates for This Week
Brown (Fourth Avenue) (1,100; 75-\$1.25)—"Absent-Minded Professor" (BV) (2d wk). Socko \$14,000 after opening week's \$17,000.
Kentucky (Swift) (900; 75-\$1)—"Cry for Happy" (Col). Good \$5,000. Last week, "Great Impostor" (U) (3d wk). \$4,000.
Mary Anderson (People's) (900; 75-\$1)—"Two Loves" (M-G). Fair \$4,000. Last week, "Sanctuary" (20th), same.
Ohio (Settles) (900; 60-\$1)—"Big Show" (20th). Mild \$5,000. Last week, "Rich Approach" (20th). \$4,500.
Rialto (Fourth Avenue) (1,100; \$1.25-\$2.20)—"This Is Cinema" (Cinera) (6th wk). Modest \$5,500 after fifth week's \$6,500.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Gone With Wind" (M-G) (reissue) (3d wk). Fair \$7,000 after second week's \$13,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

'Jacks' Boffo 12G, Prov.; 'Wind' 9G

Providence, May 23.

SRO sign has been dusted off by Strand with opening of "One-Eyed Jacks." Second spot is held down handily by State's second week of "Gone With The Wind." It is followed by Majestic's "Bramble Bush" on initial round. Albee's "Secret Ways" is fairly okay.

Estimates for This Week
Albee (RKO) (2,200; 65-90)—"Secret Ways" (U) and "Posse From Hell" (U). Fairish \$5,000. Last week, "Absent-Minded Professor" (BV) (4th wk). \$5,000.

Elmwood (Snyder) (724; 65-90)—"Butterfield 8" (M-G) and "Gigi" (M-G) (reissues) (2d wk). Good \$4,000. First was \$4,500.

Majestic (SW) (2,200; 65-90)—"Bramble Bush" (WB) and "A Summer Place" (WB) (reissues). Not \$8,000. Last week, "Portrait of Mobster" (WB) and "48 Hours To Live" (WB). \$6,000.

State (Loew) (3,200; 90-\$1.25)—"Gone With Wind" (M-G) (reissue) (2d wk). Sock \$9,000. First was \$13,000.

Strand (National Realty) (2,200; 90-\$1.25)—"One-Eyed Jacks" (Par). Hitting the jackpot with about \$12,000. Last week, "Mein Kampf" (Col) and "Born Yesterday" (Col) (reissues). \$3,500.

Port. B.O. Slips; 'Deck' Dull \$5,000, Prof. 5½G

Portland, Ore., May 23.

First-run biz is in the doldrums currently, with holdovers, weak new product and mid-summer heat blamed. "Exodus" moves into an 18th and final week with nice takings at Music Box. "Absent-Minded Professor" is strong for sixth sesh at Paramount. But "Ring of Fire" at Broadway and "All Hands on Deck" at Fox are not getting far for newcomers.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50)—"Ring of Fire" (M-G) and "Gun Battle At Monterey" (M-G). Sad \$3,000. Last week, "Atlantis" (M-G) and "The Secret Partner" (M-G) (2d wk). \$3,500.

Fox (Evergreen) (1,600; \$1-\$1.49)—"All Hands On Deck" (20th) and "Piercest Heart" (20th). So-so \$5,000. Last week, "Mein Kampf" (Col) and "Terror of Tongs" (Col) (2d wk). \$6,700.

Hollywood (Evergreen) (900; \$1.25-\$2.49)—"Ben-Hur" (M-G) (11th wk). Pop prices. Okay \$3,500. Last week, \$4,200.

Music Box (Hamrick) (640; \$1.50-\$3)—"Exodus" (UA) (18th wk). Nifty \$6,500. Last week, \$6,400.

Oriental (McFadden) (2,100; \$1)—"Operation Eichmann" (AA) and "Tall Stranger" (AA) (reissue). Dull \$3,000. Last week, "Dial M For Murder" (Par) and "Stranger On Train" (Par) (reissues). \$1,800.
Orpheum (Evergreen) (1,538; \$1-\$1.49)—"Return To Peyton Place" (20th) and "Upstairs and Downstairs" (20th) (2d wk). Slow \$4,500. Last week, \$7,200.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Absent-Minded Professor" (BV) (6th wk). Tall \$5,500. Last week, \$7,200.

'Peyton' Perky \$25,000, Hub; 'Sat. Night' Wow. 15G, 'Mink' Boff 12G

Boston, May 23.

Some big ones are sparking film biz here currently, which has been getting the benefit of coolish weather. Cutting wide swath is "Return to Peyton Place" at Memorial. "Saturday Night and Sunday Morning" is terrific at Kenmore in first. "Portrait of Sinner" is fair at Paramount.

"Make Mine Mink" looks wow at Exeter in opener. "Mein Kampf" is torrid in second at Pilgrim. "Never On Sunday" is still powerful in seventh round at Beacon Hill. "Breathless" is holding nicely at Capri in fourth.

Estimates for This Week
Astor (B&K) (1,170; 90-\$1.50)—"One-Eyed Jacks" (Par) (8th-final wk). Mild \$5,000. Last week, \$6,000.
Beacon Hill (Sack) (678; \$1-\$1.50)—"Never On Sunday" (Lope) (7th wk). Slick \$8,000. Last week, \$10,000.

Boston (Cinera) (1,354; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (2d wk). Second week started Monday (22). First week, fine \$14,500.

Capri (Sack) (900; \$1-\$1.50)—"Breathless" (FAW) (4th wk). Nice \$5,500. Last week, \$7,000.

Exeter (1,376; 90-\$1.50)—"Make Mine Mink" (Cont) (2d wk). Second week began Sunday (21). First was wow \$12,000.

Fenway (Indie) (1,350; \$1.50)—"Stella" (Indie) and "Day in Country" (Indie). Okay \$4,000. Last week, "Idiot" (20th) (reissue). \$3,300.

Gary (Sack) (1,277; \$1.25-\$1.80)—"La Dolce Vita" (Astor) (5th wk). Still potent at \$12,500. Last week, \$15,000.

Kenmore (Indie) (700; \$1.50)—"Saturday Night, Sunday Morning" (Cont). Boff \$15,000. Last week, "League of Gentlemen" (Kings) (6th wk). \$4,000.

Mayflower (ATC) (689; 90-\$1.25)—"Never Take Candy From Stranger" (Indie). Oke \$4,500 returns house to first-run.

Metropolitan (NET) (4,357; 90-\$1.25)—"Hoodlum Priest" (UA) (5th
(Continued on page 10)

'Wind' Standout In Toronto, 3½G

Toronto, May 23.

Only newcomer is "Man in Moon" at three-house combo, with biz bad. However, second stanza of "Gone With Wind" is leading city though out on reissue to turn-aways in fifth round at Imperial. Spotty are second frames of "Sanctuary" and "Angry Silence." "Virgin Spring" in same session is nice. "Pepe" looks fast in third stanza at the University.

Estimates for This Week
Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; \$1-\$1.50)—"Man in Moon" (20th). Poor \$15,000. Last week, "Millionaires" (20th) (2d wk). \$17,000.

Eglinton (FP) (918 \$1.50-\$2.50)—"Windjammer" (NT) (22d wk). Okay \$5,000. Last week, \$6,000.

Hollywood (FP) (1,080; \$1-\$1.50)—"Sanctuary" (20th) (2d wk). So-so \$5,000. Last week, \$7,000.

Hyland (Rank) (1,357; \$1-\$1.50)—"Angry Silence" (Rank) (2d wk). Fair \$5,000. Last week, \$6,000.

Imperial (FP) (3,343; \$1-\$1.50)—"Absent-Minded Professor" (BV) (5th wk). Hefty \$9,000. Last week, \$9,500.

Loew's, Uptown (Loew) (1,641; 1,304; \$1-\$1.50)—"Gone With Wind" (M-G) (2d wk) (reissue). Still sock at \$31,000. Last week, \$30,000.

Tivoli (FP) (935; \$1.50-\$2.50)—"Exodus" (UA) (9th wk). Falling off to \$6,500. Last week, \$8,000.

Towne (Taylor) (693; 90-\$1.25)—"Virgin Spring" (Janus) (2d wk). Nice \$5,500. Last week, \$6,000.

University (FP) (1,360; \$1-\$1.50)—"Pepe" (Col) (32d wk). Fine \$7,000. Last week, same.

Vaughan, York (FP) (929; 745; 75-\$1.25)—"Mein Kampf" (Col) (3d wk). Okay \$6,500. Last week, \$9,000.

Mild Weather Wilts N.Y. But 'Double' Big \$31,000; 'Parrish'-Stage Tall 136G, 'Sun' Bright 19G, 'Wind' Loud 32G, 3d

Dearth of newcomers plus seasonal influences is making for a desultory week currently at Broadway cinema boxoffices. Strong showings are the exception rather than the rule. Mild, springlike weather over the weekend hurt all theatres excepting, perhaps, the Music Hall which obtained additional trade from crowds downtown for Armed Forces day last Saturday 20.

Lone new entrant is "On the Double," which is heading for big \$31,000 in first session at the Rivoli. Pic opened strongly and picked up momentum over the weekend. "Parrish" and Puerto Rico stageshow looks to hold with sturdy \$136,000 in third stanza at the Music Hall, which means this combo stays a fourth week.

"Big Show" slipped so much in the second round at the Palace, with a mild \$10,500 or less on week, that "Secret Ways" is opening today (Wed.). "Alamo," playing popscale, was fair \$22,500 for third week, day-dating the Astor and Victoria. "Young Savages" opens today (Wed.) at the Astor, but "Alamo" stays at Vic until "Last Time I Saw Archie" opens next Saturday (27).

"Raisin in Sun" held with smooth \$19,200 in eighth round, day-dating the Forum and arty Trans-Lux 52d Street. "One-Eyed Jacks" looks okay \$18,000 in eighth and final session at the Capitol. "Atlantis, Lost Continent" opens Friday (26).

"Return to Peyton Place" is heading for good \$33,500 in third week, day-dating the Paramount and arty Normandie. "Two Women" held at smash \$19,500 in second round at the arty Sutton.

"Gone With Wind" continued lusty at \$32,000 in fourth session at the State, and is now starting its fifth week today (Wed.). "Saturday Night and Sunday Morning" held with great \$13,400 in seventh stanza at the arty Baronet.

Estimates for This Week
Astor (City Inv.) (4,094; 75-\$2)—"Young Savages" (UA). Opens today (Wed.). Last week, "Alamo" (UA) (2d wk) was fair \$11,000 after \$14,000 in second week.

Capitol (Loew) (4,820; \$1-\$2.50)—"One-Eyed Jacks" (Par) (8th-final wk). Current round ending Thursday (25) looks like okay \$18,000 after \$20,000 for seventh week. "Atlantis" (M-G) opens Friday (26).

Criterion (Moss) (1,520; \$1.25-\$2.40)—"Pepe" (Col) (32d wk). The 22d stanza finished last night (Tues.) was good \$15,000 or near after \$16,000 for 21st week, which was hurt by screenings on two different days. "Guns of Navarone" (Col) opens on hard-ticket policy June 22.

DeMille (Reade) (1,463; \$1.50-\$3.50)—"Spartacus" (U) (33d wk). Current session ending today (Wed.) is heading for good \$17,000 after \$18,500 for 32d week.

Palace (RKO) (1,642; \$1.25-\$2)—"Secret Ways" (U). Opens today (Wed.). Last week, "Big Show" (20th) (2d wk) small \$10,000 after \$14,500 for first.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (5th wk). Current session winding today (Wed.) looks worth \$20,000 after \$20,500 in fourth. Stays.

Embassy (Guild) (500; \$1.25-\$2)—"Hitler's Executioners" (Indie) (3d wk). This round ending tomorrow (Thurs.) looks like okay \$7,000 after \$9,500 for second.

"Primitive Paradise" (Indie) opens Friday (26).

Forum (Moss) (813; 90-\$1.80)—"Raisin in Sun" (9th wk). Eighth stanza ended yesterday (Tues.) was okay \$13,000. Last week, \$14,000.

Paramount (AB-PT) (3,665; \$1-\$2)—"Return to Peyton Place" (20th) (3d wk). Current round ending tomorrow (Thurs.) is heading for good \$30,000 after \$35,000 for second. Stays.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Parrish" (WB) and Puerto Rico stageshow (3d wk). This stanza finishing today (Wed.) looks like solid \$136,000 or near after \$139,000 for second week. Holding a fourth, with "Pleasure of His Company" (Par)

and new stageshow likely to open June 1.

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"On the Double" (Par). Initial session ending tomorrow (Thurs.) looks like big \$31,000. Stays, of course. In ahead, "Mein Kampf" (Col) (4th wk-5 days). \$11,500.

State (Loew) (1,900; \$1.50-\$2.50)—"Gone With Wind" (M-G) (reissue) (5th wk). Fourth stanza ended last night (Tues.) was lusty \$32,000 after \$39,000 for third week. Holds.

Victoria City Inv. (1,003; 50-\$2)—"Alamo" (UA) (4th wk). Third week ended yesterday (Tues.) was okay \$11,500 after \$15,000 for second round. Stays, without running day-date with Astor starting today (Wed.). "Last Time I Saw Archie" (UA) is due to open Saturday (27).

Warner (SW) (1,813; \$1.50-\$3.50)—"Exodus" (UA) (23d wk). Current session finishing today (Wed.) is heading for whopping \$40,500 after \$43,000 last week. Continues indefinitely.

First-Run Artists
Baronet (Reade) (430; \$1.25-\$2)—"Saturday Night, Sunday Morning" (Cont) (18th wk). Seventh round concluded Sunday (21) was great \$13,400 after \$12,000 for sixth.

Fine Arts (Davis) (468; 90-\$1.80)—"Breathless" (Films Around World) (16th wk). The 15th session completed Monday (22) was off to good \$5,700 after \$7,400 for 14th week.

Beekman (R&B) (590; \$1.20-\$1.75)—"L'Avventura" (Janus) (8th wk). Seventh week ended Monday (22) was okay \$5,500 after \$6,000 for sixth round.

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80)—"Virgin Spring" (Janus) (15th wk). This frame finishing tomorrow (Thurs.) looks like oke \$3,500 same as 14th week. "Ashes and Diamonds" (Janus) opens May 29.

Normandie (T-L) (592; \$1.25-\$1.80)—"Return to Peyton Place" (20th) (3d wk). This week ending tomorrow (Thurs.) looks like mild \$3,500 after \$5,000 for second round.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Violent Summer" (Films Around World). First week ending tomorrow (Thurs.) is heading for good \$10,000. In ahead, "Tunes of Glory" (Lope) (21st wk-11 days). okay \$7,500 to wind an amazing longrun and best here in many months.

Guild (Guild) (450; \$1-\$1.75)—"Please Turn Over" (Col) (4th wk). This frame ending tomorrow (Thurs.) looks like nice \$8,500 after \$10,500 for third session. Continues.
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'KAMPF' HUGE \$18,000, BUFF.; 'JACKS' BIG 14G

Buffalo, May 23.

Canadian holiday visitors are boosting biz here currently. Outstanding is "Mein Kampf," with a whopping take at the Century. Also big is "One-Eyed Jacks" at Paramount. "Alamo" is rated only so-so at the Lafayette. "Gone With Wind" still is torrid in third round at the Buffalo.

Estimates for This Week
Buffalo (Loew) (3,500; 75-\$1.25)—"Gone With Wind" (M-G) (reissue) (3d wk). Hot \$10,000. Last week, \$10,500.

Center (AB-PT) (3,000; 70-\$1.25)—"Return to Peyton Place" (20th) (3d wk). Fancy \$9,000. Last week, \$8,000.

Century (UATC) (2,700; 70-\$1.25)—"Mein Kampf" (Col) and "Carthage in Flames" (Col). Wow \$18,000. Last week, "No, No, It's Sin" (Indie). \$7,000.

Lafayette (Basil) (3,000; 70-\$1)—"The Alamo" (UA). So-so \$9,000. Last week, "Absent-Minded Professor" (BV) (4th wk) 5 days. \$5,000.

Paramount (AB-PT) (3,000; 70-\$1.25)—"One-Eyed Jacks" (Par). Big \$14,000. Last week, "Picnic" (Col) and "Twinkle and Shine" (Col) (reissues). \$6,500.

Teck (Loew) (1,200; \$1.25-\$2.75)—"Exodus" (UA) (8th wk). Okay \$4,500. Last week, \$3,500.

Cinema (Martina) (450; 70-\$1)—"Carry On Nurse" (Gov) (29th and final wk). Topping amazing \$4,000. Last week, \$1,600.

New Films Up Mpls.; 'Jacks' Whopping \$11,000, 'Loves' 5G; 'Prof.' Sharp 7G

Minneapolis, May 23. Weatherman has been playing ball with exhibitors here, providing lots of rain and unseasonable cold which have kept patrons from the trek. But biz shapes spotty, with new entries potent.

"One-Eyed Jacks" at Lyric looks wowed. "Konga," also new, appears to be at the Gopher. Two new first-runs are "Two Loves," at St. Louis Park, and "Portrait of a Sinner," trim at Uptown. "Absent-Minded Professor" looms good in fourth chapter at State. "Gone With Wind," also in fourth, is rated okay at Orpheum.

Hard-ticket offerings are showing little life with "Exodus" in 17th week, "Spartacus" in 10th and "Seven Wonders of World" in sixth. All three will bow out shortly.

Estimates for This Week

Academy (Mann) 947; \$1.75-\$2.65—"Exodus" (UA) (17th wk). Starting fifth and final month with fair \$6,000, same as last week.

Century (Cinerama, Inc.) (1150); \$1.75-\$2.65—"Seven Wonders of World" (Cinerama) (reissue) (6th wk). Nifty \$10,000. Last week, \$9,000.

Gopher (Berger) 1,000; \$1-\$1.25—"Konga" (AI). Quiet \$4,000. Last week, "Operation Eichmann" (AA), \$3,500.

Lyric (Par) 1,000; \$1-\$1.25—"One-Eyed Jacks" (Par). Wow \$11,000. Last week, "Serengeti" (AA) and "10 Who Dared" (BV), \$4,000.

Mann (Mann) (1,100; \$1.75-\$2.65)—"Spartacus" (U) (10th wk). Fair \$6,000. Last week, \$6,500.

Orpheum (Mann) 2,800; \$1-\$1.50—"Gone With Wind" (M-G) (reissue) (4th wk). Okay \$6,000. Last week, \$7,000.

St. Louis Park (Field) 1,000; \$1.25—"Two Loves" (M-G). Slick \$5,000 or near. Last week, "Mein Kampf" (Col) (3d wk), \$3,500 at \$1.50 admish.

State (Par) 2,200; \$1-\$1.25—"Absent-Minded Professor" (BV) (4th wk). Sharp \$7,000. Last week, \$10,000.

Suburban World (Mann) 800; \$1.25—"Secret Partner" (M-G) (2d wk). Fair \$2,500. Last week, \$3,500.

Uptown (Field) 1,000; \$1.25—"Portrait of a Sinner" (AI) and "Why Must I Die?" (AI). Neat \$3,000. Last week, "Black Sunday" (AI) (2d wk), \$3,000.

World (Mann) 400; \$5-\$1.50—"Question 7" (Indie) (3d wk). Hep \$5,500. Last week, \$6,000.

NEW YORK

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Murray Hill (R&B) 565; 95-\$1.80—"Young Savages" (UA). Opens today (Wed.). In ahead, "Ballad of Soldier" (Kings) (21st wk-8 days), was fair \$4,900 after \$5,000 for 20th week for an excellent longrun.

Paris (Pathe Cinema) 568; 90-\$1.80—"Love and Frenchwoman" (Kings) (13th wk). The 12th round finished Sunday (21) was good \$6,000 after \$6,500 for 11th week. Holds, with "The Cheaters" (Cont) due in June 5.

Plaza (Lopert) 525; \$1.50-\$2—"Never On Sunday" (Lope) (32d wk). The 31st session concluded Monday (22) was wow \$16,000 after \$17,000 for 30th week.

68th St. Playhouse (Leo Brechner) 370; 90-\$1.65—"The Bridge" (AA) (3d wk). Third stanza finished Sunday (21) was stalwart \$7,900 after \$9,200 for second week.

Sutton (R&B) 561; 95-\$1.80—"Two Women" (Embassy) (3d wk). First holdover round concluded Sunday (21) was smash \$19,500 after \$21,000 for opener.

Trans-Lux 521 St. T-L 540; \$1-\$1.50—"Raisin in Sun" (Col) (9th wk). Eighth session finished yesterday (Tues.) was smooth \$6,200 after \$6,600 for seventh. "Man in Moon" (T-L) opens June 12.

Trans-Lux 85th St. T-L 550; \$1.25-\$2—"Secret Ways" (U). Opens today (Wed.) after a benefit performance last night (Tues.). In ahead, "Big Show" (20th) (2d wk-6 days), slow \$3,000 after only \$5,400 for opener.

World (Perfecto) 390; 90-\$1.50—"Male and Female" (Mishkin) (14th wk). This frame ending tomorrow (Thurs.) is heading for fine \$6,000 after \$6,500, over hopes, for 13th week.

KANSAS CITY

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Gentlemen" (Kings) (4th wk), \$1,000.

Paramount (Blank-Up) 1,900; 75-\$1—"Mein Kampf" (Col) (2d wk). Pleasant \$5,000. Last week, \$7,500.

Plaza (FMW-NT) 1,630; \$1.25—"Cimarron" (M-G) (2d wk). Okay \$6,000. Last week, \$9,000.

Rockhill (Little Art Theatres) 750; \$1.25—"Days of Thrills, Laughter" (20th). Fair \$1,400. Last week, \$2,000.

Roxey (Durwood) 1,280; \$1-\$1.50—"Return to Peyton Place" (20th) (3d wk). Trim \$7,000. Last week, \$8,500.

Uptown (FMW-NT) 2,043; \$1-\$1.25—"Absent-Minded Professor" (BV) (8th wk). Nice \$4,000. Last week, \$5,000.

'Kampf' Fairish \$8,000, Balto; 'Jacks' Sock 10G, 'Peyton' Lusty 7G, 2d

Baltimore, May 23. "Mein Kampf" and "Return to Peyton Place" are still in the lead here the first being big in second frame at the Hipp and "Peyton" being nice at Mayfair, also for second. "One-Eyed Jacks" is biggest newcomer, being good at the Town.

Others doing well are "Absent-Minded Professor," nice in fourth week at the Stanton and "Never On Sunday," steady in twenty-seventh record-breaking round at Playhouse. "Breathless" shapes okay in second at the Cinema. "Two-Way Stretch" is holding nicely in third at the Five West.

Estimates for This Week

Aurora (Rappaport) 367; 90-\$1.50—"Room At Top" (Cont-rerun). Good \$1,800. Last week, "Virgin Spring" (Janus) (3d wk) rerun, \$1,300.

Charles (Fruchtman) 500; 90-\$1.80—"Suzie Wong" (Par) (22d wk). Oke \$2,000 after same last week.

Cinema (Schwaber) 460; 90-\$1.50—"Breathless" (Films Around World) (2d wk). Okay \$1,800 after \$2,300 in first.

Five West (Schwaber) 435; 90-\$1.50—"Two-Way Stretch" (Show) (3d wk). Nice \$2,200 after \$3,100 last week.

Hippodrome (Rappaport) 2,300; 90-\$1.50—"Mein Kampf" (Col) (2d wk). Fairish \$8,000 after \$18,500 opener.

Little (Rappaport) 300; 90-\$1.50—"Before I Kill" (Col). Oke \$1,800. Last week, "Mad Dog Coll" (Col), \$1,700.

Mayfair (Fruchtman) 750; 90-\$1.50—"Return to Peyton Place" (20th) (2d wk). Loud \$7,000 after \$10,000 in first.

New (Fruchtman) 1,600; 90-\$1.50—"Secret Ways" (U). Slow \$3,000 or near. Last week, "Hoodlum Priest" (UA), \$3,400.

Playhouse (Schwaber) 355; 90-\$1.50—"Never On Sunday" (Lope) (27th wk). Steady \$2,200 after same in previous week.

Stanton (Fruchtman) 2,800; 90-\$1.50—"Absent-Minded Professor" (BV) (4th wk). Nice \$5,000 after \$6,000 in third.

Town (Rappaport) 1,125; 90-\$1.50—"One-Eyed Jacks" (Par). Socko \$10,000. Last week, "Gone With Wind" (M-G) (reissue) (6th wk), \$5,000.

CHICAGO

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\$1.80—"Absent-Minded Professor" (BV) (9th wk). Likely \$16,000 or close. Last week, \$14,000.

Surf (H&E Balaban) 685; \$1.50-\$1.80—"Never On Sunday" (Lope) (16th wk). Hardy \$6,000. Last week, \$5,500.

Todd (Todd) 1,089; \$1.75-\$3.50—"Ben-Hur" (M-G) (74th wk). Big \$12,400 for last 5 days. Last week, \$14,500.

United Artists (B&K) 1,700; 90-\$1.80—"Gone With Wind" (M-G) (reissue) (6th wk). Strong \$15,000. Last week, \$19,000.

Woods (Essaness) 1,200; 90-\$1.80—"Return to Peyton Place" (20th) (3d wk). Hep \$18,000. Last week, \$22,000.

World (Teitel) 606; 90-\$1.25—"Virgin Spring" (Janus) (2d wk). Swell \$8,500. Last week, \$8,000.

'Jacks' Fast \$10,000, Denver; 'Giant' 13G

Denver, May 23. Biz is entirely satisfactory here this round because of the showings by some newbies and some reissues. Biggest money for a newcomer is going to "Giant," out on reissue, at the Paramount. "One-Eyed Jacks" is sockeroo at the Towne. "Absent-Minded Professor" looms big in second at the Denver while "Carry on Sergeant" is rated fine on opener at Esquire.

Estimates for This Week

Aladdin (Fox) 900; \$1.25-\$2.50—"Spartacus" (U) (18th wk). Good \$4,200. Last week, \$4,500.

Centre (Fox) 1,270; \$1-\$1.45—"Return to Peyton Place" (20th) (2d wk). Fair \$5,500. Last week, \$14,500.

Denham (Indie) \$1.25-\$2.50—"Ben-Hur" (M-G) (58th wk). Smash \$9,000. Last week, \$7,500.

Denver (Fox) 2,432; \$1-\$1.25—"Absent-Minded Professor" (BV) (2d wk). Big \$19,000. Last week, \$24,500.

Esquire (Fox) 600; \$1—"Carry On Sergeant" (Gov). Fine \$3,000. Last week, "Virgin Spring" (Indie) (6th wk), \$1,900.

Orpheum (RKO) 2,690; \$1.25-\$1.45—"Gone With Wind" (M-G) (reissue) (4th wk). Good \$8,000. Last week, \$11,500.

Paramount (Indie) 2,100; 90-\$1.25—"Giant" (WB) (reissue). Strong \$13,000. Last week, "Cimarron" (M-G) (2d wk), \$10,500.

Towne (Indie) 600; \$1-\$1.45—"One-Eyed Jacks" (Par). Hot \$10,000. Last week, "Hoodlum Priest" (UA) (3d wk), \$3,000.

ST. LOUIS

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(20th) and "Portrait of Mobster" (WB), \$7,500.

Loew's Mid-City (Loew) 1,160; 60-90—"Absent-Minded Professor" (BV) (3d wk). Great \$12,000 or over. Last week, \$14,500.

State (Loew) 3,600; 60-90—"Ring of Fire" (M-G) and "Frontier Uprising" (Indie). Slow \$9,000. Last week, "Mein Kampf" (Col) and "Hell Is City" (Col), \$13,000.

Pageant (Arthur) 1,000; 90-\$1.25—"Saturday Night, Sunday Morning" (Cont). Lusty \$5,000 or near. Last week, "Hand in Hand" (Col), \$3,500.

St. Louis (Arthur) 3,800; 75-90—"Secret Ways" (U) and "Trouble in Sky" (Indie). Okay \$12,000. Last week, "Question 7" (Indie), \$7,000.

Shady Oak (Arthur) 760; 90-\$1.25—"Carry On Constable" (Gov) (3d wk). Big \$2,500. Last week, \$3,000.

LOS ANGELES

(Continued from page 8)

near. Last week, "League of Gentlemen" (May) (4th wk), \$3,500.

Crest (State) 750; 90-\$1.50—"Breathless" (FAW). Snappy \$5,500. Last week, "Tunes of Glory" (UA) "Past is Showing" (UA) (2d wk), \$3,500.

Los Angeles, Hollywood, Beverly, Baldwin (FWC-State) 2,019; 756; 1,150; 1,800; 90-\$1.50—"Return to Peyton Place" (20th) and "Fiercest Heart" (20th) (2d wk). Fair \$16,000. Last week, \$21,600.

Vogue (FWC) 810; 90-\$1.50—"General Della Rovere" (Cont) (1st general release) and "Tunes of Glory" (UA) (m.o.). Okay \$4,000. Last week, "Grass Is Greener" (U) (2d wk), "Great Impostor" (U) (m.o.), \$3,600.

Chinese (FWC) 1,408; \$2-\$2.40—"King and I" (20th) (reissue) (2d wk). Thin \$10,000. Last week, \$10,100.

Hillstreet, Wiltern, Iris, Loyola (Metropolitan-SW-FWC) 2,752; 2,344; 825; 1,298; 90-\$1.50—"Absent-Minded Professor" (BV) and "Hangman's Knot" (Col) (reissue) (Hillstreet), "Horse With Flying Tail" (BV) (others) (2d wk). Hefty \$20,000 or close. Last week, \$32,400.

State (UATC) 2,404; 90-\$1.50—"Save Innocents" (Par) and "First Man Into Space" (M-G) (reissues). Dim \$1,500.

Orpheum, El Rey (Metropolitan-FWC) 2,213; 861; 90-\$1.50—"Mein Kampf" (Col) and "Hell Is City" (Ind) (m.o.). Mild \$6,000. Last week, Orpheum with Pix, "Revolt of Slaves" (UA), "Gunfight" (UA), \$6,300. El Rey, "Apartment" (UA), "Elmer Gantry" (UA) (reissues) (2d wk), \$1,700.

Pix (Prin) 756; 90-\$1.50—"Cimarron" (M-G) and "Butterfly" (M-G) (repeats). Light \$3,500.

Warner Beverly (SW) 1,316; \$1.50-\$2—"Raisin in Sun" (Col) (5th wk). Tepid \$6,500. Last week, \$8,000.

Four Star (UATC) (868; 90-\$1.50) —"Pope" (Col) (4th wk). Solid \$7,000. Last week, \$8,400.

Hollywood Paramount (State) 1,468; \$1-\$2.40—"Gone With Wind" (M-G) (reissue) (9th wk). Torrid \$12,000. Last week, \$12,800.

Fox Wilshire (FWC) 1,990; \$1.80-\$3.50—"Exodus" (UA) (22d wk). Fairish \$7,000. Last week, \$8,700.

Fine Arts (FWC) (631; \$2-\$2.40) —"Never On Sunday" (Lope) (26th wk). Fast \$7,000. Last week, \$6,800.

Pantages (RKO) 1,513; \$1.80-\$3.50—"Spartacus" (U) (31st wk). Moderate \$10,000. Last week, \$10,100.

Egyptian (UATC) 1,392; \$1.25-\$3.50—"Ben-Hur" (M-G) (77th wk). Robust \$12,500. Last week, \$14,400.

Guy Gabaldon Uses His AA Biopic as Funds Come-on Vs. Communism

Hollywood, May 23. Allied Artists' feature, "Hell to Eternity," based on wartime exploits of Marine hero Guy Gabaldon, is being used in a fund-raising drive on behalf of Gabaldon's Cuban-angled organization, Drive Against Communism. Picture has been set for screening at Long Beach Municipal Auditorium on night of May 26, teeing off a nation-wide tour to raise money for project Gabaldon heads in support of Cuba.

Spokesman for Allied Artists said no rental or loan deals had been made for the film by this group. Studio had no comment on project, however.

Gabaldon is publicizing his campaign through appeals for support from newspapers and civic organizations.

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U TREASURY HOLDING BUT 900 OF 4 1/2 PFD

Universal in the past quarter decreased to 900 the number of 4 1/2% preferred shares held as treasury stock.

Previously 2,300 shares had been so held.

'Atlantis' Sturdy 9G, Omaha; 'Prof.' Hot 8G

Omaha, May 23. There are only two newcomers at downtown first-runs this session but both are doing well. "Atlantis, Lost Continent" at the Omaha looks nifty while "Absent-Minded Professor" at State is smash. "This Is Cinerama" is faster in its 14th session as a hard-ticket entry at the Cooper. "Return to Peyton Place" remains big in second round at Tri-States flagship, the Orpheum.

Estimates for This Week

Cooper (Cooper) 687; \$1.55-\$2.20—"This Is Cinerama" (Cinerama) (14th wk). Still big at \$6,000. Last week, \$5,500.

Omaha (Tristates) 2,066; 75-\$1—"Atlantis" (M-G). Thanks to kiddies, lofty \$9,000 looms. Last week, "Portrait of Mobster" (WB) and "Enemy General" (Col), \$3,200.

Orpheum (Tristates) 2,877; \$1-\$1.25—"Return to Peyton Place" (20th) (2d wk). Still big at \$10,000 after \$11,500 bow.

State (Cooper) 743; \$1—"Absent Minded Professor" (BV). Great \$8,000 or over. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), \$4,200.

BOSTON

(Continued from page 9)

wk. final) Mild \$8,000. Last week, \$9,000.

Memorial (RKO) 3,000; 90-\$1.49—"Return to Peyton Place" (20th). Hot \$25,000. Last week, "Absent-Minded Professor" (BV) (5th wk), \$10,000.

Paramount (NET) 2,357; 70-\$1.25—"Portrait of Sinner" (AI) and "Get Outta Town" (Indie). Fair \$10,000. Last week, "Hippodrome" (Cont) and "Breakout" (Indie), \$9,000.

Pilgrim (ATC) 1,900; 75-\$1.25—"Mein Kampf" (Col) and "Terror Tongs" (Col) (2d wk). Sock \$14,000. Last week, \$18,000.

Saxon (Sack) 1,100; \$1.50-\$3—"Exodus" (UA) (22d wk). Nice \$9,000. Last week, \$10,000.

State (Trans-Lux) 730; 75-\$1.25—"Hideout in Sun" (Astor) and "Career Girl" (Astor) (rerun). Oke \$4,000. Last week, \$5,200.

Red Skelton's Own Film in Japan

Hollywood, May 23. Red Skelton has set his own original comedy now tagged "Kasa San" as first pic he will produce, star in for Skelton studios. It will be lensed in both Hollywood and Japan. Comic leaves for Tokyo in mid-June to finalize negotiations for Japanese thesp Junzaburo Ban to costar, also scout locations and firm production facilities. Film starts in August.

Dovetailed with production of CBS-TV's "Red Skelton show." Major release will be sought upon return from Orient.

Catholic Librarian Rues 'Mad Logic' of Those Who Demand Sweeping Bans

Ottawa, May 23. "No minority group has a right to demand that the government should interpose a general censorship, affecting all citizens, on material judged to be harmful according to the special standards held within the group."

So Rev. F. Wallace, OMI, librarian of St. Patrick's (Roman Catholic) College here, told the Ontario unit of Catholic Library Assn. meeting here. However, he said, any minority group within a pluralistic society has the right to censor the means of communication for its own members—and to use "persuasion and pacific judgment" to elevate standards of public morality.

He also decried the "mad logic" of those who seek sweeping bans on what they disapprove, and remarked, "If literature is the study of human nature, you cannot have a sinless literature of sinful men."

FOX, FRISCO, BUY NOT TO TASTE OF MAYOR

San Francisco, May 23. City Property Director Philip L. Rezos has formally recommended Frisco buy the 4,651-seat, 32-year-old Fox Theatre, with okay of his boss, chief administrative officer Sherman P. Duckel.

But Frisco Mayor George Christopher apparently still opposes idea.

Rezos wrote Fox West Coast's real estate chief, Irving D. Epstein, that he was ready to recommend \$1,050,000 price for old structure, some \$200,000 under what Fox reps have suggested.

Christopher got sore when he first heard of Rezos' recommendation—and formal letter to Epstein—and phoned Duckel, asking:

"How can we possibly make an offer when the policy has not been set?"

Mayor added, "We cannot possibly salvage every owner of obsolete property... there's something suspicious about the whole thing!"

But Duckel, relatively unruffled, said, "The mayor says there's some monkey business involved. I don't know what he's talking about."

Rezos' idea is that a city bond issue be voted Nov. 7 for Fox's purchase. To get on ballot a bond issue must be approved by both the board of supervisors and mayor.

Senate's Unique Medal Voted for Bob Hope

Washington, May 23. In what may be an unprecedented action, 97 senators have joined a move to give British-born Bob Hope a special medal for his "countless miles of travel around the globe" to entertain G.I.s. The resolution, authored by Sen. Stuart Symington (D-Mo.), former air secretary, would authorize the Secretary of Treasury to design and cast a gold medal especially for Hope. Presentation would be by the president.

In the words of the resolution, Hope's antic gifts were described thusly: "moments enriched by humor are moments from hate and therefore valued by mankind."

Only three senators have not yet signed as cosponsors—John Williams (D-Del.), Richard Russell (D-Ga.) and George Aiken (R-Vt.).

Coast's \$35-Mil. Cartoon Biz

Continued from page 7

made here, in Mexico and in Europe on farmouts. His budget is better than \$2,000,000 but is not included in chart since pix being made here are accounted for by other companies.

Likewise, Bill Snyder's 13 "Tom & Jerry" cartoons Rembrandt Films is producing in Europe for Metro, which owns copyright since major gave up Culver City activity under Fred C. Quimby.

Check on animators, sketchers, and affinitive workers shows total of 1,434, it is pointed out artists shift from studio to studio. Lawrence Kitty, biz rep for Screen Cartoonists Union, Local 839, estimated 800 members; Paul Harris, biz rep for Screen Cartoonists Guild, figures 300 members, for total of 1,100, variance due to many men and women employed by more than one studio during year. In each instance, figures are minimums, according to spokesmen.

In keeping with trend of industry as whole, most product is turned out for tv with accent on commercials. Industrial and educational demands are showing more life than ever for animation and cartoon presentations. There are also several "fringe" companies in these fields exclusively not listed.

Several cartoon and animation producers expressed feeling Feevee looks most promising for industry. This view applies to those with announced expansion plans and other considering additional space.

Color plays major part in all activity, check indicated, particularly for tv entertainment and commercial fare.

With seven of the 23 cartoon companies previously reporting, other 18 provided following data on their activities:

ANIMATION, INC.

Produces number of commercial and industrial films for defense plants and government on missiles.

BOB CLAMPETT

26 half hour cartoons "Matty's Funnies With Beany and Cecil," finished 28 of 78 "wrappers" for tv segs. Completed pilot for Edgar Bergen Show with two half hour storyboard layouts. And has half hour pilot "One Manikin's Family."

CRESCENT STUDIOS

(Parent Co. for TV SPOTS)

26 half hour "Calvin & The Colonel," minimum, 13 in storyboard stage; 26 half hour "King Leonardo," consisting of four segs ("King Leonardo," "Tooter Turtle," "Twinkles," and "The Hunter"); completed 12-6 1/2 min. "Popeyes" and "Three Stooges" pilot.

Producing 7-min. pilot "Bottle Bailey" for King Features, to be used within half hour trilogy. Nearing completion, 30-5 min. "Fractured Fairy Tales" segs for "Rocky and His Friends," also "Twinkles 1 1/2 min. segs for "Rocky and His Friends. Pilot in production: half hour "Sir Loin & The Dragon (two fin) and three segs: "Muddled Masterpieces," "Shaggy Dog Tales" and untitled musical for half hour show.

ERA PROD.

Primarily deals with commercial and industrial accounts with no specific term contracts.

FILM FAIR

Essentially makes commercials for Screen Gems, Industrials for ad agencies on week-to-week basis.

GRANT-LAWRENCE

Producing 52-5 min. "Dick Tracy" subjects for UPA in addition to tv commercials.

GRAPHIC FILMS

Has 13 projects where animated inserts used, from 3 to 12 mins. for space and rocketry fields.

JACK KINNEY

Producing 100 "Popeyes" for King Features. Has pilots on "Crazy Cat" and "Barney Google" in cutting room. Preparing pilots on "Fables of Man," "Anatomy of A Town," "Sports Bug" and "Fish and Chips."

JAY WARD PROD.

Completed 78 "Rocky and His Friends," deal set for 13 more. Working on 39 "Bullwinkle Moose" half hour color shows. Also pilots for "Simpson & Delaney" and "Hoppy Hooper." Also working on feature and new shorts series, "Act Without Words."

JOHN SUTHERLAND PROD.

Doing 15 min. subject for U.S. Steel, half hour A.T.&T. subject for tv and theatres, half hour live and animation for Richfield Oil. In addition to 24 animations in various stages for educational use

as well as companies like Amer. Chemical Society, Amer. Institute of Biological Sciences, Amer. Assn. of Geographers, Nat'l Teachers Assn., Nat'l Educational Assn., for classrooms and meetings.

PLAYHOUSE PICTURES

Has well over 300 commercials on tap, from 10 secs. to min. Fini several for Faistaff in first quarter. Does 12-18 Burgermeister yearly.

QUARTET FILMS

Several in planning stage. No info available at this time from Les Goldman.

RAY PATIN

Commercials exclusively. Has accounts as Jello, Carling's Beer, Sara Lee cakes, Sawyer's View Master, Jack's Cookies, Godchaux Sugar.

SWIFT-CHAPLIN

Products about 100 1-min. commercials, animated and live action combo.

ZEKE-ZEKLEY PROD.

In preparation pilot on Pinky Lee live mc to introduce 3 cartoon segs around him. Another half hour pilot "Late, Late War", consisting of 3 segs for total of 78 segs, fin.

As To, Foreign Markets

There is world-wide interest in theatre and teevee cartoons according to producers, distributors and syndicators here. Al Brodax, director of K. F. syndicate, states that "Popeyes" grosses \$500,000 annually in Spain, Canada and Brazil. Voices are dubbed for non-English speaking countries, and demand in foreign lands is growing month to month.

Hanna-Barbera execs point out popularity of "Huckleberry Hound," "Yogi Bear," and "Quick Draw McGraw" now being shown in 29 countries. These include Thailand, France, Germany, Japan and all of South America. "The Flintstones" are now seen in Canada, England, France and Australia, with deals now being set to syndicate cartoon in all foreign markets.

Brodax declared "Popeyes" world wide distribution and syndication last year garnered \$4,000,000, an all-time high.

Of 220 set for 1961-2 production, 110 are already in distribution to syndicates. He farms out subjects to Paramount Cartoon Studio here and to Bill Snyder's Rembrandt Films. Latter has studio here where he and exec aide George Delich do all creative work, sending ideas and story outlines to London, Zurich, Milan, Rome or Prague for artists and sketchers and filming.

Brodax also stated he closed another deal with Synder for new tv series, "Samson Serap & Delilah."

Snyder, who maintains artists on year round basis abroad, also is producing 13 "Tom and Jerry" cartoons (five fin already), plans several cartoons based on western songs, new series on stories by famous authors like Ludwig Bemelmans and Crockett Johnson, and feature based on public domain classic, to take two years work in Italy.

Snyder favors producing abroad. If costs were same here he would shift pen and inkers, background artists and fillers-in to 54th St. quarters. His "Munro" won Oscar. Made abroad it won as cartoon and not as an import.

When Snyder was in Hollywood to pick up Oscar, he also negotiated for several writers, not necessarily to work here but to join his company.

Paramount Cartoon Studio expanding its activities with several new series on boards, as well as extending into commercial and instructional fields bodes well for cartoon industry which is slowly recovering from low ebb in these parts.

Regis Toomey's 225th Pic

Dallas, May 23.

Regis Toomey of screen and television, arrived here last Wednesday (17) on a promotional tour of "The Last Sunset" (U), booked for the Majestic Theatre here on June 15.

Toomey's role in the film supports Rock Hudson, Kirk Douglas and Dorothy Malone. It's his 225th screen assignment since he appeared with Chester Morris in "Alibi" in 1928.

He spent all of Thursday here meeting with representatives of the press, tv and radio.

HEEL-IN-UNIFORM

Dowling Has Domestic Rights To 'War Hero'

Santa Barbara, May 23.

Allan Dowling has grabbed off "War Hero," which Bert Topper wrote and directed and which has been showing privately at Cannes Film Festival. He leaves here to complete arrangements in New York for the rights for the Western European Hemisphere. Leo Lax having optioned those for Europe.

Picture was shied away from by the major companies because the hero is a heel and does a lot of underhanded things to gain recognition in the Korean War. Pentagon didn't want any part of it either.

Dowling has been in semi-retirement at Santa Barbara but thinks "War Hero" is good enough to take him back in circulation.

Par's Cartoonery At Prod'n Peak

Paramount Cartoon Studio, only major-studio animation centre with headquarters in New York, is underway with the biggest theatrical and commercial production program in its history, according to Howard Minsky, exec in charge and Par Pictures assistant general sales manager.

It's a "far cry from the years when we turned out only 20 theatrical cartoons annually," said Minsky. Theatrical output is being enhanced with new series and specials. New entries include shorts featuring Cliff Arquette's "Charlie Weaver" character, along with "Barney Google," "Krazy Kat" and "Beetle Bailey." Also the Jackie Gleason characters, "Reggie Van Gleason" and "The Poor Soul."

Just completed for theatrical release is a special two-reel color cartoon, "Abner the Baseball." Being prepared for television is a "Kid from Mars" series. Commercials are being made for numerous advertisers.

TECHNICOLOR ADDS 4 COAST SUBSIDS

Technicolor Corp., in line with its major expansion program for marketing and distributing product in its Consumer Division, has acquired four Coast companies which had an overall sales volume of \$4,200,000 in 1960, and earnings of approximately \$400,000 before taxes.

Outfits include California Color Corp., Frisco processor of amateur color film, with branches also in Oakland and Sacramento, and three firms in Seattle. Trio include Tru-Color Laboratories Inc., Metropolitan Photo Service and Tall's Camera Supply.

Tech's Consumer Division product includes the new instant 8mm movie projector, color film, flash bulbs and other photographic supplies.

Attorney explained Tors asserted has not functioned as writer of tv

Run-Down On Cartoon Industry

Voted on Guilt After One A.M.; Writers Guild Fine of \$21,500; Both Sides Rap Other's Ethics

Hollywood, May 23. Writer-Producer Ivan Tors has been fined \$21,500 by Writers Guild of America-West, for having allegedly engaged in "conduct detrimental to the Guild" during strike last year against television, and motion picture producers.

Fine recommended by Guild's disciplinary trial committee upheld by council, was affirmed by membership vote at meeting last Thursday (18) following appeal made by Tors. Actual vote by members could not be ascertained officially yesterday, but Tors' attorney, Frank Mankiewicz, said it was his understanding that count was 34 to 32.

Mankiewicz declared Tors "feels" the levy to be an "illegal fine." Attorney also questioned propriety of investigation conducted by four-member disciplinary committee as well as manner in which vote was conducted among membership.

Whether Guild council will seek to press collection of fine through a civil court action on grounds Tors was a member at time of alleged breach of regulations has not been determined.

In any event fine is understood to be one of largest by any union against a member. There seems to be no question it represents unparalleled action in Hollywood.

Unusually stiff penalty reportedly is predicated upon seven television scripts assertedly involving Tors during protracted strike. It is understood to have been determined on basis of \$2,000 penalty for each script, plus computation of residual payments on each of scripts.

Daniel Mark, Guild administrator, said last night, "Guild would reserve formal comment" pending study of story which would appear today in DAILY VARIETY. He declared Tors was "entitled to present an appeal" under Guild's constitution; that Tors was "entitled to the constitutional safeguards and he got them." He further said that although regulations did not require it, Tors' attorney (Mankiewicz) was permitted to attend the meeting Thursday "for purposes of consultation."

Tors' side of controversy, as presented by Mankiewicz, is that writer-producer was called upon by a Guild group early in May, 1960, to discuss strike situation, that he had no idea group constituted a disciplinary committee, that Tors talked freely as a producer, Mankiewicz pointed out Tors had and has collective bargaining agreement as producer with Guild that he declared himself as producer to be "out of sympathy" with the strike and told that any number of producers were hiring non-guild writers.

Attorney explained Tors asserted has not functioned as writer of tv

scripts of features since 1953, has held "inactive membership" status in Guild since that time.

Mankiewicz said Tors never was informed he was talking to members of disciplinary committee, that he submitted his resignation to Guild via Western Union telegram, previous to being informed that he faced formal charges of "conduct detrimental to the Guild," was required to face trial on May 31. He said that in period from May 10 and discussions with Guild committee to receipt of formal charges on May 25, Tors has been ill with mumps; that he had previous business commitment out of Hollywood on May 31, therefore could not attend trial hearing under any circumstances.

Only evidence upon which committee made its findings was on basis of "one statement made by a member of this disciplinary committee," Mankiewicz asserted. He further asserted that guild council upheld committee without consulting Tors further.

Mankiewicz also was critical of conduct of Thursday's membership meet at which he asserted he was permitted to talk in behalf of his client. Tors presented his own appeal. Mankiewicz said issue did not come on floor until about 11 p.m., that discussion, which he said involved some "angry debate," was not closed until 1 a.m. Friday, with the vote being concluded about half hour later. By that time, Mankiewicz stated, many members present earlier in meeting had left for home.

Mankiewicz said he and Tors were excluded from room during discussion period among members before the vote was taken.

Writers Guild To Help Lou Pollock

Hollywood, May 23.

Writers Guild of America will take position of "intervenor" to protect the interests of its members in Louis Pollock antitrust suit against major motion picture companies alleging he is a "blacklist" victim. Industry has long maintained it doesn't have blacklist.

Guild's action became known after letters explaining decision taken by its council were sent to membership.

Pollock filed his complaint in Federal District Court at Washington, last March asking damages of \$300,000 trebled as is customary in anti-trust procedures. He alleges he's been unable to obtain employment in screen or video industries since 1954 as result of case of "mistaken identity." Writer asserts his problem began after a San Diego man named Louis Pollock (the writer uses a second "O" in his surname) was called before sub-committee of House Un-American Activities Committee and took first, second, fourth and fifth amendments when asked if he was or had been member of Communist Party.

Hollywood's Pollock declared in statement to the Guild he had letter from House Un-American Activities Committee "attesting for the benefit of all concerned that I was not the Louis Pollock who had appeared before the Committee's Sub-Committee in San Diego."

Earlier this year WGA membership, east and west, voted against Guild intervening in another antitrust action alleging existence of "blacklist." That suit was filed last Dec. 31 in Federal Court in Washington by group of 12 plaintiffs, including writer Nedrick Young. Guild members voted on cumulative basis 405 to 325 against intervention.

Guild Council, under bylaws, does not have to consult membership, however. Thus in case of Pollock it decided to proceed of its own accord upon recommendation of its counsel, Arnold, Smith & Schwartz.

| COMPANY | ANIMATORS, INKERS, CARTOONISTS ETC. EMPLOYED | PROD. COSTS 1961 |
|--|--|-----------------------|
| Animation Inc. (C-P) | 18+ | \$ 250,000 |
| Bob Clampett (TV-C) | 85+ | \$2,000,000 |
| Crescent Studios (TV-C) | 110+ | \$3,770,000 |
| (Parent Co. for TV Spots) | | \$2,000,000 |
| | | in TV pilots. |
| Era Prod. (C-I) | 7+ | \$ 150,000 |
| Film Fair (C-I) | 28 | \$ 500,000 |
| Format (T-TV) | 120 | \$ 760,000 |
| Grant-Lawrence (TV-C) | 15 | \$ 275,000 |
| Graphic Films (C-I-E) | 17+ | \$ 150,000 |
| | | first quarter. |
| Jack Kinney (TV-C-I) | 70+ | \$1,500,000 |
| Jay Ward Prod. (TV) | 35 | \$1,250,000 |
| John Sutherland Prod. (I-E) | 40+ | \$2,000,000 |
| Hanna-Barbera (TV-C) | 160 | \$7,000,000 |
| Larry Tarmon (TV-C) | 65 | \$1,000,000 |
| Playhouse Pictures (C) | 24+ | \$1,000,000 |
| Quartet (C) In planning stages, no figures available | | |
| Ray Patin (C) In planning stages, no figures available | | |
| Swift Chaplin (C) | 25 | No Estimate available |
| Snowball (C) | 85 | \$1,500,000 |
| UPA (T-TV-C) | 125 | \$3,500,000 |
| Walt Disney (T-TV) | 160 | No figures available |
| Walt Lantz (T-TV) | 65 | \$ 760,000 |
| Warner Bros. (TV-T) | 120 | \$ 750,000 |
| | | Theatricals |
| | | TV |
| Zeke-Sekley Prod. (TV) | 60+ | \$1,400,000 |
| TOTALS | 23 | 1,434+ |
| | | \$32,795,000 |
| (Key to Letters used for identifying type of production: T-Theatrical; TV- | | |

Action Group Asks British Censor Board to Turn Down 'Lolita' Film

London, May 23.

The British Board of Film Censors has been asked to refuse a certificate to Stanley Kubrick's picture version of "Lolita," filmed at Associated British Studios, Elstree. Call to ban Kubrick's adaptation of Vladimir Nabokov's novel comes from Christian Action, a high-powered pressure group whose leader Canon John Collins has described Nabokov's book as "a cleverly written story about a vulgar sex perversion—not suitable for a film."

Asked to comment on the Christian Action move, producer Kubrick described it to VARIETY as "presumptuous, dangerous and silly." He went on: "It seems to me incredibly presumptuous of Canon Collins to take the position he does without having seen the film. And it is surely undesirable that unofficial organizations, who have no knowledge of a film, should attempt to put pressure on official censorial bodies."

Britain's censors are not expected to see the film before the late summer. But John Trevelyan, the Board's secretary, has already assured Kubrick that its verdict on "Lolita" will be its own—unprejudiced by the opinions of Christian Action or anybody else. Added Kubrick: "I do not anticipate any censor problems here or anywhere because we have made a fine motion picture. It is not pornographic and there is nothing about it that should be censored."

Background to Christian Action's request for a ban is anxiety among the British about a growing wave of sex crimes against children. Christian Action has released a file of correspondence between Canon Collins and Kubrick.

In his first letter, dated March 1, Canon Collins wrote: "We believe that any such film must have deleterious effects upon our society, particularly in the light of the publicity already given to the book, and therefore ought not to be made."

Kubrick answered: "Knowing the sincerity of your intentions, I can only register a certain degree of surprise at your willingness to prejudice a motion picture before you see it. The air of sensationalism which has surrounded 'Lolita' from the beginning has been completely beyond our control, and we have done everything possible to avoid it and to detach ourselves from its implications."

"Wouldn't you say that it gives some cause for thought on your part, when you consider the calibre and reputations of the people involved in the picture, notably James Mason, Peter Sellers and Shelley Winters?"

The Canon countered: "The fact remains that the book has received sensational publicity, and the showing of the film would, in my opinion, inevitably incur the risk of its being seen by people suffering from the same perversion as is the subject of the book and might, therefore, do great harm, perhaps even leading to rape or murder, which would otherwise not have occurred."

Filming of "Lolita," in which 14-year-old Sue Lyon plays the title role, has now been completed at Elstree, largely under wraps. Kubrick is staying on here to finish the editing. No distrib has been announced for the independent Seven Arts pic. Said Kubrick: "All the majors are trying to get the rights, but nothing is fixed as yet."

Typhoon Forces Metro To Delay Asian Confab

Hong Kong, May 23.

Typhoon Alice forced a postponement of Metro's Asian regional conference set to open today (19). Top ranking company executives set to arrive here today from London and Australia were diverted elsewhere as the Colony was gnawed by strong winds and torrential rains.

Twenty-six Metro delegates from New York, London, Paris, Australia, Tokyo, Manila and other Asian cities were to attend the confab which was to highlight a special screening of the company's newly-completed version of "King of Kings." Morton A. Spring, heads the New York party, and will preside at the conference.

'King of Kings' Main Topic Metro's Arg. Meet

Buenos Aires, May 16. Metro opened its South American convention here with a press confab presided over by Morton A. Spring at the Alvear Palace Hotel. Plans for Samuel Bronston's production, "King of Kings," stressed at this meeting. Spring had assistance from Metro's local manager, Bob Schmidt, along with Seymour Mayer, B. Obrentz, A. Pincus, M. Frantz, G. Pati and A. Eberts, of Metro International.

Picture is unlikely to be released in Argentina until late this year or early in 1962. Spring said that the cost sheets are not yet complete, but he "could say that if the picture had been shot in Hollywood, the cost in dollars would have been double that of the picture as made in Spain." "King" will have its world release in N. Y. Oct. 11.

"King" in its final form should run two hours and 45 minutes, without intermission.

Cops Seek John Calvert On Warrant Alleging Theft of \$200,000 Pic

Sydney, May 16. Australian police are hunting worldwide for actor John Calvert, and a warrant has been issued out of the Supreme Court here alleging the theft of a film valued at \$200,000. Allegation is that the film is the property of Tas-American Television Corporation, a public company headquartered in Tasmania. Pic, according to police, is titled "Port of Escape" and was brought to Sydney by the actor for processing and cutting. It stars Calvert and nightclub dancer Pilita.

According to attorneys for the company, Calvert departed suddenly for the Far East and stockholders are anxious to locate him. Calvert hit the headlines here some time ago when his ketch was wrecked on a South Pacific island. Later, with Pilita as his partner, he did a magic show at the Empire under the banner of Harry Wren, but the show flopped. Calvert himself went heavily into the red.

On a second trip to this zone, Calvert went into film production on Tasmanian money, with a story of his South Seas adventure. Now he's vanished leaving the "angels" to hold an empty bag, according to the police.

Singapore Changes Garb

Singapore, May 16.

The bathing suit is no longer part of the "Miss Singapore" contest. Contestants will, instead, wear national costume, evening dress and "conservative play-clothes" during the judging on May 18.

Thus stressed the show's sponsors, the Shaw Organization. Do the 20 finalists like it? They refuse to say.

Inside Stuff—International

In Singapore today Malay tongue is compulsory learning in schools, offices and elsewhere. Since the city won Statehood from the British Government in 1956, the fever is Malay, Malay. Simple lessons were first put on the air. Then they elevated to almost high-school standard. And today, there is "Malay with melody"—simple songs of a simple people, for non-Malays to catch up. There is "Bangau oh bangau" whose tune goes in works like:

Bangau oh bangau
Kenapa engkau kurus,
Makan mana aku tak kurus,
Dan tak malu timbul...

The Chinese, when they like a feature film, will see it many times. Shaw Organization, leading showmen of Singapore and producers of the mandarin, color historic picture "Kingdom and the Beauty" know this and capitalize on it. Starring Asia's top actress, Lin Dai, the film is being reissued in Singapore for the sixth time. And each time, it plays to good houses.

Today long queues are still pouring into the theatres to see, re-see and see again and again the beautiful Lin Dai fall in love with the young emperor all in vain, herself dying in the end just as the palace gate was reached.

Opera review from Milan of Benjamin Britten's new "Midsummer Night's Dream" (which the Italian firstnighters disliked) has a parallel development in a Frankfurt production of the same Shakespearean work set to music of Bela Bartok, instead of the customary Mendelssohn. Carl Orff is another composer who wrote the same fantasy.

'Professor' Boff In 3 Honolulu Spots

Honolulu, May 23. "Absent-Minded Professor" (BV) is drawing boffo biz on its three-outlet day-dating here. In fact, pic is doing so well at the Waialae Drive-in that it disrupted traffic on a major thoroughfare for an estimated 90 minutes one night, with five policemen pressed into service to get traffic rolling again. Jam-up copied free front-page attention the next day.

Biz Holds Solid At German Arties

Tuebingen, May 16. While generally the exhibitors throughout West Germany are crying the blues, word from the 76 members of the Guild of German Art Houses meeting here was that business in their cinema is as good as ever before. Coincidentally, at another meeting, the president of the General Assn. of German Film Theatres announced that 250 houses had to shutter in Germany last year, meaning that the total count of houses is 7,000, or down about 3.5% from 1960.

This means that art houses, with 76 members in their guild, now account for about 1% of all the theatres in West Germany.

The Guild of German Art Houses revealed that one of its major problems is how to get enough product. With a general scarcity of pix in West Germany, problem is that many of the art films are now being played at first-runs, leaving a void for the arties.

The artie exhibitors reported generally very good business, since the artie house crowd is a rather steady bunch of film patrons, and there has been no noticeable drop-off of boxoffice receipts. Another problem, though, is that while the German audience will go eagerly to original version pictures in English or French, it is more difficult to lure them in to see sub-titled Swedish, Japanese or Polish films.

The group also discussed another problem—how to protect the old films. One exhibitor, owner of the Filmbuehne am Steintplatz in Berlin, was given special thanks for setting up his own private museum to protect some good German oldies, just as private groups in Rome, Paris and New York have tried to do, so that the great films classics do not completely disintegrate.

MORRIS GOODMAN HITS LATIN LANDS WITH 60

Morris Goodman, independent distributor, has returned to Manhattan from a six-weeks sales trip to Jamaica, Trinidad, Puerto Rico, the Central American republics and Venezuela. He closed deals with native sub-distributors covering some 60 indie and reissue titles of which Crown Enright's Universal release, "Blast of Silence," "Amazing Mr. Caligan" and "Prisoners of the Congo" are examples.

In about three weeks Goodman will take off again to complete a sales swing of the rest of Latin America.

Spain: Never Tell Boxoffice Facts

Madrid, May 23. Film exhibitors in Spain, where boxoffice receipts are cloaked in secrecy, have taken the offensive to spread this policy to other nations of the world. A resolution submitted by Spanish exhib chief Vicente Guillo to the International Union of Film Exhibitors (UIEC) at Milan last month was endorsed by the exhib assembly and forwarded for consideration to the Bureau International du Cinema (BIC). The Guillo resolution contends there is no more reason for film exhibitors to disclose boxoffice figures than there is for department stores, manufacturers or any other profit-making commerce.

The principal evil, Spanish exhibs say, is that publication of receipts merely excite tax collectors to bite by applying steadily increasing imposts. Since published boxoffice figures do not contain any indication of inflated costs, public boxoffice figures make the exhib look like King Midas many times over.

The Guillo resolution maintains that the film exhibitor will only be a second class commercial citizen until he enjoys the same rights to professional secrecy as are now enjoyed universally by commerce and industry.

(Commercial secrecy was once a sacred symbol in America, too, before the scandals of the Wall Street crash of 1929 began making headlines and breadlines. With the establishment of the Securities Exchange Commission, and other U.S. fiscal reforms, the "none of your business" credo became considerably less sacred. Boxoffice receipts in America are treated differently by different showmen, to wit: (a) some give (b) some don't give and (c) some lie. In due course the Spaniards will no doubt divide on the same basis.—Ed)

Spain Rebels at Early-Bed Dictate; Hope Government Is Backing Down

Madrid, May 23. Resisting a government effort to eradicate the Spaniards' nightowl nature, Iberians up and down the peninsula have massed a common viewpoint and are reported successfully pressuring to save their late-late way of life from a ministerial order designed to adjust Spain's work and play timetable to the early 'rise and shine' model of modern society.

Promulgated by the Minister of Interior, the "nuevo horario" drastically ordered film houses, theatres and circuses to terminate performances by 11:30 p.m. from October to May and at midnight from June to September. It also imposed a closing time on restaurants, bars and cafes (but not nightclubs) of 12:30 a.m. and 1 a.m. during the summer season.

The far reaching ministerial order, officially published on April 22, created a wave of almost unanimous objection from the vertical entertainment and restaurant unions. Within the sindicatos, impresarios, bonifaces and hired hands petitioned for modifications.

Top leaders from all branches of the Sindicato Nacional del Espectaculo, with solid support from the provinces, told the under-secretary of interior that Spaniards will not change their folkways because the entertainment industry has been ordered to close its doors by midnight. Insisting that timetables cannot be imposed on public taste and attitudes, showmen cited examples of past industry failures attributed to deviations from the Spanish norm of two performances a night starting at 7 and 11 p.m.

Sindicato delegation first proposed that the effective start of the new order be postponed indefinitely until the government has made a careful study of the entertainment industry's national-wide objections.

The sindicato chiefs then offered to cut a half hour from the correct 1 a.m. closing for the October to May months with no modification for the summer months. The eatery and drinkery sindicato in its compromise proposal, offered to cut closing time by a half hour (3 a.m. to 2:30 a.m.) for the summer out-door population with a 2 a.m. closing for the balance of the year.

C. of C. In The Act. The Madrid Chamber of Commerce also entered the controversy last week with a request to postpone the June debut of the new timetable until October. The Chamber of Commerce specifically stated that the new restrictive schedules for the entertainment industry would hurt a productive trade area and have undesirable repercussions on tourism, including Spanish provincials who flock to the capital city en masse.

Newspaper commentators, careful in all instances to avoid offending the police arm of the Spanish government were no less united in rejecting government effort to curb the traditional late way of life at night.

In showbusiness circles, fear and despair have given way to cautious optimism. Sindicato insiders now disclose that the new law does not have the weight of a government decree but is in effect a sounding board in the guise of a ministerial order. These sources point out that Franco's council of ministers were so divided on the issue earlier this year that government's original plan to close down the town at midnight starting February 1, was watered down to a ministerial order effective June 1.

Arg. District Attorney Again Fails in Censor Fights Vs. 2 Pictures

Buenos Aires, May 16. District Attorney Guillermo de la Riestra has failed once more in censorship attempts against the film business. This time, the attack was directed against Ingmar Bergman's "Virgin Fountain" (Virgin Spring), which Judge Luis Maria Ragucci has found to be "an exceptional sample of the screen art, with nothing in it which might be considered an attack against social modesty."

The judge added that he regretted that the D.A. should exercise his "noble moralizing anxiety" against a film which, in his judgment, is not only a singularly beautiful poetical work, but rich in the plastic beauty of its image.

Moreover, he added, that this personal appreciation was in agreement with the unanimous verdict of the press, of specialized commentators and of the public in general. "Jungfrukällan" (The Virgin Fountain) was released on March 29 in three good first-run situations, and is still holding in two of them.

"Never On Sunday" (UA) is another film released on March 16 day-date at the Iguazu and six other first-runs, still is holding well at the Renacimiento on moveover only because the Luxor was needed to release a native picture under the protection law. Many viewers here felt that Melina Mercouri should have won an Oscar for this film.

Annual Passion Play At Austrian Town

Vienna, May 23. Ten-year intermission between passion plays is too long, so town of St. Margarethen near Hungarian border will stage the religious pageant annually henceforth. Picturesque nearby quarries offer a natural setting, with the stage situated in a huge cave. Presentation, with a 250-man cast, will have a revised script for next exposure. The St. Margarethen offering is among Europe's oldest, dating back to 1903.

ITALO MARATHON: 'THE BIBLE'

International Sound Track

London

American Rad Fulton has joined cast of "No, My Darling Daughter" and producer Betty E. Box hails him as international potential. . . . Morton Spring and fellow Metro delegates due in States tomorrow (Thurs) after a swift trip from London via Hong Kong. . . . Columbia staged a midnight matinee of "A Raisin In The Sun" for the benefit of artists in West End shows. . . . Animators John Halas and Joy Batchelor remarking their 21st anni in the business. . . . Two issues ago Bertram Ostrer was named as producer of "On The Fiddle." Make it read Benjamin Fisz. . . . Ivan Foxwell and Geoffrey Cottrill giving the last touches to the "Tiara Tabiti" script. Film starts location work at the end of July. . . . November named as the date for the opening of Sam Bronston's "King of Kings" at the Coliseum. . . . Walt Disney has won the world rights of Jules Verne's "The Castaways." It'll be a British pic.

Mexico City

While he's still playing coy, Cantinflas plans to invest \$250,000 (U.S.), part of proceeds of his Hollywood earnings, in production of shorts for television. Accent will be on folklore themes such as in feature length pictures "Cielito Lindo," "Rancho Grande," etc. Cantinflas himself will not star in shorts though he may appear in one or more segments, as series develops. Despite anti-American sentiment vis-a-vis filmed or videotaped series, several start here after June 5, including "Wagon Train," "Boris Karloff Presents," etc. . . . National Assn. of Actors, meanwhile, concerned by growing invasion of American shows, as well as increased use of feature lengths for homescreen entertainment, with this cutting back work for Mexican actors, is preparing to ask for federal intervention to limit number of foreign filmed product that can be released over tv facilities.

Carlos Tinoco, head of the Union of Film Production Workers (STPC), insists that three pictures are in dicker stages, with one of these 20th Century-Fox. Union leader admits however that American producers are tending to make pictures at home to protect interests of American film personnel. Tinoco still harps on the "economic advantages" of making pictures south of the border.

400-Year History Of Madrid Into 'Light & Sound'

Madrid, May 23.

The major spectacle in celebrating next month, Madrid's 400th anniversary will be the first "Light and Sound" program, now almost installed in the gardens behind the Palacio de Oriente. The sound track will, historically, trace the role of the royal palace in the history of Spain's capital city and in the life of its inhabitants.

The narration begins in the 16th century and then takes up the story of the Palacio de Oriente from its initial stages in the 18th century. Based on actual documents and letters, the script includes important moments in the Palace history such as "Dos de Mayo," which exploded into Spain's War of Independence, conversations between Napoleon and Jose Bonaparte, the epoque of Alfonso XII and XIII and General Franco's speech from the Palace on December 9, 1946.

The music has been selected from over a period of centuries; the sound is stereophonic, and an "organ of light" will synchronize the range of colors to narrative demands. The "Light and Sound" spectacle was first employed at the Pyramids and the Acropolis and has been particularly successful in recreating the atmosphere of the Castles of the Loire. Its introduction in Spain opens up wide new prospects for the presentation of the country's historic monuments.

U.S. Concert Pianist In Hong Kong Recitals

Hong Kong, May 16. Andrew Heath, young U.S. concert pianist and husband of actress Liza Chapman, is here to give a series of recitals on his Far East tour under the auspices of the U.S. State Dept. and its cultural exchange program.

He is set to give two lecture-recitals for the benefit of students of the Colon's Schools Music Assn., performed over Radio Hong Kong. Also to play recitals for local music teachers and the Hong Kong Music Society. Heath is known as an assistant conductor of the NBC Television Opera Theatre.

FANDOS EXITS PELICULAS

Reorganization of Mexico's Distributorship Will Follow

Mexico City, May 23. Blas Lopez Fandos has retired from directing Peliculas Nacionales, official distributorship handling 90% of Mexican product. He leaves road clear for reorganization by producer members. Fandos indicated he plans to stay in the picture business, possibly as a producer.

Federico Heuer, Film Bank head, and president of the administrative board of distributorship, is calling a special meeting to name a successor.

Mexico Trades 'In' On Britain, 1-to-3

Mexico City, May 23. New pact between Mexico and Britain, is on basis of three British pictures exploited here for one in United Kingdom. Cimex has accepted terms, even though not on parity, to crack the "difficult" British market. Agreement is valid for next two years, and is not exclusively with the Rank Organization as was former pact which expired last year.

Now three British firms are involved. Cimex estimates that around 15 Mexican pictures will be released in Britain during next 24 months.

Japanese Star's Wages, \$10,000 for 5 Weeks, Exceeds Mexico's Own

Mexico City, May 23. Despite crisis conditions in the Mexican film industry, Japanese star Toshiro Mifune, started work on location in Oaxaca, receiving \$10,000 U. S. money for five weeks of work. This is a lot higher than take home pay now accepted by Mexican stars.

For example, boxoffice draws like Columbia Dominguez, Ana Luisa Peluffo, etc. now are happy to take \$2,400 per picture, even on co-star basis. The squeeze is definitely on and former pay scales of \$20,000 and up will remain depressed at half or less until conditions improve.

Doug Spierckerman named manager of the Graham (Tex.) Drive-In Theatre, succeeding J. D. McCain.

10-HOUR SPAN OF BOTH TESTAMENTS

London, May 23.

British actors Sir Laurence Olivier, Sir John Gielgud and Sir Ralph Richardson have been named by Italian producer Dino De Laurentis as possible stars for his \$10,000,000 version of The Bible. British poet-playwright Christopher Fry, who worked on script of "Ben-Hur," has also been listed by de Laurentis as one of the writers with whom he is negotiating to write the screenplay.

The de Laurentis plan is to produce a 10-hour film, split in two or three parts for showing on separate days, based on 30 to 40 of the "most dramatic and significant highlights" from the Old and the New Testaments. Called "The Bible," the picture will have a three-year schedule. Most of it will be shot in Italy with locations in Israel and Egypt.

Said de Laurentis: "The film will try to portray man's search for faith. I feel it's time such a picture was made. Everyone has been nibbling at the Bible for film stories. There are still millions of people who have never read the Bible and millions more who have only skipped through it. I will try to give them as accurate an idea as possible of what it is about."

There will be more than 50 feature roles—de Laurentis wants a star for every one of them—and thousands of supporting actors.

Mex Film Prod. Slump Hit By No Yank Work

Mexico City, May 16.

The current motion picture production slump in Mexico has been heightened by lack of Hollywood activity south of the border. Only one Yank picture, "Geronimo," is before the cameras as compared with the five shooting in the first third of 1960.

Mexican production itself is off seven films from the 30 made in the January-April period last year. And six of these were two-week quickies.

The Technical and Manual Workers Section of the Union of Film Production Workers, estimated that apart from picture slump, its members lost 20 work weeks because of the high number of quickies made.

Commies Go Brave; Film Rapping Stalin's Regime in Blatant Way

Frankfurt, May 16.

Now that the Russians supposedly have conquered outer space, they've gotten brave enough to tackle their problems of the past. And the first anti-Stalinist film ever to have been made in Russia, "Clear Heaven," is due to be offered to the public shortly, according to word received here.

The plot of this concerns the fate of a Soviet pilot who spent some time in a German P.O.W. camp and then returned to his home, broke with the party and was boycotted. Although he had been a brave fighter, he was reduced to being a common laborer under the Stalinists, the plot indicates.

And only after Stalin's death, was the pilot again brought back to glory, this time as a Red jet pilot. He and his wife, who had stuck bravely to him through his decline, are decorated by the new Commie regime. "Clear Heaven" is the third film of the Soviet director Grigori Tschuchrai, who is known for his earlier pic, "Ballad of Soldier."

Arg. Indie Producer to Take Case Of Institute Turndown Into Court; May Clarify Production Injustices

Buenos Aires, May 16.

So Now Please Pay

Mexico City, May 23.

Silvana Pampanini, who accepted film, theatre and night club engagements in Mexico two years ago, is now readying legal action to collect fees owed her for these various engagements.

If cash is not ponied up Mexican lawyers of the Italian actress plan to make public the "unethical conduct" of many important names in the Mexican entertainment world.

Rio Negro Productions, which represents the film, "Alias Gardelito," (directed by Chilean actor Lautaro Murua) announced last week that it is appealing to the courts, indicating the Argentine Screen Institute for excluding this picture and "Shunko" as entries for the 1960 Institute awards. There is a general feeling here that the Institute is determined not to assist independent producers like Rio Negro Productions, as the Associated Producers have Institute leaders "tied up."

Rio Negro's allegations are that five Institute members included on the jury which selected the awards, do not come under the requirements of Decree Law 62 57 (the National Film Law) or its enacting regulations, with special reference to Clause 6. This clause stipulates that the Institute should be governed by a president and four board members appointed by the government, whose terms of office shall be for three years. In respect, to the Award Jury, Article 19 specifies that this will include the five members of the Institute Board. Currently, the Institute is presided over by a "delegate," and he selected four advisers to represent him on the jury.

As this is not considered strictly in line with the legal requirements, Rio Negro had a peg on which to hang its action. Apparently, it is producer will not be alone in this suit as other producers are lining up to bring similar actions. This is a means of ramming home dissatisfaction in the industry with the present conduct of Institute affairs. This feeling is bound to persist as long as Institute guidance does not come from men who really know about the film industry.

Sr. Felix Taurer, the present "delegate," made his first acquaintance with local screen personalities at a recent local film festival in the province of Corrientes. This was a pleasant affair, apparently not plagued by the usual conflicts characteristic of these affairs in other provinces.

Criticism of Taurer centers around renewed slowing up in the granting of film loans by the Institute, which he has explained is because of his disapproval of the scripts submitted by the applicants. In most cases, he is unable to refuse the loans because the scripts were submitted after the shooting had started, but he wishes to make granting of loans subject to his prior approval of the scripts. This "censorship" idea is viewed by many as a dangerous one, however, moral the delegate's intentions may be.

Taurer is prepared to fight the Rio Negro Productions' case on legal grounds. However, this sort of conflict is likely to do nothing to help the native industry.

Glasgow Acts to Curb 'Unsuitable' Pix Dates

Glasgow, May 16.

Glasgow City Corp. is taking legal advice on the present position regarding the showing of what some term "unsuitable" films. A deputation from the city magistrates called on the British Board of Film Censors and asked for a national ban on the showing of such unsuitable films. They were told by the president, Lord Morrison, that, if they objected to any particular film, they already had the powers to ban it within their own area.

According to city magistrates, they themselves are already aware of these powers, but feel that, if the Board of Film Censors in London will exercise them, then local authorities will not be called on to perform the onerous task of seeing 80 to 90 films a year to decide whether or not they should be shown. City magistrates are currently probing the matter.

Cuba's Turnabout On Mex Film Biz

Mexico City, May 23.

There appears to be a turnabout in Cuban policy with respect to the Mexican motion picture industry. Juan Bandera Molina, Peliculas Mexicanas head, stated that its offices are operating freely in Havana, according to word from Octavio Gomez Castro, who heads up the Pex-Mex Havana office.

Mexican producers had been uneasy in recent weeks because of reports that American distributorships had been asked to leave the Cuban government apparently is not interfering with the Mexican distributorship on the basis of its acquired to exploit national production on the island.

There's only one little detail. Perhaps the unspoken Mexican friendly sentiment for the Cuban regime has resulted in the "hands off" policy. But Castro's Cuba is not releasing frozen film rentals of Mexican pictures released there. Molina says he has no statement about the possibility of early release of these funds.

Foreign Names Grabbing Dates in Buenos Aires Via TV Coin Backing

Buenos Aires, May 16.

Foreign names and acts keep pouring in on an astonished Buenos Aires, now that television is well to the fore in accepting a large share of the cost. As part of the 25th anni celebrations of the Opera Theatre, Caterina Valente, segued in after Sammy Davis Jr., a difficult task for anyone because Davis was rated a sensation here.

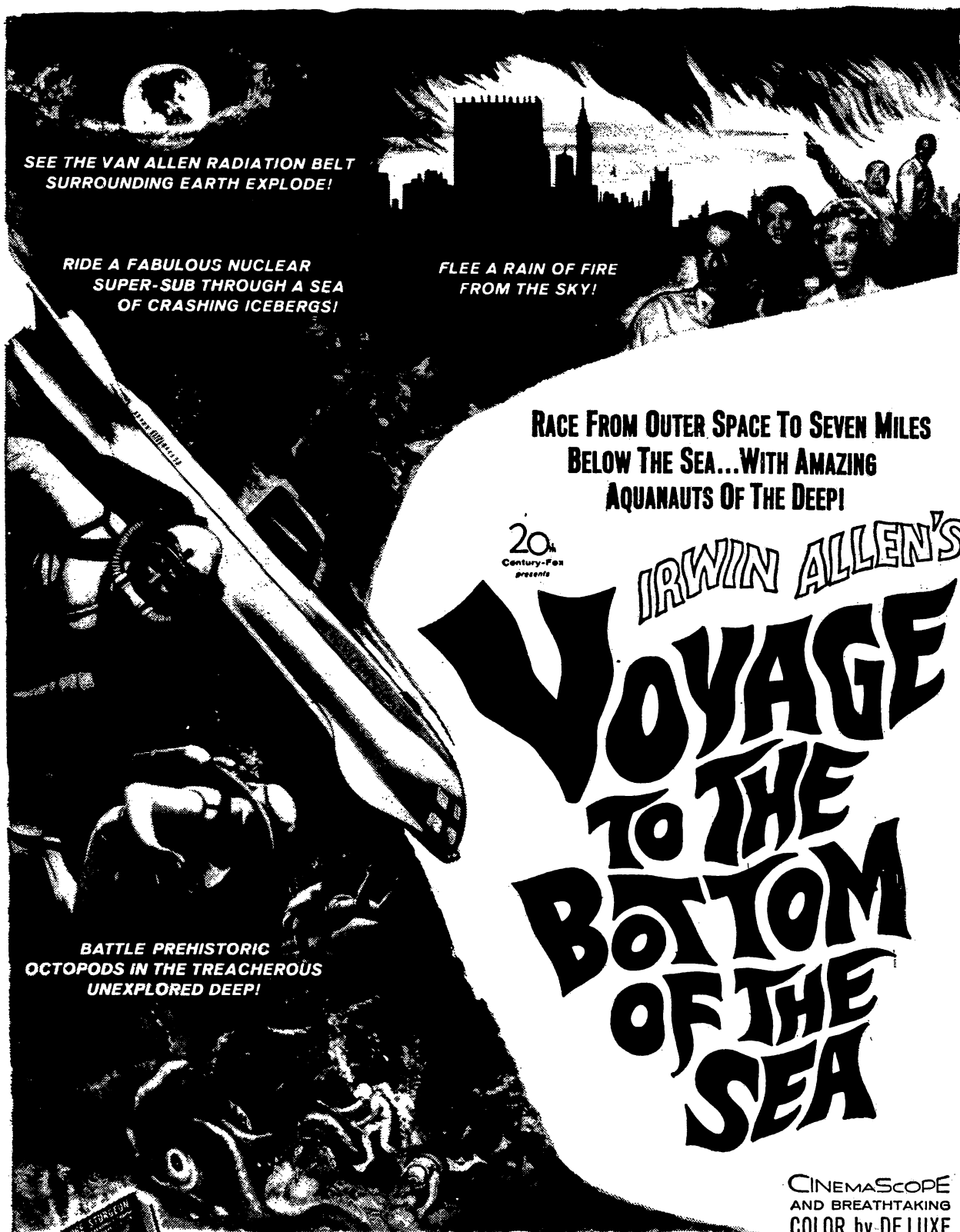
However, she went over big, both at the Opera and on Channel 9, astounding audiences with her polyglot singing and chatter. One of her most popular songs was the theme song from "Never On Sunday," which has taken Argentina by storm.

The new Coliseo Theatre management is also contributing to the brilliance of the season. Currently, it has The American Festival Ballet at this beautiful new theatre. Juliette Greco will open there May 26, and is also due for a couple of tv performances.

Audiences have not yet got quite accustomed to the existence of this "off-Corrientes" theatre, and did not flock there for the Fest Ballet. Miss Greco is well known to the denizens of that highly socialite residential district and her visit is expected to be a profitable one.

The Opera's next booking is Tony Bennett, who will appear there for only two days as well as on Channel 9.

The extent to which top-notch entertainers can earn on tour, has been demonstrated by Channel 13's (made his big hit on Channel 9) Juan Carlos Mareco (Pinocho). He was four days in Rosario and one each in Tandil and Azul, grossing an average of \$1,000 a night.



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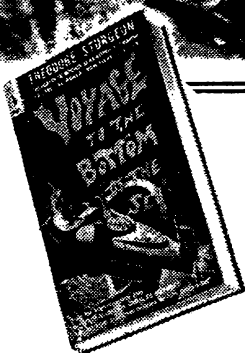
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Inside Stuff—Pictures

Hollywood has an edge on Broadway with film version of the Rodgers and Hammerstein musical, "Flower Drum Song," as far as C. Y. Lee, author of the original novel, is concerned. Lee told VARIETY the currently-shooting Ross Hunter feature follows his book more closely than did the stage version and also is a more authentic depiction of the actual people in San Francisco's Chinatown, about whom it is concerned.

Lee credited the wider scope, color and lavish mountings available to films as reason for his pleasure. He noted important features like the famed Chinese New Year parade, which was filmed on the spot early this year, can be included in the motion picture whereas physical limitations caused them to be left out of stage offering.

Vice-president of a major film company recently said he thought the industry was remiss in not giving its promotional support to CBS-TV's hour-long "CBS Reports" show on film censorship, which was televised last Thursday (11) night. "Everyone knew the program was an unbiased presentation of the basic issues and the facts would bring the public to our way of thinking against censorship," he said, adding, "But yet nothing was done." He made the point that ad-pub specialists in the picture business spend considerable time and effort in backing with bally the Academy Awards outing on tv every year. The machinery is set up; such bolstering of the censorship airer would have been a relatively easy matter, and beneficial to the film industry commensurate with the added audience that might have come to it.

A lengthy editorial published by the Manchester Union Leader, incessantly anti-amusement paper in New Hampshire, has praised film actor Ronald Reagan, president of the Screen Actors Guild, who recently charged that Communists are "crawling out of the rocks" in Hollywood, aided by "well-meaning but misguided people willing to give them a hand." Pointing to various film and developments, such as the action of the Hollywood Academy of Motion Picture Arts and Sciences in lifting its ban against the awarding of Oscars to Communists and Ritty Amendment pleaders, the Union Leader editorial concluded: "It is small wonder that Ronald Reagan feels compelled to speak out forcefully to warn the American people of this dangerous development in Hollywood."

"Interregnum" ("Between the Wars," an Academy Award nomination film documentary based on works of George Grosz, was cancelled by Cannes Film Festival in a cable to distributor George Arthur reading: "Because of content of film and considering friendly spirit among all the countries participating it appears impossible to show the George Grosz film—regrets."

Picture, narrated by German stage star Lotte Lenya, tells the grisly rise of Hitler. Grosz fled for his life to the U.S. from Germany as result of original story, then was welcomed back after the war as a hero. Film was produced by Charles and Tina Carey.

Having returned recently from Italy where he spent three and a half weeks shooting exteriors for "Francis of Assisi," Director Michael Curtiz commented pic costin: \$1,900,000 looks like \$4,500,000 production, if made here. Savings were effected because of Pope permitting use of summer home plus backgrounds "which cannot be duplicated here." Also fact Vatican Choir of 200 boys for recording and only six sets being built accounted for substantial savings. Producer Plato Skouras still is in Rome where music now is being scored.

With 42 theatres no longer operating world wide, number of Cinerama wall-to-wall units will be increased to 60 in U.S. and 40 in foreign countries by early next year, per proxy Nicholas Reislin. Main purpose of Reislin's current trip to Coast is to confer with Metro studio execs and producers on first two Cinerama pic "How the West Was Won" and "The Brothers Grimm." Equipment and paraphernalia pertinent to former pic are not being shipped to Paducah, Ky., for first sequence.

Strolling The Croisette

Continued from page 4

beefed up the fest and started the photos hopping and crowds gathering. She's here for Joe Levine's "Two Women," the first competitive Italo entry shown. She got top reviews and looks a bet for the femme thesp award. Film itself was in for divided reviews. . . . Van Heflin flew in from Los Angeles to be present for the screening of "The Wastrel," which was in as a Cyprus film though made by an Italo company in Italy in English. Director Michael Cacoyannis was a visitor. Pic was felt too "melodramatic" and got downbeat reviews. . . . Stuart Whitman arrived for the screening of the British official entry "The Mark" which 20th-Fox has for the Eastern Hemisphere and Continental for the Western. Though having put up only 25% of the nut to 20th-Fox's 75%. Reade put up a good part of the pub outlay for the film at the fest along with 20th. A party was thrown at the newly opened Palm Beach Casino after the night unveiling of the pic.

Eric Johnston visit to Cannes is mainly social. But he will meet newsmen and foreign delegates while here. . . . Besides the shooting of "La Fayette" in the Nice studios, J. Daniel Daninos begins a drama "Only a Great Love." Both are using the gathering of scribes here for publicity. . . . Yank pianist-singer Charlie Beal now entertaining at a late eatery here Roman's.

Ogler nearly crushed Ingrid Bergman. Yves Montand and Anthony Perkins when they appeared for the official in competition screening of the last Yank entry "Good Bye Again" (UA). However pic got only a fair reception and significantly, crush was less afterwards. Consensus was a steep commercial pic on middleaged free love invaded by youth which did not need festival screening. Two parties followed the pic with director Anatole Litvak and stats and UA supping invites, and Eddy Barclay, of Barclay Records, running an all night party at the local boite Whisky a Gogo to pub his disk on the music from the film.

Though supposedly the "austerity" fest, due to the Algerian crisis and bomb scares, there were more parties and cocktails this year at the Cannes fest than ever before. They interfered with each other and kept gentry and press hopping. . . . Clagues were on hand during some screenings but no booing this year as happened often last year.

Claudia Cardinale, in two of the Italo entries, "La Viaccia" and "Girl With a Suitcase," got a solid launching towards stardom via the fest. Expert handouts, especially a book on her, her performances and general physical attributes may set her up with the international stars. . . . Columbia spent about \$8,000 on a vip luncheon and midnight party after the screening of "Raisin in the Sun," "Exodus," "The Hoodlum Priest" and "Good Bye Again," and with the Motion Picture Assoc. with budget estimated at \$15,000 to \$20,000 looks like the Yank industry took the publicity and showcase aspects of the Cannes Fest seriously this time. . . . Venice Fest head Domenico Meccoli was in to ogle procedures, and also scan some pix shown to him outside the fest whose hopeful makers were angling for a Venice invite.

Tom Rowe, a U.S. trade-paper correspondent in Paris, has his first writer-director film stint, "The Rolls of Gold," set to be produced by Marion Gering in Greece next year. . . . One of the VARIETY men present at the Cannes Fest was offered an acting role in a French pic! Yipe!

Sam Spiegel came in on his yacht at the end of the fest! The moral?

UNPUBLISHED, ASK 750G FOR KANTOR IOWA TALE

Hollywood, May 23.

Price tag of \$750,000 for picture rights has been placed on MacKinlay Kantor's unpublished historical tome, "Spirit Lake" by agent Donald Friede. Pioneer story of migration to Iowa in 1850s will have first printing of 100,000 copies by World Publishing Co. in October, with tentative \$7.50 price, tops for one-volume fictioneer.

Author's "Andersonville" was purchased by Columbia for \$250,000 before it was book-of-month club selection.

Rossen

Continued from page 4

ried and clearly with no intention of matrimony. Story's theme, he said, is that it's not enough for a man to possess talent—"he must also have character." Degree to which a man realizes this is what "Hustler" is all about.

Film is based on the Walter Tevis novel of the same title. Rossen said the pic reflects his own feelings respecting this country, and that its characters are very related to our times. He was two years preparing it, then shot the pic in 10 weeks, almost entirely in Manhattan. "You get certain values shooting in New York that you can't get on the Coast," he stated, but little if any of it has to do with finances. Lenses in N.Y. ran up a negative cost of "a little under" \$2,000,000, and Rossen doubted the budget would have varied appreciably had it been done in Hollywood.

It's getting de rigueur at these tradespress chats to sound out the interviewee anent the "new wave." Rossen insisted he wasn't too up on the movement, but offered the comment that it seemed to him to be stressing technique for its own sake, with diminished regard for content. There've been notable exceptions, as he observed. In the case of the French avant-garde elements, Rossen opines they operate "too narrowly" and pitch for snob appeal. For his part, the picture medium is and should be more mass-oriented—but of course with intelligence and taste.

As for his future, Rossen has some ideas cooking but nothing firmed at the moment. "Hustler," slated for fall release and still to be edited, is third entry under his Robert Rossen Enterprises banner. First two, for Columbia, were "All Kings Men" and "Brave Bulls." Rossen sails June 2 for Europe, thence to Israel to visit a son who's enrolled at Jerusalem Univ.

Film Gives TV

Continued from page 5

upon as examples of the advantages of film over videotape." About 75% of CBC's spending on film produced for tv use, he said, goes to outside film producers and related suppliers of series; and that excludes rental of films from distributors.

Some integration of government-owned CBC and indie film producers is taking place, said Ouimet. In Montreal several productions have been completed or are shooting which used CBC producers and script assistants working with production crews of privately-owned film agencies. CBC is also working with the film industry in study leading to development of new and improved equipment and techniques. Recently, too, a joint standing committee was set up comprising reps of CBC and of Assn. of Motion Picture Producers and Laboratories of Canada (AMPPLEC). Meeting twice a year or more, it aims to discuss mutual problems and projects and provide a forum for ideas on improving CBC's production. CBC also co-operates with Society of Motion Picture & Television Engineers in advancing the industry's technology.

"In the United States," Ouimet remarked, "the Academy Awards cover many categories almost all in the field of pure entertainment. Here in Canada we have only 14 categories, but they cover a much more significant field of human interest and endeavor. . . . the arts, children's interest, travel and recreation, training and instruction, general information, public relations, and many others."

Seeking Suspect, Cops Gunned Mgr.; State's Top Court Upholds Damages

KURTZMAN CHECKER BOARD

Shift of Manpower at Loew's Theatres

In a new alignment of supervisory assignments Frank Murphy, a Loew's division manager for the past 10 years, has been upped to assistant general manager, a new post. Other changes disclosed by Charles E. Kurtzman, general manager, include the elevation of Orville Crouch, Washington exec, to head a newly-created southern division.

William Elder, who has been supervising eastern and southern theatres, heads a new northern division. Russ Bovin continues as city manager in St. Louis. In San Francisco, Walter Kessler will direct Loew's Warfield, Drive-In in South Bend and Chicago go under homeoffice supervision.

James Bruno and Bernard Zelenko will continue to direct the metropolitan New York and New Jersey Theatres.

Allied Artists' 39-Wk. Profit Drop

Hollywood, May 23.

Allied Artists Pictures Corp. took a sharp drop in profits for 39 weeks ended April 1, 1961. Net without audit before Federal income tax amounting to \$597,105, or a final net profit after taxes of \$414,105, according to proxy Steve Brody. Figure compares with a net profit of \$1,005,995 for similar period last year, where no provision was made for Federal income taxes due to prior years' losses being carried forward to offset current year's profits.

The 39-week net for current fiscal year, after allowing for preferred stock dividends, amounted to 42 cents per common share on 899,723 shares outstanding as of April 1. Net for last year's corresponding period, after preferred stock divvy allowance, was equivalent to \$1.08 per share on 895,346 common shares then outstanding. Gross income for three quarters ended April 1, 1961, amounted to \$10,498,489 as against \$12,915,723 for similar span in previous year.

Corman Shooting 'Intruder' On Location in Florida

Miami, May 23.

Howard Warren, executive vice president of Thunderbird Film Sound Center Inc., reveals that preparations are underway to film here "The Intruder," from a script written by Charles Beaumont, author of the book.

Producer will be Roger Corman. It will be a full-length feature film and both indoor and outdoor sets will be located in Florida.

Perlberg

Continued from page 7

picked up by the major film studios. They go to television or the agencies and rarely bet the opportunity for theatrical experience.

Perlberg came to Gotham for promotional work on his and Seaton's latest, "Pleasure of His Company," but was forced to cut the visit short by a case of laryngitis. He returned to Hollywood yesterday (Tues.).

Perlberg-Seaton unit, which collaborates with Paramount, incidentally has had a case of bad luck with recent productions. "Pleasure" was held up six months due to the Screen Actors Guild strike and this added \$500,000 to the budget, bringing the total to \$2,750,000. It's the costliest for the team, whose previous credits include "Country Girl" and "Bridge at Toko-Ri."

Their still uncompleted "Counterfeit Traitor" requires five days more of shooting in Stockholm and more in Copenhagen because wintertime film work was interrupted by inclement weather. They figure on catching up next month with William Holden, among others, going back on the location.

St. Paul, May 23

Minnesota Supreme Court has ruled that a local theatre official is entitled to damages from two police officers for an injury suffered during a police chase in his showhouse four years ago. Court upheld a jury's award of \$23,200 in damages to George Dyson, assistant manager of the Riviera theatre.

Dyson was struck by a police bullet March 28, 1957, when officers apprehended William Rankin, an armed robbery suspect, in the lobby of the Riviera. Police: a Richard Schmidt and Earl Herken had spotted Rankin in the audience and stopped him when he was leaving the theatre. Suspect drew a gun and both he and Dyson, a bystander, were wounded in the gunplay.

Attorneys for Dyson, who had asked \$81,200 in damages, claimed that the police were negligent in approaching in a public place a man they should have known was armed. Officers contended they were merely doing their duty and were forced to return the gunfire.

Explaining the five-to-one ruling, Associate Justice Frank T. Gallagher said: "It is our opinion that it was a question for the jury whether the officers should have approached the suspect in the theatre lobby under the particular facts and circumstances here."

"There appears to have been ample time . . . to summon additional help, which was not done. They had information that the suspect was dangerous and likely to be armed and to resist arrest by force of arms if necessary."

WASSERMAN'S \$175,000 TOPS MCA SALARIES

Lew R. Wasserman, president of Music Corp. of America Inc., was the corporation's highest paid officer in 1960, having received remuneration of \$175,000, with an additional \$18,750 going into a profit sharing fund in his behalf. Chairman Jules C. Stein, with \$150,000 in remuneration and \$13,000 in the fund, was second.

Proxy statement sent out in advance of the annual meeting June 8 in Chicago also reveals these other salaries and fund benefits: Taft B. Schreiber, president of the Revue Productions division, \$125,000 and \$13,500; David A. Werblin, president of MCA TV, Ltd., \$100,000 and \$13,500; Charles Miller, director and v.p., \$52,000 and \$5,550.

Aggregate amounts set aside in the profit sharing fund to date are as follows: Stein, \$266,250; Wasserman, \$319,725; Miller, \$119,325; Schreiber, \$261,210, and Werblin, \$216,810.

By far the biggest MCA stockholder is Stein, with 1,419,000 shares beneficially owned, representing 35.51% of the total outstanding. Wasserman holds 710,500 shares, of about 17.7% of the total. Miller has 70,460. These three and Leigh-M. Battson, who's in the estate and management business, and Walter M. Heymann, Chicago banker, are board members up for reelection.

MCA, the statement shows, has no outstanding bank indebtedness. Last November \$4,000,000 was repaid to the First National Bank of Chicago.

Schneider's Soiree

Continued from page 5

Liselotte Pulver, James and Vera Carreras, Nat Cohen and Nicole Maurey.

The luncheon, of course, preceded the official in-competition screening of "Raisin," which was followed by a joint MPEA-Columbia supper party at the Palm Beach Casino.

End of Soiree

Abe Schneider, president of Columbia, returned to New York on the Queen Elizabeth yesterday (Tues.) after several weeks in England and on the Continent in London he caught the world premiere of "Guns of Navarone," and was presented by Queen Elizabeth and Prince Philip.

Ever also visited the Cannes Film Festival and lunched with Coi rps and indie producers at numerous capitals.

TOA's Sumner Redstone Raps Toll As Detriment to Pix, Regular TV

Hartford, May 23.

In falling, paysee will most likely take the motion picture industry down with it. This was the prophecy of Sumner M. Redstone of Boston, an exec of the Theatre Owners of America, and an opponent of tollvision.

Redstone painted a gloomy prospect at a meeting of the Lion's Club here. It was a first salvo by Connecticut Theatre showmen.

Redstone, a former U.S. attorney, said "there is the ever present danger, that, while pay television will most probably end in financial disaster, experimentation of the character involved in Hartford will deal the motion picture industry another critical blow from which it may or may not recover, without creating a new and enduring medium of entertainment."

Hartford Phonevision, an offspring of RKO General, has a three year FCC permit for the parlor paysee in the Hartford area on an experimental basis. To this end HP has acquired the properties of a local U-channel, WHCT.

Redstone, an executive director of Northeast Theatres, drive-in theatre circuit, maintained that toll will not have much more to offer than what is already available on advertising channels. He cited the failures of cable tv in Chicago, Palm Springs, Bartlesville and Ontario for "lack of public support."

Spid Redstone, "When Pay TV, as it inevitably must, goes after the mass market, it must utilize entertainment with mass appeal, entertainment that the public is privileged to witness today without cost."

Because paysee is in the hands of—not educators or philanthropists—but men out to make a dollar, it is not expected that these same persons will offer programs of high calibre.

New Academy Board

Hollywood, May 23.

Election of 14 members to Board of Governors of the Academy of Motion Picture Arts & Sciences includes five newly-elected for two-year terms, eight re-elected for another two years and one to a one-year term.

New governors include Macdonald Carey (Actors), Arthur Freed (Producers), Roland Gross (Film Editors), Bill L. Hendricks (Public Relations), King Vidor (Directors).

Re-elected: Edgar Preston Ames (Art Directors), George W. Duning (Music), Hal Elias (Short Subjects), Jacob H. Karp (Executives), E. J. Mannix (Administrators), Hal Mohr (Cinematographers), Richard Murphy (Writers), Gordon E. Sawyer (Sound).

Ken Peterson, who last year was elected to fill the governor's seat vacated by Harry Tytle who left to live in Europe, was set to a one-year term by Short Subjects Branch.

Balance of 26-member board, elected last year, will retain their seats until May, 1962.

AA Execs Glom 'El Cid'

Allied Artists, which holds domestic distribution rights to Samuel Bronston's "El Cid," is sending its emissaries off to Madrid to see the film's first edited version. Heading for the Spanish capital this week are Steve Broidy, AA president, and sales chief Morey Goldstein, who'll join ad-pub chief Sandy Abrahams, who trans-Atlantic-ed over the past weekend.

Bronston's domestic sales rep, Harold Roth, and foreign sales rep, Milton Goldstein, left N.Y. for Madrid over the past weekend also.

UPA's \$7,000,000

Budget After July

Hollywood, May 23.

UPA (United Productions of America) will double its budget to \$7,000,000 for year starting July 1, according to prexy Henry Saperstein, who reported cartoonery will issue public stock over the counter soon as all necessary data can be compiled for Securities Commission. New year's program, including both animated-live subjects, includes two cartoon features; 32 live half-hour boxing shows for tv; 104 live half-hour "ding dong" shows with Dr. Frances Horwich; football, baseball, bowling, golf, educational shorts in live-action; six theatrical "Dick Tracy" animations; three magoo shorts for theatrical release; plus other subjects in hopper.

Saperstein said last year UPA made 260 five-minute cartoons with 120 employees, compared to six cartoons, 35 employees year before he, partner Peter De Met acquired controlling interest from Steve Bosustow, creator of magoo, now on 10-year advisory pact. During past five months, UPA sold \$2,750,000 cartoons to tv. "Gay Purrr-ee," first animated feature, will be animal musical set at \$1,300,000 with songs by Yip Harburg, Harold Arlen. Second be untitled musical costing \$900,000. For Christmas 1962, UPA will ready hour special for NBC with magoo as "Scrooge."

Saperstein, noting foreign theatrical markets are begging for cartoon features, indicated would make pitch for this market by adding, "So why throw all our chips into tv?"

Charter Dayton Variety

Dayton, O., May 23.

The Variety Club, Inc., of Dayton, hitherto without a state charter, has been incorporated as a non-profit group, to "aid afflicted and under privileged children," according to records of the Ohio Secretary of State's Office. Initial trustees are Walter L. Beachler, Robert Gump, and Sylvan M. Fred.

Local group was responsible for the development of Variety Manor, a haven for children with problems.

HENDRICKS' NEW POST

Bercutt and Hyams Get Enhanced WB Status

Hollywood, May 23.

In a realignment of Warner Bros. studio and homeoffice publicity duties, Bill L. Hendricks has stepped up from studio ad-pub post to become special aide to prexy Jack L. Warner, and also to function in newly-created area as director of public relations and promotion.

Hendricks' old studio post will be occupied by Max Bercutt, formerly exec assistant to exec vp and sales chief Ben Kalmenson. National director Richard Lederer recalled Bercutt to rejoin company for job.

On N.Y. front, Joe Hyams, who functioned as eastern pub manager, becomes national pub manager, reporting to Lederer.

Hendricks, in more than a quarter century with WB, worked his way up and held top ad-exploitation posts with company's former theatre circuit before becoming studio pub topper almost nine years ago. Following death of ad-pub vp Mort Blumenstock, who had moved his headquarters from homeoffice to studio, Hendricks functioned as overall sparkplug.

Trade Re Skouras

Continued from page 7

challenge Norris' evaluation on a conflict-of-interest point.

The word in advance was that much would be made of Skouras' "Century City" real estate deal, which hasn't exactly enchanted some interested 20th shareholders. But this was another flank that felt no pressure.

There seemed moments when Skouras wasn't to have a waltz of it, but his own skills and abundant floor support (notably from the exhibition sector) easily dissipated the threat. After some two hours, the prexy appeared a very simpatico figure, and the point was raised from the floor that 20th has a long record of meeting dividends. That too was telling on the preponderantly unaffiliated turnout.

If the vocal critics intended questioning the soundness of today's prosperity, the point never came up as such, though the implication seemed plain enough.

Passive Investors

Besides investor passivity, meeting again demonstrated that Skouras is fast on his feet, though he wasn't exactly pressed to a mettlesome performance. He showed himself artful and even charming in sidestepping other scattered "how-cums" and "whys," and perhaps it surprised him, too, that the hectoring was forthwith dropped.

As for Gilbert, whatever the reasons or his inclinations, he never picked up on those gambits by the Coast delegate. His preoccupation, per usual, was with his perennial cumulative voting proposition it failed again, and such true-to-form queries as whether notice of the meet had gone out to the business press. "I had."

Any presiding officer familiar with the Gilberts who'd be reminds on that count would deserve to be defrocked. Such were the trifles of last week—and only the shareholders were left holding the bagatelle.

Despite Diplomacy

Continued from page 4

by inviting unusual films from other countries. He defended the four Italo pix of 1961 and four Yank entries as being of fest calibre.

Le Bret also underlined the prestige success garnered by several films invited to be shown on the fest margin by the Federation of French Film Authors and the Federation of French Film Critics. He reiterated that the Yank indie "The Connection" was a definite prestige asset to the fest and he would have liked to have invited it in competition if there had not been US governmental and industry pressures.

Le Bret also was pleased with the many stars who showed as well as the over 200 pix shown outside of the 30 in competition.

U.S. Films That Can't Go Home

Continued from page 1

tions now sell about \$50,000,000 annually to U.S. theatres.

Unfortunately, at the same time foreign rental ratios have been increasing, the percentage of screen time for strictly American films in important foreign markets has been on the decline. Also more and more French, Italian, British and German pix have been beating out U.S. product on lists of top grossers in various national markets. Ironically, then, the U.S. majors have been faced with the situation in which they have become more dependent on the foreign market just at the time when foreign production has begun to pay bigger profits on its home ground.

As a result, Columbia, Metro, 20th-Fox, Paramount and Warners are now heavily involved abroad in production deals, preproduction distribution deals, and postproduction distribution deals, of a variety and complexity unheard of even five years ago. Deals range from acquisition of worldwide rights, to purchase of rights for a single territory or even just one country.

It was Mike Frankovitch, Columbia's European production topper, who said to this VARIETY reporter, "If the Italians want Italian pictures, we'll help supply them." Columbia has announced that next year it will be involved in the production and distribution of 12 films each in Italy, France and Britain, many of which will never be screened in the States.

Frankovitch even goes so far as to predict that because of this U.S. participation in non-U.S. films for the non-U.S. market, the major companies within five years will be taking in twice as much in film rentals abroad as they take in from the American market.

This is the philosophy behind the extremely complex Metro-Titanus deal, which sees the setting up of a joint company, prexyed by Geofredo Lombardo, which will turn out films for the international market, as well as films strictly for the Italo-European trade. In France, Metro has a slightly different corporate setup—but designed for the same purpose of cashing in on local European production—with Jacques Bar's Cipra Productions.

In France

Also, this year in France, 20th-Fox for the first time will be distributing a minimum of at least five French films, including Simone Signoret's "Les Mauvais Coups" and another pic called "La Fete Espagnole." Important angle, of course, is that these are not worldwide deals, just France and a couple of other territories. Warners, Paramount and United Artists are making the same kind of deals these days. About the only majors not so heavily involved, as far as can be learned, are Universal and Allied Artists, and Allied, of course, operates overseas principally on a franchise basis through locals.

This new kind of "internationalization" now shaping up helps to explain the heavy American participation—official and unofficial—in this year's Cannes fest. Dollars and cents-wise, it's estimated that United Artists, Columbia, 20th-Fox, Walter Reade's Continental Distributing, along with the Motion Picture Export Assn., helled out between \$60,000 and \$70,000 to bring in stars and feed the press and other filmfolk at a series of quite spectacular soirees.

The immediate purpose of this expenditure, of course, was to promote individual pictures—"Col's" "Raisin in the Sun," U.A.'s "Exodus," "Hoodlum Priest," "Goodbye Again," and the 20th-Continental "The Mark." However, Col prexy Abe Schneider wasn't just beating drums in Cannes. He also bought a picture, the Italian "Nude Odyssey," which was shown out of competition. Also there, even though they didn't have any entries in the fest itself, were Metro's international veep, Maurice Silverstein, and Warners' international veep, Arthur Abeles. They seemed to be making the "new look."

The specific nationality of individual festival feature films also is becoming increasingly academic in the age of internationalization. Thus two U.S. companies, 20th and Continental, did most of the promotion for the official British en-

try, "The Mark." Rank owns one of the two French entries, "Le Ciel et La Boue" (The Mud and the Sky), and the so-called Cypriot entry, "The Wastrel," was produced by an Italian company, with an American star and a Greek director.

Some Dangers

European film toppers questioned here re increasing U.S. participation in local production and territory-by-territory distribution are inclined to welcome it as long as the American majors don't insist on "neutered, de-nationalized" films. A certain number of the latter are okay—the Italo costume specs are good examples—but as the Italian and French found early in their coproduction ventures, a film that tries to be all things to all people seldom satisfies any market.

The best of the Italo-French coproductions look either strictly Italian or strictly French. A major criticism leveled at one of Italy's Cannes carries this year, Rene Clement's "Joy of Living," was that Clement, a French director, had tried to make a French film with an innately Italian story and locale.

The European film people are all for "internationalization," as long as the Americans don't try to influence the identity of the local product. And the Americans, for their part, seem to get the message. For it is the very parochial quality of local European production which has been paying off here, and which the Americans abroad, primarily distributors, need to keep their branches busy.

Melvyn Douglas

Continued from page 5

screens, many of which "have honesty in theme and courage in outlook."

In an ode to the long-forgotten stock company, Douglas said: "When I started out in the theatre, every town had its stock company and they were first class. They did a different play every week and it developed a real sense of communion with the city where you lived and worked."

His last brush with motion pictures took place two years ago when he served as U. S. jury member at the San Sebastian Film Festival. Douglas suffered through the assignment but fell in love with Spain, where he is now spending an extended holiday.

Axelrod

Continued from page 7

Essex Production, but deal fell through when Sinatra declined to meet their price.

Second Collapse will be original "How to Murder Your Wife." Again Axelrod would like to discuss with Sinatra his playing male lead. He'd also like to cast Shirley MacLaine as femme star. Pic should start in June, 1962.

Third will be William Styron's new untitled novel to be published by Random House in fall. Production start most likely later part of next year.

Having worked on script of "Act One" for Warner Bros., since last October, Axelrod said he's just about finished. Josh Logan produces and directs starting next Spring. Warren Beatty, Miss MacLaine's brother, is number one candidate for role of biographer Moss Hart, but no one has yet been signed, he pointed out.

"This has been a tough script," Axelrod commented. "There's no love story in it. The picture should run under two hours when completed."

New York Theatre

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"PARRISH"

Starring TROY DONAHUE

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Co-starring DEAN JAGGER and PARRISH's wife

Carmie STYONS • Doree McCalin • Sharon HUGHES

In Technicolor from Warner Bros.

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MAT DAILY

Except Sunday, of course—even the horses at Aqueduct race track need a day off! First race 1:30 and there are 9 big ones. Terrific food, too. Fresh air, color, excitement. Get a tan! You're back hours before curtain. For reservations, call MI1-4700. Have a ball at the Big A! Tomorrow!

Global Films Reviewed In Cannes

Continued from page 6

Viridiana

abroad as the demand for unusual film grows.

A girl, who is about to take her vows to be a nun, pays a visit to a rich uncle. He sees in her an image of his dead wife who died on their wedding night. He begs her to be his wife, then drugs her and almost makes advances to her. He does not but claims he did in order to hold her. He finally confesses, and she leaves. He hangs himself, leaving his large estate to her and a son.

The would-be nun tries to become a useful saintly creature by bringing in a flock of poor derelicts and letting them sleep in an adjoining barn and house. But they get out of hand and almost rape her. And she finally decides to try and become a human being first before trying to be a selfless saint for which she is neither made nor capable of.

Director Luis Bunuel, formerly Spanish and now Mexican, returned to Spain for the first time since 1938 to make this film. He is known among motion picture buffs for his unusual pix. He displays a perfection in film flow and language in this relentless pic.

Atmosphere is invoked by a fluid feel for incidents which glide by before an explanation is given to heighten awareness of theme and character. Symbols abound but are never superfluous or unclear. The tale of a novice nun not of the ability or humility for her vocation may also have this in for Catholic Legion difficulties.

But it does make its points that charity out of pride and humility and self abnegation out of vanity could lead to chaos. The echoing of the uncle's lonely phobias are also extended to the other characters.

The wild orgy of the derelicts who sneak into the big house is handled with explosive humor and then a shattering burst of violence that makes the heroine realize her need for human understanding and acceptance before she can ever become a nun.

Technical credits are excellent. Director Bunuel has welded the thesping into a perfect whole that defies singling out any for special praise.

Pic had the biggest effect at the recently wound Cannes Film Fest, with many feeling it was the best film. But it aroused pros and cons and different interpretations. It is a picture that needs careful handling and placement but is unique enough to arouse plenty of interest. It calls for hard sell, but could well be worth the trouble.

Mosk.

El Centroforward Murio Al Amanecer

(The Forward Center Dies At Dawn)

(ARGENTINIAN)

Cannes, May 23.

INC release of Rene Mujica production. With Raul Rossi, Luis Medina Castro, Didi Casti. Enrique Fava. Directed by Rene Mujica. Screenplay, Agustín Cuzani. Camera, Ricardo Yoniss. Editor, Atilio R. Nal. At Cannes Film Fest. Running time, 85 MINS.

Catcho Luis Medina Castro
Dancer Didi Casti
Lucas Raul Rossi
Aid Enrique Fava

This film is an amusing fantasy that is sustained through familiar situations by inventiveness and ingenuity in directing and story form. But its symbolical aspects make this primarily a dualer or linzo film for foreign spots.

A young football player is bought by a mysterious man but he ends up as part of a millionaire's collection rather than in another club. The rich man wants the best in all walks of life but only as symbols and does not want to use them. The football player tries to escape and kills the rich man in the attempt.

Of course, political and social implications are evident in this fantasy but it does not press its points. Film manages to bring enough wit and simplicity to keep it engrossing. The sale of the footballer at an auction, a ballet dancer secretly dancing in the rain, a party to fete the coming marriage by the rich man who decides he wants to create new and perfect people are some of the scenes which have the most tang.

This is an offbeat, with the right quality to bring it off. Technical credits are acceptable and the acting is keyed to the right stylization needed. Director Rene

Mujica, for his first film, displays a good feeling for narrative and wit. He may be heard from in a more heavyweight pic in the future.

Mosk.

Duval

(The Beast)

(HUNGARIAN)

Cannes, May 16.

Hungarofilm release of Hunnia production. With Ferenc Besseney, Tibor Blitskei, Maria Medgyesi. Bela Barsi. Directed by Zoltan Fabri. Screenplay, Imre Kardadi. Camera, Ferenc Szecsenyi. Editor, Maria Szecsenyi. At Cannes Film Fest. Running time, 12 MINS.

Sandor Ferenc Besseney
Zsuzsika Maria Medgyesi
Janos Tibor Blitskei

There is a good visual flair and dramatic bite in this story of an overbearing, selfish man who can't adjust to the new communal life in Hungary after the war. But the effect is somewhat dampened by an academic second half which makes him a vestigial symbol of pre-Communist privileges rather than a man. Hence, it is an unlikely export item.

The beast of the title has his fill of the girls around his farm and especially one he then discards. She marries a young man who runs the co-op farm the former joins. But the ex-landowner tries to win her back and alienates everybody and is finally shot down trying to force himself on the girl again.

Director Zoltan Fabri has a certain feel for the countryside and rustic sensuality, and keeps this a good dramatic affair through most of the film. But thesping varies from the flamboyantly mannered to the understated, and this too, throws the pic off-balance. Technical credits are good.

Mosk.

The Gioia Vivere

(The Joy of Living)

(ITALIAN-FRENCH)

Cannes, May 16.

Cinereiz release of RINE (Rome-Financier) (Paris) coproduction. Stars Alain Delon, Barbara Lassi. Features Ugo Tognazzi, Gino Cervi, Rina Morelli, Paolo Stoppa, Aroldo Trieri, Carlo Pisacane, Giampiero Littera, Didi Perego, Annibale Ninchi, Leopoldo Trieste, Nanda Primavera, Nando Bruno, Enzo Maggio, Graziella Durano, Luigi Giuliani, Jacques Standjakovic, Stefano Valle, Franco Pazzilli, Rosalba Neri. Directed by Clement. Screenplay, Clement. Leo Benvenuti, Piero DeBernardi; from an idea by Guillerio Jaccopetti. Additional dialog, Henry Dele. Music, A. Francesco Lavagnino. At Cannes Film Fest. Running time, 105 MINS.

Alain Delon Barbara Lassi
Franca Fossati Gino Cervi
Olinto Fossati Paolo Stoppa
Gennaro Carlo Pisacane
Rosa Fossati Rina Morelli
1st Anarchist Ugo Tognazzi
2nd Anarchist Aroldo Trieri

Amusing, bright and intelligent comedy-satire looks headed for a sparkling boxoffice future in Italy and France, its countries of origin, with other foreign chances proportionate and depending on careful lingual translation to maintain tongue in cheek spirit of the original. At two hour running time, pic also appears overlong. It could stand some trimming to further highlight its many droll moments, and avoid some slow points.

Story, set in the early Italian 1920's and here a brief explanation of period's political trends to enlighten spectators might be appropriate in foreign versions, this deals with the adventures of a youngster who has just been released from army service, and looking for a job. He incautiously grabs the first one he's offered by a Fascist organization, but soon gets a better offer from a group of anarchists. He joins them with-out really knowing what he's getting himself in for.

Remainder of pic amusingly tells of anarchists' exploits, led by the unwitting heroics of the boy, and includes a romantic interlude with the anarchist leader's pretty daughter. Much of the humor has topical inferences which spell big laughs and general enjoyment in Italy, but other areas should respond almost as well. Writer-director Clement maintains a rollicking pace a l m o s t throughout. A series of visual gags and intelligently droll incidents are the films highlights. Towards the end, the action appears a bit confused, and some points are easily lost. A trimming job could help.

Under Clement's careful direction, Alain Delon, is excellent as the unwitting anarchist while Barbara Lassi is fine and winning as his girl. She rates important attention on looks and ability, and if

properly guided could become a valuable marquee property.

Ugo Tognazzi and Aroldo Trieri are hilarious as a bomb-setting pair of agitators. Paolo Stoppa and Rina Morelli are wasted in minor roles while Gino Cervi is good as the girl's father. Frequent scene-stealer is Carlo Pisacane, as the anarchist grandpa who's locked up in the attic to keep him out of trouble.

Francesco Lavagnino has some catchy backdrop music in a period vein for good effect, while Henri Decae's Dyaliscope lensing is another standout for the pic. Other credits fine.

Hawek.

Kozaki

(The Cossacks)

(RUSSIAN-COLOR)

Cannes, May 23.

Mosfilm production and release. With Boris Andreiev, Zina Kirilenko, L. Goubanov, E. Bredoun. Directed by Vassili Protine. Screenplay, Victor Chklovski from book by Leo Tolstoy. Camera (Sovcolor), I. Guelin. Editor, E. Severov. At Cannes Film Fest. Running time, 100 MINS.

Srochka Boris Andreiev
Marianne Zina Kirilenko
Olenine L. Goubanov
Loukachka E. Bredoun

Solidly carpentered film tells of profligate young nobelman who tires of his ways and goes to live among the Cossacks in a Caucasian outpost at the turn of the century. There he learns of love, friendship and nature. Film is rich in character and good narrative values, but appears mainly an arty entry abroad since action is sacrificed for character and sound folk mores.

Taken from a semi-autobiographical novel of Leo Tolstoy, it is well acted and has a fine color envelope. The man leaves behind his first true love and friends to go home and try to live in a new way. The authentic period ring should help.

Mosk.

A Primeira Missa

(The First Mass)

(BRAZILIAN)

Cannes, May 16.

Ferdinando Aguiar production and release. With Jose Mariano Filho, Margarida Cardoso, Dionisio De Azevedo. Written and directed by Lima Barreto from novel by Nati De Lacerda. Camera, Henry Fowler. Editor, G. Migliori. At Cannes Film Fest. Running time, 115 MINS.

Box Jose Mariano Filho
Dionisio De Azevedo Margarida Cardoso
Mother Margarida Cardoso

A priest thinks back on his youth and how and why he decided to become a priest. Film is well meaning but stereotyped and obvious in its unfolding and preaching. Child actors are mannered. However, this looms mainly for Latino language spots abroad.

Director Lima Barreto has given this some colorful incidents but lacks the flair for making the child's coming of awareness either meaningful or absorbing. Film spouts too many platitudes which makes it static and slow. Technical credits are good but the thesping is theatrical.

Mosk.

Les Mauvais Coups

(Foul Play)

(FRENCH-CINEGRAPHSCOPE)

Cannes, May 16.

20th-Fox release of Editions Cinegraphiques-Jean Thullier production. Stars Simone Signoret. Features Reginald D. Kernan, Alexandra Stewart, Marcel Pasquier, Serge Rousseau. Directed by Valentin Leterrier. Screenplay, Roger Vailland. Letterier. From novel by Valand; camera, Jean Badal; editor, Leoniz Azar. At Cannes Film Fest. Running time, 110 MINS.

Robert Simone Signoret
Nitan Reginald D. Kernan
Dulene Alexandra Stewart
Luis Marcel Pasquier
Duval Serge Rousseau

This is a muted mood piece about a middle-aged couple breaking up, and a young girl they both use for themselves and against each other. However, it is mainly a vehicle for a stunning array performance by Oscar winner Simone Signoret. Otherwise, this film is somewhat literary and only intermittently taking and incisive. Picture looms as an arty entry abroad, with the hard-sell needed but with the Signoret name a plus. For depth possibilities, it has a distaff handle.

Miss Signoret plays an attractive but aging woman who has sacrificed all for her man, a morose, noted racing-car driver, now retired to the country. Here they begin to grate on each other's nerves. A young, fresh girl comes into their lives, and she uses her to try to awaken her husband's past desires for her. He falls for the girl but does not crave her

Junior Stevens Sees No Army War With 'Slovik,' His 1st Production

Hollywood, May 23.

Mrs. Plunkett's Regrets

Nancy Plunkett, former British actress and widow of Joseph E. Plunkett, longtime managing director of the old Strand on Broadway and RKO circuit official, asks VARIETY to extend her apologies to many friends whose condolences have gone unacknowledged.

Mrs. Plunkett is just back to her home at 249 E. 48, Manhattan, after a hospitalization since shortly after her bereavement. Meanwhile the late showman is entombed at the Ferncliffe Columbarium at Hartsdale, N. Y.

Curtiz Stalking Wayne; June 12 Start on Script Long Owned by Stevens

Hollywood, May 23.

Director Mike Curtiz, who hopes to get John Wayne in time for June 12 start for "The Comancheros," estimates 20th-Fox release will cost better than \$2,000,000. Ina Ballin also is cast in script by James Edward Grant, who wrote "The Alamo."

Curtiz pointed out George Stevens owned "Comancheros" story for more than 10 years, 20th-Fox acquiring it as part of deal for Stevens to do "Greatest Story Ever Told." Pic will be filmed almost in entirety on location in Utah and Arizona.

ARNOLD LEWIS BOOKING N.Y.-N.J. FOR STANLEY

Arnold Lewis, ex-Columbia film booker, named booker for Stanley Warner in New York-New Jersey territory, operating out of Newark. He replaces Arnold Michelson, transferred to California by the circuit.

Sophia Loren in N.Y.

Sophia Loren is due in N.Y. tomorrow (Thurs.) for 10-day stay in connection with Joe Levine's "Two Women." Italo arty which earned her "best actress" Golden Palm at just-ended Cannes Film Fest.

Film's American preem at the Sutton Theatre is in its third stanza.

because he feels it would only end disastrously.

All this leads to Miss Signoret's suicide. She gives the film its main life as her intense but thwarted needs are ever intensified in her many acts from drunkenness to deliberately beautifying the girl.

Direction wisely allows Miss Signoret to carry things but cannot quite fit the meandering tale and mood into a more revealing drama. Result is a slow, measured film with an asset in the arresting gray and moody lensing of Jean Badal. Reginald D. Kernan is too wooden as the husband. Alexandra Stewart has the ingenuousness for the young girl caught up in the involved life of a couple whose true needs and troubles are never clear enough to balance the pic.

Mosk.

Darelee

(RUMANIAN-COLOR)

Cannes, May 16.

Bucuresti production and release. With Silvia Popovici, Victor Rebencu, Costache Antoniu. Directed by Matei Costache. Screenplay, Constantin C. Ionescu. Camera (Agfa), Andrei Feher. Editor, M. Teodorescu. At Cannes Film Fest. Running time, 102 MINS.

Darelee Silvia Popovici
Iorgu Victor Rebencu
Gauldoni Cristea Avram
Gounod Costache Antoniu

Pic had no business at an international competitive film festival, especially in the running. It is a stilted tale of the struggle in Rumania to get a good opera house and performers through the prestige of one of their leading singers.

Color is garish and runny; performances theatrical, and the story banal. There is some okay operatic work at times. Pic looms mainly of interest in Eastern countries.

Technical credits are below par.

Mosk.

George Stevens Jr. will make his debut as a motion picture producer-director early in 1962 with "The Execution of Private Slovik." Stevens three weeks ago bought the William Bradford Huie tome from Frank Sinatra's Essex Productions and has assigned writer James Lee Barrett to script.

Sinatra lined it up last year and hired writer Albert Maltz, who had been on so-called "blacklists" after refusing to reply to House Un-American Activities committee queries on Communist affiliations. Sinatra abandoned the film later under attacks by press and the American Legion. However, he had earlier requested support from the U.S. Government and was refused, with one stipulated reason because then-president Dwight D. Eisenhower had been the one to sign execution papers for Slovik. The soldier was the first American military man to be executed since the Civil War.

Stevens told VARIETY he doesn't expect any problems in making the picture and that he was sure Sinatra's troubles arose only over his selection of a writer.

"I will submit the script to the Dept. of Defense and expect their sanction," Stevens said. Producer also noted it is an entirely new treatment and asserted he did not purchase any part of Maltz' existing script with the rights.

Production will be made under The Stevens Company banner, for which the younger Stevens is now functioning as associate producer on "The Greatest Story Ever Told." Barrett is scripting latter with Ivan Moffatt and Carl Sandburg. No casting has been set for "Slovik" as yet, though producer says he will look for major star for role of Gen. Norman D. "Dutch" Cota and may go for newcomer in title role.

Bally Education Via COMPO Plan

Exec committee of the Council of Motion Picture Organizations, at a meeting in New York yesterday (Tues.), unanimously approved a proposal for an intra-industry promotion program designed to acquaint all theatre employees in the field with the workings of picture campaigns. Plan, if endorsed by the Motion Picture Assn. of America, as expected, will see reps of all distributors making presentations at numerous theatre meetings across the country. They'll detail the bally work done on all product, with the exhibs then called upon to adapt the campaigns to suit their own needs.

Manning Tim Clagett, for MPAA, discussed censorship, voiced opposition to classification as being a form of censorship, and added that a court test is due in Abilene, Tex., which has adopted a pic rating ordinance.

PROTESTANT LIAISON WITH STUDIOS AS IS

Broadcasting and Film Commission of the National Council of Churches is beefing its Coast operation. And that, says S. Franklin Mack, should spike recurring rumors of the office shutting down. Coast staff, headed by George Heinrich, maintains preproduction liaison with pic companies, and the Code office. It has been increasingly critical of the trend to adult-themed product, and intends, according to Mack, "to redouble efforts to prevent the positive position of the Churches (Protestant) to the entertainment film industry."

Commission did have budget problems, but overcame them with additional funds from the 34 constituent communions of the Council. Also, budget adjustments are in process to guarantee continuance of the Coast unit in '62.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....2
This Date, Last Year.....3

AMERICAN INT'L

Starts, This Year.....3
This Date, Last Year.....2

"ATLANTIC ATTACK"

(American International)
(Shooting in Spain)
Prods.—Richard Bernstein, Gustaf
D. J. Charles Haas
Broderick Crawford
(Started Feb. 15)

COLUMBIA

Starts, This Year.....12
This Date, Last Year.....5

"THE HELLONS"

(Living Allen, Ltd.)
(Shooting in S. Africa)
Prods.—Harold Hecht
Dir.—Kenneth Annakin
Richard Todd, Lionel Jeffries, Anne
Aubrey, James Booth
(Started Feb. 15)

"TWO ENEMYS"

(Dino De Laurentiis Prods.)
(Shooting in Israel)
Prods.—Dino De Laurentiis
Dir.—Guy Hamilton
David Niven, Alberto Sordi
(Started March 1)

"UNDERWATER CITY"

(Captive Prods.)
Prods.—Alex Gordon
Dir.—Frank McDonald
William Lundin, Julie Adams, Roy
Roberts, Carl Benton Reid, Chet
Douglas, Kathy Norris, Paul Dubov,
Ed Mallory
(Started March 7)

"EVERYTHING'S DUCKY"

Prods.—Red Doff
Dir.—Don Taylor
Mickey Rooney, Buddy Hackett, Joanie
Summers, Roland Winters, Gene
Blakely, Elizabeth MacRae, Jackie
Cooper
(Started March 17)

"SARDONICUS"

(William Castle Prods.)
Prods.—William Castle
Oscar Homolka, Ronald Lewis, Audrey
Dalton, Guy Rolfe, Vladimir Sokoloff,
Lorna Hansen
(Started March 28)

"BARABAS"

(Dino De Laurentiis Cinematografica
Prods.)
(Shooting in Italy)
Prods.—Dino De Laurentiis
Dir.—Dino De Laurentiis
Anthony Quinn, Silvana Mangano, Jack
Palance, Vittorio Gassman, Ernest
Boraine, Valentina Cortese, Douglas
Fowley
(Started April 4)

"A WALK ON THE WILD SIDE"

(Famous Artists Prods.)
(Shooting in New Orleans)
Prods.—Charles K. Feldman
Dir.—Edward Dmytryk
Laurie Harvey, Capucine, Anne Baxter,
Jane Fonda, Bulbois, N. J. K.
Juanita Moore, Todd Armstrong, Karl
Swenson, Crahan Denton, Donald
Baker, William Waterman, Ted Jacque
(Started April 11)

"THE TIGER AMONG US"

(Ladd Enterprises, Inc.)
Prods.—William L. Bloom
Dir.—Philip Leacock
Alan Ladd, Rod Steiger, Michael Cal-
lan, Dolores Dorn, Kenneth Mac-
Kenna, Margaret Hayes, Jeanne
Cooper, Arnold Merritt, Chris Rob-
inson, Mark Slade, Henry Beckman,
Bernie Hamilton, Clegg Hoyt
(Started April 25)

"SAIL A CROOKED SHIP"

(Phillip Barry Productions)
Prods.—Phillip Barry Jr.
Dir.—Philip Barry
Robert Wagner, Dolores Hart, Car-
olyn Jones, Frankie Avalon, Enie
Korcos, Frank Gorshin, Jesse White,
Harvey Lembeck
(Started April 28)

"ON THE BRINK"

(Giammer Film Productions)
(Shooting in London)
Prods.—Anthony Rinds
Dir.—Joe Losey
MacDonald Carey, Shirley Ann Field,
Olivia Reed, Alexander Knox
(Started May 8)

"THE NOTORIOUS LADY"

(Kohlmair-Quine Productions)
Prods.—Fred Kohlmair
Dir.—Richard Quine
Kim Novak, Jack Lemmon, Fred
Astaire, Estelle Winwood, Lionel
Jeffries, Philippa Bevans, Dick
Crockett
(Started May 15)

"LAWRENCE OF ARABIA"

(Horizon-American Productions)
(Shooting in Japan)
Prods.—Sam Spiegel
Dir.—David Lean
Peter O'Toole
(Started May 15)

WALT DISNEY

Starts, This Year.....3
This Date, Last Year.....0

"BABES IN TOYLAND"

Prods.—Walt Disney
Dir.—Jack Donaghy
Ray Bolger, Tamara Sands, Ed Wynn,
Annette Funicello, Henry C. King,
Gene Sheldon, Tommy Kirk, Sam
McCarthy, Robert Stevenson, Russ
Crawford, Ann Jilligan, Suzanne and
Marjorie Arnold
(Started March 13)

"MOON PILOT"

Prods.—Walt Disney, Bill Anderson
Dir.—Bill Anderson
Tommy Kirk, Lynn Kraybill, Robert
O'Brien, Billy Bletcher, Billy Kirk
(Started May 15)

METRO

Starts, This Year.....6
This Date, Last Year.....2

"A MATTER OF WHO"

(Walter Shenson-Milton Holmes Prod.)
(Shooting in London)
Prods.—Walter Shenson, Milton Holmes
Dir.—Don Chaffey
Terry-Thomas, Sonja Ziemann, Alex
Nicol
(Started March 2)

"THE HOLYMOON MACHINE"

(Avon Prods.)
Prods.—Lawrence Weingarten
Dir.—Joseph M. Newman
Hutton, Paula Prentiss, Dean Jagger
Button, Paula Prentiss, Dean Jagger
Jack Mulvaney, Jack Weston, William
Lamela
(Started March 20)

"A THUNDER OF DRUMS"

Prods.—Robert J. Enders
Dir.—Joseph M. Newman
Richard Boone, George Hamilton, Luana
Patten, Arthur O'Connell, Charles
Bronson, Danny Kaye, James Douglas,
Dick Chamberlain, Irene Tedrow,
Tammy Marlowe, Casey Tibbs, Slim
Pickens, Clem Harvey
(Started April 3)

"BACHELOR IN PARADISE"

(Ted Richmond Prods.)
Prods.—Ted Richmond
Dir.—Jack Arnold
Bob Hope, Lana Turner, Janis Paige,
Don Porter, Virginia Grey, Jim Hut-
ton, Paula Prentiss, Agnes Moore-
head, Lee Goodman, Rita Shaw
(Started May 8)

"A LIGHT IN THE PIAZZA"

(Arthur Freed Production)
(Shooting in Italy)
Prods.—Arthur Freed
Dir.—Guy Green
Olivia de Havilland, Rossano Brazzi,
Barry Sullivan, Yvette Mimieux,
George Hamilton
(Started May 8)

PARAMOUNT

Starts, This Year.....4
This Date, Last Year.....8

"DEADLOCK"

(Edmond O'Brien, Stanley Frazen
Assoc. Prods.)
Prods.—Edmond O'Brien
Dir.—Edmond O'Brien
Jeffrey Hunter, David Janssen, Stella
Stevens
(Started Feb. 20)

"BLUE HAWAII"

(Hal Wallis Prod.)
Prods.—Hal Wallis
Prods.—Norman Taurog
Elvis Presley, Joan Blackman, Angela
Lansbury, Nancy Walters, Roland
Winters, John Archer, Howard Mc-
Near, Darlene Thompson, Jack Wel-
well, Christian Kay, Pamela Akert,
Frank Atienza, Jose DeVarga, Ralph
Hamman, Lela Gold
(Started March 27)

"TOO LATE BLUES"

Prods.—John Schlesinger
Dir.—Richard Brooks
Bobby Darin, Stella Stevens, Seymour
Cassel, Cliff Gurnea, Vincent Ed-
wards, Nick Dennis, Everett Cham-
bers, Bill Stafford, Richard Chambers,
Rupert Crosse, J. Allen Hopkins
(Started March 27)

20th CENTURY-FOX

Starts, This Year.....15
This Date, Last Year.....8

"THE INNOCENTS"

(Achim Film Prod.)
Prods.—Jack Clayton
Dir.—Jack Clayton
Deborah Kerr, Megs Jenkins, Martin
Stephens, Pamela Franklin
(Started Feb. 6)

"20,000 EYES"

(API)
Prods.—Jack Leewood
Dir.—Jack Leewood
Gene Nelson, Merry Anders, James
Brown
(Started March 16)

"THE PURPLE HILLS"

(API)
Prods.—Maury Dexter
Dir.—Maury Dexter
Gene Nelson, Kent Taylor, Josepha
Barton, Jerry Summers, Russ Bender
(Started April 3)

"A STAR IN THE WEST"

Prods.—Jack Cummings
Dir.—Vincent Sherman
Debbie Reynolds, Steve Forster, Ken
Scott, Andy Griffith, Thelma Ritter,
Evelyn Baer, Isabel Elsom
(Started April 17)

"BACHELOR FLAT"

Prods.—Jack Cummings
Dir.—Richard Beymer, Tuesday Weld, Terry-
Thomas, Celeste Holm, Carol Chris-
tensen, Maggi Brown, Ann Del
Guercio
(Started April 19)

"VANISHING HORIZON"

(Shooting in Apache Junction, Ariz.)
Prods.—Leonard A. Schwartz
Dir.—John Bushelman
Kent Taylor, Jody McGee, Jack
Nicholson, Diana Darrin, Robert
Sampson, Gary Sneed, Don Orlando
(Started April 24)

"TENDER IS THE NIGHT"

(Shooting in France)
Prods.—Henry King
Dir.—Henry King
Jennifer Jones, Jason Robards Jr.,
Joan Fontaine, Jill St. John, Tom
Ewell, Caesar Romero, Mae McWhor-
ter, Sandy Meiner
(Started May 15)

"THE FIVE FINGERS OF DEATH"

(API)
Prods.—Eugene Lion
Dir.—Gene Nelson
John Agay, Paula Raymond, Steve
Dunne, Roy Gordon, Joe Besser, John
Alonzo, Rick Younger, Norman Fur-
ton, Jack Deery
(Started May 17)

UNITED ARTISTS

Starts, This Year.....12
This Date, Last Year.....7

"JUDGMENT AT NUREMBERG"

(United Artists)
Prods.—Judith Kravitz
Dir.—Judith Kravitz
Max Baer, E. J. Kane, Richard
Dreyfuss, E. J. Kane, Richard

Widmark, Marlene Dietrich, Maximil-
ian Schell, Judy Garland, Montgo-
mery Clift, William Shatner, Alan
Baxter, Joseph Bernard, Ray Teal,
Hana Conried, John Wengraf, Martin
Brandt, Werner Klemperer, Forben
Meyer, Kenneth MacKenna, Ed Binn
(Started Feb. 22)

"JESSICA"

(Pino Corp.)
(Shooting in Sicily)
Prods.—Jean Negulesco
Dir.—Jean Negulesco
Maurice Chevalier, Angie Dickinson,
Agnes Moorehead, Danielle DeMetz
(Started March 13)

"GERONIMO"

(Glevy-Gardner-Laven Prod.)
Prods.—Glevy-Gardner
Dir.—Glevy-Gardner
Chuck Connors, Kamala Dev, Ross Mar-
tin, Pat Conway, Adam West, Enid
Daly, Lawrence Dobkin, Armando
Silvestre
(Started March 13)

"THE BEAST"

(Edward Sam, Harvard Film Corp.)
Prods.—Edward Sam
Dir.—Edward L. Cahn
John Turturro, Damon, Edward
Franz, Michael Pate, Merry Anders,
Dayton Lummis, Walter Burke
(Started April 4)

"POCKETFUL OF MIRACLES"

(Franton Prod.)
Prods.—Frank Capra
Dir.—Frank Capra
Arthur O'Connell, Peter Falk, Jack
Oakie, Edward Everett Horton,
Mickey Shaughnessy, Sheldon Leon-
ard, Peter Mann, Ann Margaret
(Started April 20)

"X-15"

(Knox Production)
Prods.—Howard W. Koch, Henry
Sankola, Tony Lazzarino
Dir.—Richard Donner
Charles Bronson, Brad Dexter, James
Gregory, Elisabeth Hush, David
McLean, Mary Tyler Moore, Patricia
Owens, Ralph Taeger, Ken Tobey
(Started April 24)

"THE FLIGHT THAT DISAPPEARED"

(Harvard Film Corp.)
(Shooting at KITT)
Prods.—Robert Kent
Dir.—Reginald LeBorg
Craig Hill, Paula Raymond, Dayton
Lummis, John Brynart, Nancy Hale
(Started May 4)

"TEENAGE MILLIONAIRE"

(Ludlow Productions, Inc.)
(Shooting at Desilu, Gower)
Prods.—Ludlow
Dir.—Ludlow
Jimmy Clanton, Rocky Graziano, Zasu
Pitts, Sid Gould, Joan Taber, Diane
Jensen, Maurice DeBerger, Cos-
field, Eileen O'Neill
(Started May 9)

"SECRET OF THE DEEP"

(Harvard Film Corp.)
Prods.—Robert E. Kent
Dir.—Edward L. Cahn
Ron Foster, Merry Anders
(Started May 18)

UNIVERSAL

Starts, This Year.....5
This Date, Last Year.....7

"FLOWER DRUM SONG"

(Ross Hunter Production)
Prods.—Ross Hunter
Dir.—Henry Koster
Nancy Kwan, James Shigeta, Miyoshi
Umeki, Juanita Hall, Benson Fong,
Robert King, Patrick Adiarte, Victor
Sen Yung
(Started March 20)

"CAPE FEAR"

(MGM Prods.)
Prods.—Sy Bartlett
Dir.—J. Lee Thompson
Glenn Ford, Robert Mitchum, Polly
Bergren, Lori Martin, Martin Balsam,
Jack Kruschen, Telly Savalas, Barrie
Chase
(Started April 6)

"THE LAST HERO"

(Shooting in New Mexico)
Prods.—Edward Lewis
Dir.—David Miller
Kirk Douglas, Gene Rowlands, Michael
Kane, Walter Matthau
(Started May 1)

WARNER BROS.

Starts, This Year.....8
This Date, Last Year.....6

"A MAJORITY OF ONE"

Prods.—Mervyn LeRoy
Prods.—Russell, Alec Guinness, Ray
Danton, Madlyn Rhue, Mac Questel
(Started March 30)

"THE MUSIC MAN"

Prods.—Morton DaCosta
Prods.—Preston, Shirley Jones, Her-
mione Gingold, Buddy Hackett, Paul
Ford, Tommy Everett, Susan Luckey,
Ronny Howard
(Started April 3)

"LAD, A DOG"

Prods.—Max J. Rosenberg
Dir.—Aram Avakian
Peggy McCay, Peter Breck, Carroll
O'Connor, Angela Cartwright, Lad
(Started April 13)

"LADIES OF THE MOSE"

Prods.—Bryan Foy
Prods.—Walter Doniger
Shirley Knight, Andrew Duggan, Con-
stance Ford, Barbara Nichols, Jason
Evers
(Started May 9)

INDEPENDENT

Starts, This Year.....19
This Date, Last Year.....9

"THE IMMIGRANT"

(Little Immigrant Prods., Inc.)
(Shooting in Spain)
Prods.—L. Prude-L.
Dir.—N. Peter Dee
Katina Pissinou
(Started March 27)

"THE MAGIC FOUNTAIN"

(Shooting in Madrid)
Prods.—J. Saur, Redolfo Medi
Dir.—Fernando Lamas
Bernando Bernando, Esther Williams,
Justina Serratos, Felix Fajardo
(Started April 9)

"THE PHANTOM PLANET"

(Prods. C. G. G.)
(Shooting at Producers Studio)
Prods.—Fred Goetz
Dir.—Fred Goetz
Dean Jagger, Glenn Ford, Tony
Dix, Luchina Luth, Fanny S.
Bachman, L. Jarvis, Dick H.
Earl McDonald, Michael Marshall,

Amusement Stock Quotations

Week Ended Tues. (23)

| 1961 | | N. Y. Stock Exchange | | Weekly Vol. Weekly | | Weekly | | Tues. | | Net | |
|---------|---------|----------------------|------|--------------------|---------|---------|---------|---------|---------|--------|---------|
| High | Low | | | in 100s | High | Low | Close | | | Change | for wk. |
| 60 | 33 1/2 | ABC Vending | 85 | 53 1/2 | 50 1/2 | 50 1/2 | 50 1/2 | 50 1/2 | 50 1/2 | — | — |
| 61 1/2 | 43 1/2 | Am Br-Par Th | 153 | 54 1/2 | 52 1/2 | 52 1/2 | 52 1/2 | 52 1/2 | 52 1/2 | — | — |
| 27 1/2 | 20 1/2 | Amplex | 1092 | 25 1/2 | 23 1/2 | 23 1/2 | 23 1/2 | 23 1/2 | 23 1/2 | — | — |
| 42 1/2 | 35 1/2 | CBS | 1284 | 41 1/2 | 39 1/2 | 39 1/2 | 39 1/2 | 39 1/2 | 39 1/2 | — | — |
| 34 1/2 | 21 1/2 | Col Pix | 155 | 29 1/2 | 27 1/2 | 27 1/2 | 27 1/2 | 27 1/2 | 27 1/2 | — | — |
| 46 1/2 | 32 1/2 | Decca | 351 | 43 1/2 | 41 1/2 | 41 1/2 | 41 1/2 | 41 1/2 | 41 1/2 | — | — |
| 113 1/2 | 104 1/2 | Eastman Kdk. | 326 | 114 1/2 | 113 1/2 | 113 1/2 | 113 1/2 | 113 1/2 | 113 1/2 | — | — |
| 75 1/2 | 53 1/2 | Glen Alden | 305 | 67 1/2 | 65 1/2 | 65 1/2 | 65 1/2 | 65 1/2 | 65 1/2 | — | — |
| 17 1/2 | 13 1/2 | Glen Alden | 305 | 17 1/2 | 15 1/2 | 15 1/2 | 15 1/2 | 15 1/2 | 15 1/2 | — | — |
| 71 | 41 1/2 | MCA Inc. | 24 | 69 1/2 | 67 1/2 | 67 1/2 | 67 1/2 | 67 1/2 | 67 1/2 | — | — |
| 70 1/2 | 41 1/2 | Metro GM | 307 | 68 1/2 | 66 1/2 | 66 1/2 | 66 1/2 | 66 1/2 | 66 1/2 | — | — |
| 41 1/2 | 27 1/2 | NAFI Corp. | 381 | 39 1/2 | 37 1/2 | 37 1/2 | 37 1/2 | 37 1/2 | 37 1/2 | — | — |
| 91 1/2 | 51 1/2 | Nat. Thea. | 668 | 81 1/2 | 75 1/2 | 75 1/2 | 75 1/2 | 75 1/2 | 75 1/2 | — | — |
| 85 1/2 | 52 1/2 | Paramount | 102 | 78 1/2 | 75 1/2 | 75 1/2 | 75 1/2 | 75 1/2 | 75 1/2 | — | — |
| 25 1/2 | 17 1/2 | Philco | 327 | 23 1/2 | 22 1/2 | 22 1/2 | 22 1/2 | 22 1/2 | 22 1/2 | — | — |
| 227 | 175 | Polaroid | 166 | 218 1/2 | 205 | 207 1/2 | 207 1/2 | 207 1/2 | 207 1/2 | — | — |
| 65 1/2 | 49 1/2 | RCA | 644 | 65 1/2 | 62 1/2 | 62 1/2 | 62 1/2 | 62 1/2 | 62 1/2 | — | — |
| 183 1/2 | 103 1/2 | Republic | 189 | 183 1/2 | 171 1/2 | 171 1/2 | 171 1/2 | 171 1/2 | 171 1/2 | — | — |
| 217 1/2 | 143 1/2 | Rep. pfd. | 45 | 22 | 20 1/2 | 20 1/2 | 20 1/2 | 20 1/2 | 20 1/2 | — | — |
| 35 1/2 | 26 1/2 | Stanley War | 124 | 33 1/2 | 32 1/2 | 32 1/2 | 32 1/2 | 32 1/2 | 32 1/2 | — | — |
| 34 1/2 | 27 1/2 | Storer | 46 | 32 1/2 | 31 1/2 | 31 1/2 | 31 1/2 | 31 1/2 | 31 1/2 | — | — |
| 55 1/2 | 40 1/2 | 20th-Fox | 297 | 49 | 45 1/2 | 45 1/2 | 45 1/2 | 45 1/2 | 45 1/2 | — | — |
| 397 1/2 | 303 1/2 | United Artists | 242 | 39 | 37 1/2 | 37 1/2 | 37 1/2 | 37 1/2 | 37 1/2 | — | — |
| 67 1/2 | 52 1/2 | Warner Bros. | 14 | 63 1/2 | 61 1/2 | 61 1/2 | 61 1/2 | 61 1/2 | 61 1/2 | — | — |
| 161 | 97 1/2 | Zenith | 312 | 161 | 148 1/2 | 159 1/2 | 159 1/2 | 159 1/2 | 159 1/2 | — | — |

American Stock Exchange

| 1961 | | Over-the-Counter Securities | | Bid | | Ask | |
|---------|--------|-----------------------------|-----|--------|--------|--------|-------|
| High | Low | | | | | | |
| 8 1/2 | 4 1/2 | Allied Artists | 249 | 6 1/2 | 5 1/2 | 6 | — 3/4 |
| 15 1/2 | 10 1/2 | All'd Art. pfd. | 6 | 14 | 12 1/2 | 12 1/2 | — 1/4 |
| 4 1/2 | 2 1/2 | Buckeye Corp. | 502 | 3 1/2 | 3 | 3 | — 1/4 |
| 23 1/2 | 9 1/2 | Cap. Cit. Bdc. | 175 | 22 1/2 | 19 | 21 1/2 | — 1/2 |
| 19 1/2 | 4 1/2 | Cinerama Inc. | 846 | 17 1/2 | 15 | 16 1/2 | — 1/2 |
| 167 1/2 | 10 1/2 | Desilu Prods. | 95 | 15 1/2 | 14 | 14 | — 1/4 |
| 7 1/2 | 4 1/2 | Filmways | 108 | 6 1/2 | 5 1/2 | 6 1/2 | — 1/4 |
| 25 1/2 | 8 1/2 | MPO Inc | | | | | |

TV'S BIG IMAGE SCRIMMAGE

THE D.C. GANGUP STARTS TO ROLL

By JAY LEWIS

Washington, May 23.

The chasm of differences dividing Newton N. Minow and the broadcasting industry now looks more like a gulf. And all signs point to its getting wider—if that's possible.

The Administration's reorganization plan for Federal Communications Commission, which when it sent to Congress last month looked for smooth sailing, is floundering badly. Apparently only a legislative masterstroke can save it from being rejected (a majority of either house is all that's needed) before it goes into effect automatically June 26.

Since the Federal Communications Commission is regarded as chief beneficiary of the plan, there'll be many broadcasters who will be prone to regard its defeat as a slap at Minow. There are also those who will view the episode as a mighty show of broadcasting's political power which gave Minow his comeuppance only a few days after the famous spanking he ad-

Kid Crix

Unique publicity scheme for WNEW-TV's (N.Y.) children's special, a television of Broadway's "Young Abe Lincoln" musical, has been mapped by Metropolitan Broadcasting publicity chief Phil Cowan.

Cowan has set a luncheon and screening on June 3 (show airs June 7, 7:30-8:30 p.m. with Sonny Fox as host) for small-fry reviewers from the metropolitan area, who'll write reviews for publication in key newspapers prior to airdate. Commitments to sponsor the moppet reviewers (review to run on school pages) so far have been received from Newsday, the L. I. Press and the Newark papers. The priorities will just have to wait until after the show airs.

'Open End' Studio Fracas in Airing Of Negro's Plight

Issue of race relations discussed on Sunday's (21) "Open End" show had reverberations on the studio floor, which mystified viewers of WNTA-TV during the program. The show, dealing with the problems of Negroes, emanated "live" from the Mosque Theatre, Newark, N.J., where the studios of WNTA-TV are located.

Viewers of the show heard off-camera shouting and saw Jackie Robinson, a guest panelist, step off the set, when a commercial was aired, followed by a news break. According to Robinson, there was some fracas between onlookers and the police. One of the onlookers called Robinson an "Uncle Tom." The onlookers were Negroes. Robinson said he could not learn the identity of members of the group or whom the group may have represented. Moderator David Susskind, according to Robinson, was sore because the police were there. Robinson said members of the group complained that one of the cops was disrespectful to one of the women onlookers.

The police were advised to come, according to station topper Ted Cott, after the producer of the show, Gene Kennedy, called him at about 11 p.m., telling him gaterashers were on the studio floor. Cott said he advised Kennedy to call the police. Station topper said WNTA-TV received an anonymous phone call Friday with the caller stating that there would be a demonstration in front of the Mosque Theatre Sunday. Cott said he didn't place too much reliance on the call until Sunday's development.

Robinson said members of the group suddenly came on the studio floor, but didn't interrupt the show. When there was applause and the group was told not to applaud, they acceded. The friction was between the police and the group, as Robinson said.

(Continued on page 34)

ELIOT NESS' WIDOW: IN OWN TV DEBUT

Cleveland, May 23. Mrs. Betty Ness, widow of the late Eliot Ness who is immortalized weekly on "The Untouchables," made her own tv debut here Sunday.

She was a panelist on "You Are the Witness," possible pilot for a local (with network hopes) series entrepreneurship by Charley Getz, KYW flack, and Len Trefzger, trade mag writer.

Point of the show was that the panelists viewed short action film clips, then answered courtroom type questions on what had happened therein.

Mrs. Ness is something of a detective, too, to carry out the Robert Stack tv'er smile a little. She works at the gynecology research department of University Hospitals here to keep track of post operative developments.

Pact Elliott Roosevelt To Analyze News On KMSP-TV in Mpls.

Minneapolis, May 23.

Elliott Roosevelt, son of the late President Franklin D. Roosevelt and a newcomer to Minneapolis, has been hired by KMSP-TV, Twin Cities station and ABC affiliate, to do a nightly news analysis starting June 11.

A onetime president of Hearst Radio, Inc., and founder of Texas State Radio-TV network, Roosevelt was producer and announcer on his mother's NBC radio show and produced the Eleanor Roosevelt tv show. Roosevelt, second eldest son of FDR, will continue in his present capacity as executive for a Minneapolis printing firm. With his wife Patricia and three children, he has established permanent residence here.

Roosevelt's analysis will be a part of the Bob Allard news show which is moving from its current 11 p.m. time to the highly competitive 10 p.m. slot on June 11. Allard is also a KMSP-TV newcomer, being sent here last month by Fox-Moxietone News from Davenport, where he was news director for WOC. At present, WCCO-TV's Dave Moore News and KSTP-TV's John McDougall News share the substantial 10 p.m. audience.

Cities Service Musical Tinter

Hollywood, May 23.

Live musicals on tv will get their strongest impetus in years with the skedding next fall of "Highways in Melody" on NBC-TV in color. What may develop into a regular hour series will likely originate in Hollywood.

Nick Keesley, senior vp of Lennen & Newell in charge of tv, is here from N. Y. to confab with Henry Jaffe on assembly of top musical talent. Sponsor is Cities Service, which bankrolled similar series of same title for many years on radio. Account recently moved to L&N.

Faust in CBS Exit

Dudley Faust, vet CBS Radio sales staffer and the web's administrative manager of network sales, has resigned his post. He'll announce future plans shortly.

Another vet CBS salesman who left the network recently, Bill Ensign, has joined John Blair & Co. as an account exec on the radio side.

Minow's Rating

The FCC will issue a special report analyzing the unusually heavy and overwhelmingly favorable mail response to Chairman Newton Minow's "vast wasteland" speech before the NAB convention.

Complaints section of Complaints and Compliance Division is busy doing what was described as a detailed breakdown on the letters in preparation for the report.

About 2,400 letters have been received, of which 1,757 have been rated favorable to Minow's tough stance, 40 unfavorable and the remainder unopened or illegible.

An FCC staffer said object of the report is to furnish some clues on what the public thinks about broadcasting. Asked if there was any evidence of a letter-writing campaign, the staffer said there wasn't. "The letters are all very individual and unique," he said.

'Rain' a Certainty As MM, NBC Sign; Hope Tandem Set

The Marilyn Monroe version of Somerset Maugham's "Rain" as a fall 90-minute special on NBC-TV is all set, with MM and the network signaturing the deal over the weekend. Rod Serling has completed the adaptation and it will be taped between July 1 and Aug. 1, probably at the NBC Brooklyn studios. Negotiations are still under way for Fredric March to play the role of Rev. Davidson.

It's scheduled for an early season presentation in the fall as a back-to-back attraction with a 60-minute Bob Hope special, thus giving NBC-TV a virtual full-evening (8:30 to 11) two-special showcasing.

There's no sponsorship for the Monroe "Rain" special as yet, but prospects look bright for a Revlon underwriting. Estimated cost: \$350,000 time and program.

'Kukla' Back in Fall

"Kukla & Ollie" will definitely be back on tv as of Sept. 25 when NBC-TV puts the Burr Tillstrom puppets into a daily five-minute show. Miles Labs will sponsor the 5-5:05 p.m. stanza.

Fran Allister will do an occasional guest shot on the strip, which will be taped at New York Studios under the direction of Lynwood King. Miles buy was placed via Wade Advertising.

WEBS RESPOND QUICK AS FLASH

By GEORGE ROSEN

Even if FCC chairman Newton N. Minow ultimately soft-pedals his demands (and it's a cinch, as everybody knows, that he won't, unless Congress shows him some curbs) there's been a hearteningly instantaneous response from an industry (particularly in the case of the tv networks) that's already stepping blithely to the "Minow Minuet."

For example:

(1) The ink wasn't dry on the press coverage of the Minow pronouncement before ABC-TV decided on a change of heart by installing the network's first bigtime full hour variety show to offset the virtual all-film format, with Steve Allen getting the Wednesday 7:30 to 8:30 p.m. slot next season, even though the contemplated pairing of the "Rebel"—Yank—villains for the Wed. period had already snared sponsor support. In one fell post-Minow swoop, ABC took a big step forward to "live" it up.

(2) Whether pre-Minow inspired or not, all three tv networks are headlining "coming attractions" in the area of news, all of major consequences. At ABC-TV Jim Hagererty has one designed for teenagers. He's also prepping a half-hour Sunday night news-review show to go into the 10:30 Churchill spot. CBS-TV is moving in the expanded area of a half-hour late night cross-the-board news show. At NBC-TV Bob Kintner & Co. take pride in a forthcoming Sunday 6:30 to 7 "People, Places, Things" weekly news-public affairs entry for student-age viewers, out of the Irving Gillin shop.

(3) This week on the Coast, CBS-TV prez Jim Aubrey and his Oscar Katz-Mike Dann-Guy della Cioppa key program aides, in a year-ahead projection, are blocking out some \$400,000 in programming for the '62-'63 season (with all packages, both east and west, converging on the Bevhills scene of operations). While it's a rough, tentative pattern, what makes it important is that the accord is on development of new program forms.

(4) If there were any doubts or hesitations about CBS-TV's "Eye-witness to History" returning in the fall (or counterpart programming at ABC and NBC), they were dispelled in the brief 50 minutes it took Minow to unburden himself of his utterances.

From here on in, the public relations aspect of networking will play a dominant role in the image scrimmage. NBC got off to the races last week, making hay on the "Macbeth" Emmy sweep. That "the Bard's a card" fitted in neatly with the whole new "hurrah for our prestige" campaigning.

For months to come CBS is banking on getting mileage out of the network's "\$9,000,000 gamble" on the pride and glory of "CBS Reports." (The \$9,000,000 represents the program plus unrecovered time costs on last season's 14 shows, this season's 26 and the 32 being projected for next season.) It's a whopping story—of a virtual clean sweep in awards; of consistent Congressional praise; of installments inviting reforms in the legislative halls, and in general creating a multi-faceted impact. As a Minow posse, it's a natural—and CBS will play it for all it's worth.

ABC-TV's \$3,000,000 METRECAL WINDFALL

Metrecal is "going ABC-TV" next season to the tune of approximately \$3,000,000. Having bankrolled "Winston Churchill—The Valiant Years" this past season, the Mead Johnson Co. reducing product is buying a scatter plan for next season.

Scatter plan includes minutes both day and night on the ABC-TV fall lineup, Kenyon & Eckhardt in the agency.

WHAT'S INDONESIA GOT AGAINST NBC?

Hollywood, May 23.

NBC's plans to have Art Linkletter film an hour special on the hospital ship USS Hope for next fall's schedule have tripped over Indonesian red tape. He was to have made a three-day stopover at Djakarta, where the mercy ship will be anchored, and there have the show filmed by NBC cameramen.

When Premier Sukarno got wind of it he let it out of NBC's sails and the project was off. Only explanation given Linkletter was that NBC is persona non grata in Indonesia for some infraction of the censorship laws by a web correspondent.

Which Jack O'Brian D'ya Read?

From Jack O'Brian's N.Y. Journal-American column, Oct. 20, '59:

Ch. 13 Graham Greene's "The Power and the Glory" was excellent tv drama. Carmen Capalbo staged the tv "Power and the Glory" beautifully. James Donald plays the tragic priest during Mexico's anti-clerical oppression in 1930, and like Greene's morality plays, is shown fighting nobly in the depths of his degradation for his immortal soul.

Donald's perception and sensitivity were perfect. His emotional torture was magnificently understated. Ronald Long was powerfully believable as the dentist, Alfred Ryder effective if a trifle stagey as the lieutenant. It is worth tuning in . . . Credit Capalbo and James Donald for the expert tv version.

From Jack O'Brian's N.Y. Journal-American column, May 19, '61:

That angry, edgy, young thinskin, David Susskind, is preparing for CBS-TV's fall schedule still another version of Graham Greene's fine novel, "The Power and the Glory." Laurence Olivier will star. Being a Susskind production, or reproduction, it stands to reason this will not be an original, nor even a first dramatization of the Greene novel. . . . Ch. 13's "Play of the Week" took a somewhat shoddy whack at "Power and the Glory." It failed miserably, mostly because Ch. 13's artistic brainpower tried their own interpretation of Graham Greene's beautiful, strong biblical allegory.

. . . Ch. 13's misdirected version skipped most of the mystical point and most of the modifying points along the way, by tilting the sensational and blunting the allegory. It turned out a tale of degradation not of glory and expiation and resurrection.

. . . Ch. 13 lost the challenge with its trashy version.

Despite Sponsor Rebuff, CBC Refuses To Kill Show Satirizing Nationalism

Toronto, May 23.

Spurned by its sponsors on "General Motors Presents," the Canadian Broadcasting Corp. determined to go ahead with the tv presentation of "Conquest of Cobbletown." This was the second time GM refused to sponsor a show selected by the CBC, first being "Shadow of a Pale Horse" which dealt with the lynching of an innocent man, complete with hanging clipseps.

D. M. MacKinnon, advertising manager for GM, said that sponsorship was rejected because play "satirizes Canadian nationalism" and also requested that it not be shown over the usual time slot because of "audience identification with the company."

CBC officials announced that "Conquest of Cobbletown" would be broadcast on the originally-scheduled time—Sunday at 9 p.m.—because "play was not inappropriate for that time period and is a proper show for 'General Motors Presents.'"

MacKinnon said: "We consider that it would be ill-mannered for us to associate our name with a television program that pokes fun at Canadian nationalism" and that the play "would place GM in the position of seeming to plead a case for U. S. ownership of Canadian companies."

Original was written by Leslie McFarlane, who said: "If this happened in the United States, where the networks are commercial, I wouldn't be backed up." McFarlane, who once edited scripts for "General Motors Presents," claimed that the company was perfectly within its rights to decline to sponsor the show but that he was "not at all disturbed by the move."

Backed up by the CBC, the author noted that Canadian-American business relations appeared a "little strained" currently but believed it was time to poke fun at Canadian as well as American nationalism.

Westinghouse's 'Sound of '60s'

One minute it looked like nobody was ever going to hear (or see) "The Sound of the 60s" and the next minute Westinghouse had gone and bought this long-time coming 60-minute NBC-TV spectacular. Production put on this Dore Schary-Hubbell Robinson stanza is expected to run about \$300,000.

Westinghouse has been promised exposure sometime next October, but the actual date has not been fixed. Schary, who'll produce for Robinson, has started casting, but no names are set yet.

NBC-TV hopes to make the "Sound" into an annual series. In 1962, for example, it'd be called "Sound of '62" etc., with only the first program carrying the catchall "60s" tag.

On tape, film and possibly with some live thrown in, one-shot is going to cover music, science, education, etc.—all of the network's excess put. "It will try to capture the feel of all fields of human endeavor today."

In another area at NBC-TV Westinghouse is replacing the Nantette Fabray stanza with a series of comedy film from various production sources. Program, to be called "Westinghouse Preview Theatre," takes over Friday, July 14 in the 9:30-10 p.m. slot.

'Burma Surgeon Today' As Armstrong Entry

Armstrong has purchased "The Burma Surgeon Today" as the June 21 entry for its "Circle Theatre" on CBS-TV. The one-hour special on Dr. Gordon Seagrave was produced by Bud Benjamin's "Twentieth Century" unit and was originally planned to run July 6 on the network until the Armstrong deal came along.

Purchase of the CBS-TV pub-affairs stanza marks the first time that Armstrong, since it moved to CBS several years ago, has run a non-dramatic show or non-Talent Associates entry on the Wednesday night hour.

Hear, Hear

Chicago, May 23.

NBC's reluctant golden boy, David Brinkley, confessed to Chicago Daily News telecritic Terry Turner last week that he didn't vote for himself and partner Chet Huntley in the Emmy competition. He said he voted for the network's convention coverage.

Turner quoted him as saying, "I'm tired of this two-man buildup. Two men don't put on a news show. Dozens of people do."

Gen. Mills in Big (\$8,000,000) NBC '61-'62 Romance

General Mills has bought alternate half-hours of "National Velvet" when the program assumes its new Monday-at-8 time period on NBC-TV next fall. With the addition of "Velvet," which was bought the minute the network decided to drop the program from a tentative Sunday-at-7 anchorage, it looks like Gen Mills will be putting between \$7,000,000 and \$8,000,000 in NBC next season.

Same bankroller is going to pursue its original plan to underwrite all of the "Bullwinkle" cartoon series. "Bullwinkle" was supposed to go in at 6:30 Sundays, but last week it was moved up to 7 to replace "Velvet."

"Velvet" will be the first network offering on Monday nights next season, because 7:30 to 8 p.m. was returned by NBC to affiliated stations for local programming.

Besides "Velvet" and "Bullwinkle," GenMills has also bought three daytime quarter hours a week at NBC-TV, plus half of "King Leonardo" and half of "Pip the Piper," both Saturdays, and all of the 12:55-1 p.m. news strip.

Framer's 'Love and Kisses' And The Finger of God

"I felt his speech was like the finger of God pointing at me... since I am an independent creative mind who can come up with exciting, live entertainment shows that can contain good elements of public service," Walt Framer, packager of "The Big Payoff" and "Strike It Rich," declared in postscript to the blast FCC Chairman Newton Minow gave the broadcasting industry.

Framer, who has been "quietly retelling his whole operation" in the 18 months or so since "Big Payoff" was axed, has got a new version of the stanza that he seeks to sell among local tv stations. The new program, which he said was an "improvement" on the original, will be called "Love & Kisses."

"The 'improvement' will come in part, according to this latent producer, because a local program like 'Love & Kisses' will not have to contend with what he felt was overcommercialized network television. "Because there were so many commercials on network—eight or nine minutes per half-hour—and so many merchandising gimmicks, it got so," he said, "that we actually didn't have time to do our show the way I wanted."

What Framer wanted was to put more heart into "Payoff." "Putting a woman on a pedestal where she belongs," he said, is the way to develop tasteful television. "If I can give the viewer entertainment first and then, in the process, I can make him aspire to something better. I'm doing a good job—it's a public service."

Upon further questioning, Framer conceded that he and the reporter "defined public service differently"—yet there was agree-

Haffa No Longer in A Huffa as CBS Settles \$10,000,000 Libel Suit

Chicago, May 23.

With a verbal apology and a settlement in cash, CBS-TV is off the hook in that \$10,000,000 libel suit filed a year ago by millionaire-in-had concerned the use of a 1929 newspaper headline reading, "Titus Haffa Gets Two Years," in the "Playhouse 90" dramatization of the St. Valentine's Day massacre. "Seven Against the Wall," back in 1959. Eight participating sponsors of the series had also been named in the suit.

Amount of the cash settlement was not disclosed, but Haffa, who is board chairman of Webcor Inc., said it would be donated to a medical research project.

Haffa's complaint alleged that the use of the headline had tended to give the impression that he had been involved in the gangland shootings, when actually his conviction was for conspiracy to violate the prohibition law. He had later received a Presidential pardon on the basis that he was implicated in a political plot at a time when he was a Republican alderman. His contention had been that he was arrested for telling a precinct worker where he might get a glass of beer.

The "Playhouse 90" show had been aired twice by CBS. Suit was dismissed in Chi Federal District Court after both sides agreed on the settlement.

GEORGE BURNS NIXES 'CANDID CAMERA' BID

Hollywood, May 23.

George Burns has rejected an offer to replace Arthur Godfrey on "Candid Camera" next season because of reactivated tv production and nitery engagements. In preparation are pilots of a William Bendix comedy series and "That's Edie," starring two young players still to cast. He also serves as creative supervisor of "Mr. Ed," which his McCadden Productions originally produced.

On his nitery schedule are four weeks at the Sahara in Las Vegas beginning July 11 and two weeks at Harrah's at Lake Tahoe starting Sept. 2.

Call Letters Memorial to Frieda

Chances are that if WNTA-TV, Channel 13 in New York, is sold to educational tv, there'll be a change in the outlet's call letters, and there's a movement underway to have it tabbed WFBH-TV. The FBH stands for Frieda B. Hennock, the late FCC Commissioner. Miss Hennock, before she left the commission, and for awhile afterwards in private law practice, was a champion of educational tv. In her Washington years, she was vociferous about what she felt was the short shrift paid educationalers. She was once heard to say to friends that sometimes she felt she was the sole FCC supporter for more educational tv grants.

She was certainly among the first of Washington's officialdom to demand education via television.

Claim Brit. Gov't 'Stalling' On Color, Line Standards Hurting Biz

London, May 23.

Sharp criticism of British Government's radio and tv policy has been made by Edward Rosen, 63-year-old chairman of Ultra Electric (Holdings) Ltd., which has just sold its radio and tv interests for \$6,720,000 to Thorn Electric Industries, U.K.'s biggest makers of tv sets.

Said Mr. Rosen: "The radio and television business hasn't been very profitable recently. The Government's policy has given absolutely no stability to the industry."

"It can't make up its mind about color tv or what should be the standard set. There have been 16 changes in Purchase Tax and hire purchase controls. To cope with this in the business you require much larger units. We were faced with the choice of buying up somebody else or selling out."

Rosen is a veteran of Britain's radio industry. He began just after World War I making crystal-set earphones in a \$2.80-a-week basement. His comments are typical of the dissatisfaction felt in many sections of the trade over the Government's stalling policy.

Decisions on color tv still a for-demonstration-only project in U.K., and a possible switch from the existing 405-lines system to 625-lines are to await the report of the Pilkington Committee on Broadcasting which is not expected for months.

Meanwhile some tv manufacturers are finding it increasingly difficult to sell their sets on the home market. Deal between Ultra and the \$98,000,000 Thorn group indicates the accelerating pace at which Britain's radio industry is concentrating into a fistful of companies. It follows, within a few days, the announcement that the Plessey Co., had acquired Regentone Products' tv and radio factor and plant for \$1,419,600.

As a result of Ultra-Thorn switch the Ultra factories at Gosport, Ruislip, Eastcote and Park Royal will pass to Thorn. Ultra tv sets, as well as those made under the linked Pilot label, will be marketed under the same names by Thorn which already makes Ferguson, HMC, Marconiphone and Philco sets.

Having shed its tv and radio interests, Ultra will concentrate on electronics. Last April a U.S. company-American Electronics International Capital—paid \$2,240,000 for a 40% stake in the Ultra electronics subsidiary.

Judy, Borge Set As CBS Specials

CBS-TV has added two more major specials to its agenda, the Judy Garland hour for Dow Chemical and a Victor Borge outing for Pontiac. Accompanying the Dow order was a purchase of minute participations in the web's Thursday night "Investigators" and Sunday night "Mr. Ed."

Borge's Pontiac spread will air right at the start of the season, the last week in September, to coincide with the unveiling of the new 1962 models. Borge's last stint for Pontiac was on ABC, though most of his specials have been on Columbia. Miss Garland's show is set for Monday night, Feb. 16. Web is still working out the time and date for the Borge show.

Both specials as well as the Dow participations were set via the McManus, John & Adams agency. Dow order is the first sponsor bite CBS has gotten on "Investigators" since turning the show into a participation buy. Company is buying two minutes each alternate week over a 13-week spread.

\$25,520,000 Govt. Teach-Vee Fund; States To Match

Washington, May 23.

Chances of some federal coin to beef up teach-vee were bolstered as the Administration formally unveiled a four-year, \$25,520,000 dollar-matching program.

As outlined by Health, Education and Welfare Secretary Abraham Ribicoff before the House Communications Subcommittee, up to \$25,000,000 would be authorized over the next four years for use by the states in building ETV outlets, with the states getting only as much federal funds as they could raise themselves. Another \$520,000 was tossed in for surveys and planning.

It's really a half-a-loaf proposal in comparison with the Senate-passed bill by Commerce Chairman Warren Magnuson (D-Wash.) which would shell out grants up to \$51,000,000 with no matching requirements. Ribicoff, who earlier this year opposed the Magnuson bill, explained his position:

"I do not believe that ETV stations will have enough vitality to survive unless the areas they serve show enough interest and put up at least half the funds."

It was disclosed at the hearing that 25 states answering queries sent out by the subcommittee had indicated willingness to take part in cooperative programs in support of ETV. Remainder had either not replied, or were indefinite.

NBC-TV FINALIZES SUNDAY AFT. SKED

NBC-TV has resolved the Sunday afternoon lineup for the fall of '61.

"Wisdom," never before a regular series, goes in at 5, followed at 5:30 by Chet Huntley's half-hour. At 6, it'll be "Meet the Press" and a new Irving Gittlin pubaffairs series with a slant for teenagers going in from 6:30 to 7 p.m., tentatively called "People Places & Things." "Bullwinkle" (see separate story) goes from 7 to 7:30. At 7:30, Walt Disney's new show kicks off the NBC-TV night-time sked.

There was a delay at NBC in firming up Sunday afternoons. Last week, "People Are Funny" was contending with "Wisdom" for the opening at 5 o'clock.

WHAT'S WITH LEONARD & LUCE?

Why Not Make Emmy a Lady?

One of the reasons why the Emmy starza is done every year, despite internal criticism and dissatisfaction, is that the Academy of Television Art & Sciences virtually supports itself on the proceeds from the annual network telecast.

However, it has been suggested a number of times in the past four years that the Emmys be given by a group—whether a collection of civic organizations or a board made up of civic, religious, governmental and educational leaders working without pay—with no professional interest in tv. Feeling in this instance is that it would restore objectivity to award-giving, and if the Academy throws its weight behind them the awards might become potent with prestige values.

It would remain for the board or civic groups, of course, to choose the categories for awards, something that probably would change yearly—depending on whether there are enough meritorious programs or persons in a given category to merit a competition in that category.

Another suggestion has been to have this objective body give one, at the most two or three, awards per annum for unequivocally "outstanding" performances in the technical and programmatic areas. Preceding by a big hoopla, it's argued, the Academy can make a highly successful 60 or 90-minute show out of a few choice, respected commendations. Moreover, the kind of awards need not be fixed to a given category.

Networks' 300G K Rations

Kennedy-Khrushchev Talks Spark All-Out Coverage For TV-Radio

Everytime President Kennedy blinks these days it costs tv money, but money CBS, NBC and ABC are only too glad to fork-out, because it means news. When the President, early next month, visits Vienna to talk informally with Khrushchev, Paris to talk with DeGaulle, and London, cumulative tab to the tv webs will be an estimated \$250,000 to \$300,000.

The cost, however, is still less than the pricing on many entertainment one-shots in tv, and apart from the belief that Kennedy makes newsworthy coverage, the coverage itself will offer the industry what it feels is a much-needed aura of further respectability in answer to FCC Chairman Newton N. Minow.

ABC-TV, NBC-TV and CBS-TV, along with their respective radio webs, are mounting small armies to survey the President's European junket, beginning in Vienna on June 3.

ABC, for instance, is actually shipping two outsized mobile remote vans, replete with cameras and videotape recording equipment from New York next week aboard the French liner Le Hauge. CBS once shipped a remote truck to India for Ike's travels, but nothing previously had been done on such a grand scale by a network to provide live action footage abroad. Move is prompted by the shortage of videotaping equipment on the continent, as the Granada TV truck from England is reportedly unavailable to the Americans at this time. Amid the scramble for equipment last week, NBC tied up, as usual, with Intercontinental Television which has videotape trucks on permanent European duty. CBS will use Intercontinental and also its own European-based truck.

Apart from the two vans, ABC News has assigned six correspondents, two producers and a coordinating engineer to cover first the

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ABC Pacts Adlai For Series on UN

Adlai Stevenson, twice Presidential candidate for the Democratic Party and now U. S. Ambassador to the United Nations, will front a regular series of half-hour programs next season on ABC-TV. It'll be an alternate-week package produced by independent Arnold Michaelis.

Tentatively titled "Ambassador Stevenson Reports," series could go into a Sunday afternoon slot with a sponsor, if Michaelis or the web can lay hold of one. However, it's understood that ABC has not actually settled on a time slot.

Series will be based on activities of the United Nations with an up-to-date news slant.

CBS Gets Into Act

CBS-TV has gotten into the Time-Life act, with purchase of a one-hour sports film produced by Bob Drew about a year ago (prior to his ABC association) for use on the web's "Summer Sports Spectacular." Program is "On the Pole," story of the Indianapolis 500-mile Memorial Day classic as pinpointed via the experiences of driver Eddie Sachs, and runs tomorrow night (Thurs.).

Film was purchased by CBS-TV sports director Bill MacPhail from his former boss, Sig Mickelson, now a Time-Life broadcasting v.p. CBS-TV Sports has purchased outside packages before, though never from Time-Life, and the timing was particularly appropriate in this case, not only from the Indianapolis standpoint but in light of the ABC-Time imbroglio.

National League Throws TV-Radio Curve at Umpires

Pittsburgh, May 23.

The poor, lonely umpire who travels alone, speaks rarely to anyone but his fellow officials and is the target of every baseball fan's abuse lost one of his last remaining media of expression when National League president Warren Giles ordered all his umpires to stay out of radio and tv debates in their work.

Frank Dascoli, who has been in the league since 1948, was the special target because of his radio debate with St. Louis Cardinal manager Solly Hemus. If the Pirate-Cardinal game had not been held up by rain, the incident might never have happened. But with a live line open to St. Louis, Card announcer Harry Caray called Hemus over to talk about his troubles the previous night with Umpire Frank Secory. Hemus threw a few sharp jabs at Secory but soon segued into a vicious attack on Dascoli like a comic with a microphone launching a merciless tirade against a helpless heckler. Hemus called Dascoli "arrogant," among other things and pointed out that as soon as the umpire sees the red tv spot on him he goes "into his act." Caray then gave Dascoli equal time and the ump said that "Hemus was a bushier (bush league player) as a player and now as a manager."

All the newsmen in the park with nothing to do until play was

(Continued on page 40)

CONJECTURES ON TIME-LIFE, ABC

Life magazine last week, in an editorial recap of "What Wrong With TV?" practically came out and said that ABC-TV was what's wrong with it. Almost simultaneous with the Henry R. Luce blast at Leonard Goldenson & Co., came the revelation that ABC and Bob Drew, the tv contractor for Time Inc., would in all probability part company, with the Time-associated package in all likelihood being dropped as producer of one of the network's top status shows—the Bell & Howell-sponsored "Close-Up" stanzas.

Just how much interlocking of interests exists between the Time-Life publishing end and the Luce empire's broadcast divisions remains a moot point, yet there are those who even carry the conjecture back a few months when ABC suddenly upped and disenfranchised itself from the Time-Life Minneapolis affiliate WTCN-TV, in wondering whether the Life editorial wasn't responding in kind.

Ostensibly the loss of Bob Drew is attributed to contractual snags, ABC wanting his services exclusively in tv in return for a guarantee of a total of six hours of programming, whereas Drew was insisting on 10 hours before providing a guarantee of exclusivity. Yet those close to the picture couldn't help wondering on the timing of the Luce mag blast at ABC and the Drew disaffection.

The Time editorial, commenting on FCC chairman Newton N. Minow's "wasteland" tirade, pulled no punches in pinning the rap on ABC. "A sort of Gresham's Law," it asserted, "operates to drive good programs out by bad. The worst offender in network 'wasteland' programming, American Broadcasting Co., which devotes about half its prime evening hours to adventure shows of gangster bloodbaths like 'The Untouchables,' has been taking both sponsors, viewers and outlets away from its rivals. If the public taste is so shoddy, and sponsors so servile about it, how can better quality emerge out of such ruthless and irresponsible competition?"

Over a year ago, members of the Time mag editorial staff, who function much as the men on Life mag do, insisted in private conversations that their editorial essays on tv until then had "absolutely nothing at all to do with the functioning of Time stations: We couldn't care less; if we don't like a show we can put it—and not because the corporation is having a fight over network ties."

Even as network execs were anticipating the end of the Drew deal, Drew himself was maintaining that dickers were continuing. Drew's entry into the network pubaffairs field less than a year ago came as a surprise since the networks, till then, had collectively held that pubaffairs could not go on network airtime that was not produced by a network staff. Drew, then an employee of Time Inc. and now a tv contractor for the same company, not only broke the web taboo, but his hiring by Ollie Treyz, ABC-TV prez, and Tom Moore, the web's program veep, is given as the ultimate reason why former news department head John Daly quit the network. The hiring was without his knowledge and approval, according to Daly, who was an advocate of inside pubaffairs.

A spokesman for Bell & Howell, which was somewhat involved in bringing in Drew in the first place, said, when informed the producer might be exiting his deal, that such matters were entirely up to ABC and that the sponsor would not interfere.

There will be 23 "Close-Up" programs next season, in ABC-TV prime time, the series, which comes under the aegis of web news veep Jim Hagerly, is the No. 1 pubaffairs showcase the web has for '61-62.

Network said, if the Drew deal is not renewed, the door at ABC-TV will still not be closed to outside pubaffairs productions.

Soviets 'Audition' the Moon (In Color, Yet) as Montreux Festival Themes TV Space Age

By HAROLD MYERS

Gen. Sarnoff Honored

Montreux, May 23. Brigadier-General David Sarnoff was one of six persons honored at a luncheon here last Saturday (20) for outstanding contributions to the advance of television. The awards were presented by the Committee of Honor during the first international festival of television arts and sciences.

Other recipients of the citation were Sir Noel Ashbridge, chief engineer of the BBC; Professor G. A. Boutry, general secretary of the International Council of Scientific Unions Abstracting Board, Paris; Erik B. Esping, chairman of the Swedish Committee for Television Research; Professor Pavel V. Shmakov, director of the Leningrad TV Institute; and Kenjiro Takayanagi, technical adviser of the Victor Co. of Japan.

Montreux, May 23. It's not only the space age for man, but for television, too. That's the dominating theme at the first International Festival of Television Arts and Sciences, which opened at this Swiss resort last week, and which will continue through until Saturday (27).

Just to get in first, the Russians have predicted that "in the near future" they will be able to observe Venus and Mars via color tv. Professor Pavel V. Shmakov, of the Leningrad Television Institute, who made the prediction, indicated that Russian technology was already sufficiently advanced to achieve the feat.

The Soviet professor added that great strides had been made since the far side of the moon had been photographed. He also promised that films of Major Gagarin's orbital flight would be available outside the Soviet Union, once they had been studied by Russian space experts.

Alongside the space theme, is the prospect of "one world" television. Dr. Erik Esping, director of the Swedish postal telegraph service, foresees a world wide exchange of programs within two years by means of an international hookup which would enable citizens in one land to tune in to the program of any other far away nations. A prerequisite of such a development would be the standardization of broadcasting services.

The space theme also dominated the entire Saturday morning session (22) when papers were read by John R. Pierce of Bell Telephone Laboratories, Leonard Jaffe, chief of the U.S. communications and satellite program, and R. P. Haviland of General Electric.

In a highly technical analysis of the problems involved, Jaffe explained that artificial satellites could encompass entire continents and the shores of continents of both sides of the oceans. For the first time, therefore, it was possible to envisage a communications system capable of reaching all areas of the earth, with the reliability and capacity to meet today's sophisticated techniques.

Jaffe outlined the U.S. program through the National Aeronautics and Space Administration, the first phase of which will be Project Relay, which will use satellites weighing less than 100 lbs.

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Cost Factor On 'Playhouse 90' Haunting CBS

Some of the sponsor problems—or lack of sponsorship—that plagued CBS-TV when "Playhouse 90" was a regular weekly series have come back to haunt the web now that it's rerunning 13 of them this summer.

So far, the "Playhouse 90" reruns, which will replace Red Skelton and Garry Moore Tuesday nights, are only a third sold, with Johnson's Wax picking up the tab. Unless the web can round up some more clients quickly, it will have to carry most of the program charges itself, as well as compensating stations for the time.

Rerun costs for the show are figured at about 50% of the original budget, since virtually 100% repayment is necessary on above-the-line costs, while below-the-line comes in at negligible cost. Since over its three-year span, "Playhouse 90" averaged a \$150,000 a show net, the reruns will cost CBS about \$75,000 apiece, or some \$865,000.

Lineup of shows is a representative sampling from the series, including some outstanding and some mediocre shows. Most of the top entries from the series have since been tied up for films and legit and were unavailable for repeat. List includes "The Old Man," with Sterling Hayden and Geraldine Page; Rod Serling's "Velvet Alley," with Art Carney; Jack Lemmon in "Face of a Hero"; Paul Muni in "Last Clear Chance"; "The Cruel Day," with Van Heflin, Cliff Robertson and Raymond Massey; "Made in Japan," with Dean Stockwell, Dick York and Harry Guardino; "The Rank and File," with Van Heflin; and "Four Women in Black," with Helen Hayes, Ralph Meeker, Kay Jurado and Janice Rule. Latter is a film repeat.

Richard Boone will host.

CBS Radio Press Shift

Phil Sterling has been upped to assistant director of the CBS Radio press information dept. and Rudy Bergman has been named publicity manager of the department. Both report to press info director Sid Garfield.

Both are veterans of the unit and both former newspapermen. Sterling coming originally from the Cleveland Press and Bergman from the N.Y. Daily News.

CBS-TV O&O's In Int'l Exchange

CBS Television Stations is in the process of finalizing a five-way international program exchange which will see it broadcasting on its five stations a weekly "International Hour" consisting of programs from four other countries.

Project is planned for a mid-June start, and involved in the negotiations are England (ABC-TV, Canada (CBC-TV), Australia (ABC) and Italy (RAI-TV). CBS would feed each of the countries its "American Musical Theatre" weekly series on WCBS-TV, N.Y., and would receive in return a total of 13 hours of programming which it would run over the summer on its stations as a weekly hour.

Actual programs from abroad haven't been set yet, nor have timeslots on the CBS-TV O&O's. Negotiations are being handled for CBS by Ralph Baruch, international sales director of CBS Films, and Hal Hough, CBS Television Stations program services director, with Television Stations prez Merle Jones riding herd on the deal.

They're Still Hashing It Over: Better To Sell by Pilot Or a Full Series?

Pros and cons of pilot versus series selling in syndication are being given another whirl, with the parties, as per usual, lined up according to their individual selling methods.

Series selling is predicated in coming into the market with most or all of the episodes in the can. It has been done by United Artists Television, National Telefilm Associates and now Independent Television Corp., among others. Pros of this selling method is that the buyer is assured of full production of a series, that any episode can be viewed, that the level of production in all episodes usually is about the same, for any episode can be selected for screening.

Arguments against this type of selling fall along these lines: Producer-distributor is at a disadvantage. A would-be buyer, after seeing a few episodes, more likely than not will find a single half-hour wanting. That fault could kill the sale on the whole series. Many syndicators, aware of this trap in the past, have declined to screen more than two or three episodes, and even more than one on occasion.

The more traditional pilot selling approach can kick up a debate wherever buyer and seller get together. Buyers more often than not might squawk that the production values found in the pilot haven't been duplicated in subsequent episodes. In the past, there has been more than one deal inked for a series on the basis of a pilot and if the deal contained a contingency clause, a series didn't grow out of the pilot. Contingency clause referred to provided that the series would be made if and when sufficient markets were lined up for the skin.

Pros of pilot selling fell along these lines: Coming into the market from the producer-distributor's point of view with a single sample is obviously much cheaper than committing and going ahead for a full series without first testing the project's acceptability. The reputation of the production-distribution firm stands behind the pledge to maintain good production values throughout the series. The issue isn't one episode against all the chapters in the series. The issue is simply: is it a good show, and coming in with all 39 episodes won't change a bad show into a good one.

Four Star Pictures A Bright Future

Hollywood, May 23. Four Star Television prexy Dick Powell and v.p. Thomas J. McDermott forecast a record-breaking fiscal year for company in both gross and net income at annual meeting.

Execs estimated that year ending June 30, 1961 would be approximately \$630,000 or \$105 a share on 600,000 common shares outstanding. Last fiscal year Four Star registered net earnings of \$317,516 or 52 cents a share on same number of outstanding shares.

Net income for the nine months ended March 31, 1961, amounted to \$499,234 or 83 cents a share compared with \$281,537 and net income per share of 47 cents for the first three quarters of the past fiscal year.

Powell and McDermott told shareholders that prospects for the next fiscal year appear exceedingly bright. This was based on shows already sold for coming 1961-62 season and the possibility of company syndication its film library of over 1,100 shows along with the penetration of foreign markets.

Shareholders reelected all members of the board of directors: Richard E. Powell, Thomas J. McDermott, Charles Boyer, David Niven, George A. Elmer, A. Morgan Maro Jr., S. A. MacSweeney, Charles G. Boyer and Lewis J. Whitney Jr. They also approved executive and key employees' stock option plan under which company is authorized to issue additional stock covering 12,000 shares.

Following meeting the directors reelected all officers.

Old Pix But New Soap

Procter & Gamble has purchased full sponsorship of the "Brenner" reruns on CBS-TV this summer. The detective yarn goes into the Monday at 10:30 period on the network for the dog days.

Ironically, the original sponsor of the Herb Brodtkin package when it had a 26-week Saturday night run on CBS-TV a couple of years ago was Lever Bros. CBS apparently figures two years is adequate product protection.

Ziv-UA 'Ripcord' Into 32 Markets

Adding Detroit and Columbus to its list of major markets, Ziv-UA's "Ripcord" now has tallied sales in 32 markets.

Larry Pennell starrer, dealing with sky diving adventures, has been sold to WWJ, Detroit; WKRQ, Mobile-Pensacola; WLOS, Asheville-Greenville-Spartanburg; KTVK, Phoenix; KLAS, Las Vegas; KERO, Bakersfield; and WTVT, Tampa.

On Broderick Crawford starrer "King of Diamonds," Ziv-UA has completed the signing of contracts with many stations for half of the alternate week availabilities of Jax Beer. With the Jax alignments and a new bag of station sales, roster of "King" markets has risen to 145.

New Jax stations and markets include KOTV, Tulsa, Okla.; WKRQ, Mobile, Ala.; KFDX, Wichita Falls, Tex.; WKY, Oklahoma City; and KALB, Alexandria, La. Latest station deals include WTOP, Washington; KOLD, Tucson; WLBT, Jackson, Miss.

'BOG ROY,' 'SUPERCAR' NEW SYNDIE ENTRIES

Two newbies in the fall syndication hopper are Screen Gems' "Bog Roy," starring Jack Carson, and Independent Television Corp.'s "Supercar," an electronic puppet series for kiddies.

"Bog Roy," described as a comedy adventure, is the second pilot produced for syndication by SG. Initialer, also a fall SG entry, is "Shannon."

"Supercar," produced by Associated Television in England, consists of 26 half-hour episodes. ITC also has another fall entry, "Whiplash," starring Peter Graves, which was shot in Australia. Latter has 34 episodes.

'Trackdown' Rundown

Due to an inadvertent error, "Trackdown" on WBMM-TV was omitted as the number one syndicated show in the Chicago market, in the April 19 issue of VARIETY. "Trackdown," a CBS Film entry, led the syndie Top 10 race by a wide margin, scoring a resounding 35 Arbitron rating and a 57 share of audience for its 9:30 p.m. Saturday time slot.

Period measured in the ARB-VARIETY chart in the April 19 issue was Jan. 6-Feb. 2.

Even Small Favors Help

Only breach in the 7:30 to 11 p.m. networking wall for next season is NBC-TV's return to stations of the 7:30 to 8 p.m. period on Mondays. Otherwise the webs have anchored in the 7:30 to 11 p.m. period on all days next season, with Sundays beginning even earlier for network programming.

Ironically, the expansion of network programming during prime evening hours takes place after a ruling by the FCC which require affils to take only two-and-a-half hours of network service during each period in the broadcast day. Ruling sliced a half-hour from the previous three hour network programming level. FCC decision, though, is tagged as a "mere legal fiction" in view of the expansion of network program service. Whole issue of network option time is being reexamined again under the FCC chairmanship of Newton Minow.

Even though it's only a slight breach, syndie houses welcome the NBC-TV move. It opens up a half-hour evening time period in at least 180 markets, no small avenue for new first-run product.

SPG Wins at SG

Screen Publicists Guild won an election in the publicity-proration department of Screen Gems, held last week by the National Labor Relations Board. Vote was three to one in favor of SPG.

Vote authorizes SPG unit of Columbia Pictures to bargain for the small group of SG personnel, whose earnings are said to be below the SPG minimums.

Tokyo B'casting's Pubaffairs Rights On CBS Entries

Agreement has been reached by the Tokyo Broadcasting Co. with CBS Films giving the Japanese broadcasters Japanese telecast rights to CBS-TV's news and public affairs programs starting next fall.

Deal, similar to that currently in force between CBS Films and the BBC in England and ABC in Australia, gives Tokyo Broadcasting right of first refusal on all CBS news and public affairs shows. Included are "Eyewitness," "Twentieth Century," "CBS Reports," "The Great Challenge," and one oldie, "Conquest."

Japanese agreement was a reflection of an overall upbeat in international sales of pubaffairs programming via CBS Films. International sales director Ralph Borch reported that 20 different countries purchased one or more pubaffairs programs from CBS Films during April, from program including "Eyewitness," "Twentieth Century," "CBS Reports," "The Great Challenge," "You Are There," "Tomorrow" and Eichmann trial coverage.

Baruch figures there are 29,020, 600 television homes in these countries, which are Argentina, Australia, Bermuda, Brazil, Canada, Colombia, Denmark, El Salvador, United Kingdom, Germany, Guam, Hong Kong, Japan, Netherlands, Peru, Mexico, the Philippines, Puerto Rico, Spain and Uruguay.

SG Perkin' As 3 Series Roll

Hollywood, May 23. Screen Gems by early June will have three new half-hour series rolling. "Shannon" starring George Nader is now filming. Regis Toomey has been set for a running part in program aimed for syndication. "Hazel" with Shirley Booth and moppet Bobbie Bunstock starts in June. Series based on the Saturday Evening Post cartoon is being sponsored by the Ford Division of the Ford Motor Co. and moves into NBC-TV's 9:30 Thursday slot now occupied by Tennessee Ernie Ford Show.

"The Hathaways" starring Peggy Cass, Jack Weston and The Marquis Chimps begins May 26. Story revolves around a couple raising monkeys. Ralston-Purina will be one of the alternating sponsors.

A fourth show being prepped for syndication is "Bog Roy" with Jack Carson and Elena Verdugo starring in the misadventures of a bus driver.

Screen Gems now has six network shows and six first-run series in syndication. Coming season score will be nine for the networks and six for syndication.

TV-Radio Production Centres

IN NEW YORK CITY

CBS News prexy Dick Salant in Europe on a vacation-business trip, visiting his key correspondents and bureaus there. CBS Films administrative veep Sam Cook Digges was toastmaster at the annual luncheon Saturday (20) of the Sisterhood for Retarded Children, and same night was the guest of honor at the annual dinner of the Assn. for the Help of Retarded Children.

Hildegard, visiting New York this week and next, has got several radio-tv spots lined up: WCBS' Bob Dixon stanza Friday (26), WNTA-TV's Buff Cobb stanza Tuesday (3) and a stand Tuesday (June 1) on "Play Your Hunch" over NBC-TV. ABC Radio's "Flair" has signed Herald-Tribune tv columnist Marie Torre (who does a WNTA-TV strip as well), comic Stanley Dean and landscape architect Jerry Beach. Robert Lindley, ABC News Buenos Aires bureau chief, has returned to Argentina after confabs here with web brass. AFTRA legal chief Mortimer Becker on a spin to Costa Rica, returning Saturday (27). Priscilla Blackstone, new NBC Monitor program coordinator, won her Phi Beta Kappa key from Hunter College this week. Penny Wright, latest weathergirl on WABC-TV's cross-the-boarder at 6:20-6:25 p.m., is also called Reggie Donbeck, monicker she uses on "Number Please," a 12:30 p.m. half-hour on the same station. WABC-TV veep Joe Stambler back at his desk after a European respite. Robert Goulet has signed for five Ed Sullivan stands, first being on June 18.

Jeanne Barr, legit-tv actress essays role of Miss Jones on tonight's (Wed.) segment of "Naked City."

Frank Travalia upped to assistant controller of Transcontinent Television Corp.; he's ex-Price, Waterhouse and joined the station chain earlier this year. CBS prexy Frank Stanton will be the speaker at the 95th Commencement of the Massachusetts Institute of Technology June 9 in Cambridge. "I've Got a Secret" racks up its ninth year and 438 shows on CBS-TV June 21. Walter Cronkite gave the valedictory address to the graduating class of the N.Y. Power Squadron Friday (19). Vet announcer Norman Brokenshire now doing special commercials for WMMM in Westport, Conn. Station is owned by Donald and Sydney Flamm. Harold Messing, currently on the production staff of CBS-TV's "Lamp Unto My Feet," takes a four-week leave starting June 24 to be a guest lecturer at the Stanford Summer Television Institute in Palo Alto; he received his MA from Stanford. Mel Allen tapped to serve on the President's Advisory Committee on the Fitness of American Youth. Ted Lewis guesting with Jim Morse on WCBW-TV's "American Musical Theatre" Sunday (28). Merrill Heatter & Bob Quigley in from the Coast to pitch new packages at the network; they moved to CBS-TV's Television City a couple of months ago to originate their "Video Village" and "Double Exposure" there.

IN HOLLYWOOD

Art Rusk flew east to get squared away with David Levy on eight Roy Rogers-Dale Evans specials for NBC-TV next season. He'll also buzz Madison Ave. on a cartoon series with Cliff Arquette, whom he has taken under managerial wing. The old Roy Rogers westerns, made in the early days of tv, are rated the top 10 in the syndicated market in their eighth time around. ABC-TV's Tom Moore huddling for a week with Sandy Cummings, his program veep in Hollywood, and producers of shows for the network. Bill Demarest will have a running part in the new hour version of "Wells Fargo." Here's how Henry Kaiser is buying for next season: On "Follow the Sun" he ordered sponsorship of the first show complete, four and a half minutes of the next 12 and three minutes of the remainder. On "Maverick" he bought the first show complete and one minute weekly of the remainder. Phil Shuken whipped "The Racer" into shape for Ford and turned his attention to 25 scripts for "The Real McCoys." In between times he'll work on a few pilots and then head for a picture assignment in Europe. Irving Ross shipped here by Parkson agency to open a cubicle. William Brennan moved from Young & Rubicam to Compton as veepee and director of Coast radio-tv. Wally Sherwin, onetime Chicago radio entertainer, named program director at KJLH-TV. NBC leased 10 acres of its Burbank plot to Casey Stengel for a golfing center. Helen O'Connell replaced Joanne Jordan as hostess with Dean Miller on NBC-TV's daylight strip, "Here's Hollywood." She'll return to tv commercials, where she has earned as much as \$50,000 a year.

IN CHICAGO

Marvin Miller joined the list of ex-Chi performers coming in for Chicago Unlimited's toast to AFTRA tomorrow (Thurs.). Don McNeill's Breakfast Club, originating from New York next week. Show has signed Mary Anne Luckett as new gal vocalist. WBMM-TV is airing a two-part series "The Other Americans," from footage that Frank Reynolds brought back from his 15-day tour of Latin America. Ulmer Turner, who does WBKB's newscasts, will do special news-film sequences for Alex Drier's 10 p.m. strip. Paul Hunter signed on as creative director of United Film & Recording. Phil Gore, ex-Tatham Laird, joined WBMM-TV sales staff. Francois Pope's "Creative Cookery" notches its 11th anni on WBKB on June 5. Richard E. Taylor, formerly of WAGA-TV, Atlanta, and WJW Radio, Cleveland, joined WLS as an account exec. Charlie Burge has rejoined CBS Radio Spot Sales here as midwest director of client relations. WNBQ installing a 17-week educational program on American foreign policy as summer replacement for NBC-TV's "Continental Classroom" at 6:30 a.m.

IN LONDON

Anglia Television filming the Jordan royal wedding for Independent Television News and for its own regional news. King Hussein's bride Toni Gardner, Jordan's future queen, comes from Inswath, part of Anglia region. Richard Dimbleby interviews the Duke of Edinburgh for BBC's current affairs show "Panorama" May 29. Because Britain's royal family rarely give interviews on tv or anywhere else, program will be collector's item even though the Duke's topic—technical training in the Commonwealth—doesn't promise much in the way of audience-bait. Bruce Forsyth, who made his name as compere of "Val Parnell's Sunday Night at the London Palladium," returns to top the bill on the Associated Television show Sunday (28). King Bros. and Margo Henderson also in the program. Kelly Braden, 16-year-old daughter of British television's favorite Canadians Bernard Braden and Barbara Kelly, made her tv debut in "Alfred Marks Time," Associated-Rediffusion comedy show. Ever since the top-rating "Quatermass" series BBC Television has been looking for a new science-fiction skein. Now it's found astronomy—"A For Andromeda," adapted by John Elliot from a story by Professor Fred Hoyle. First lap goes out in August.

IN BOSTON

Each of Hub's three tv stations had at least one winner in the 2d annual TV Guide Magazine "Bowl-Offs." Joe Pepi, WHDH-TV scenic-graphic arts dept. won the top bowler trophy with a 107 average and led the Channel 5 team to the men's team award. Cathy Glynn, WNAC-TV secretary, took the top women's bowler award with a 97 average. WBZ-TV's women's team edged WNAC-TV by just eight pins to take women's team honors. This year's contest was comprised of three meets at which each station presented five members each on a men's and women's team. Bill Whalen, asst. news chief at WNAC and WNAC- (Continued on page 26)

O'SEAS MARTS: 40% OF GROSS

Autry & Rogers: \$6,000,000 Gross

MCA TV, which had quite a success in the sale of the Paramount vaults to tv, still has to top the grosses in relation to cost of 123 Republic features. These 123 pix, 56 Gene Autry's and 67 Roy Rogers, were the first Hollywood features of a major studio to go into tv distribution. In fact, Republic Pictures became so enamored with the performance of MCA TV on the Autry & Rogers pix, that soon after the 1955 MCA TV deal, Republic set up its own tv distribution outfit.

The Autry & Rogers pix for tv were tailored to a running time of 53 minutes and 20 seconds, allowing six commercial minutes. MCA TV paid approximately \$1,230,000 for the 123 pix. To date, they have grossed close to \$6,000,000.

Neatest Syndie Trick Of the Week: MCA TV's Selloff on Off-Web Hours

In a tight market, trick in syndication today appears to be coming in with product that meets station needs. That approach has always been the theoretical policy of syndie houses, but practice time and again departed from theory. In many cases, the product was shaped more to the urgencies of the producer-distributors than the needs of stations.

Case in point is growing selloff in syndication of MCA TV's four one-hour off-network series, "Riverboat," "Overland Trail," "Suspicion," and "Cimarron City." From one viewpoint, it was the worst period in tv history to feed one-hour series into the market-by-market route. Network option time situation has never been stiffer. Feature supply, augmented by the post-'48's, is plentiful. Nevertheless, MCA TV has racked up about 50 markets to date and the selloff on the hour series appears to be good. Deals to date not only have been in major cities, where the potential of finding time slots could be considered greater, but in smaller markets as well.

Stations were offered the four series on the basis of two runs at a price equivalent to a syndie half-hour first-runner. In buying them, outlets have slotted them in the five to 7 p.m. period and in the post evening network time periods. In feature slots.

MCA TV syndie arms had quite a number of off-network properties to select from, but it chose the hour form, representing the first big thrust of the 60-minuters in syndication, and to date the payoff for the choice has been in sales.

CNP Sales Staff: No More Than 10

Now that the elimination of a production operation for California National Productions has become definite, the NBC telefilm subsidiary will probably end up with a sales force of between six and 10 men (now at approximately 20) and their job will be to maintain some manner of sales pacing on the syndicated stanzas that CNP has on the market currently and to sell a handful of off-network reruns.

As far as the NBC management is concerned, there is practically no syndicated market, as it once was known, yet the small sales department will be maintained nonetheless because, few feels, there is no sense in giving up the chance of making a few extra bucks on former network telefilms. The stanzas that ultimately go into syndication have, in most cases, already paid off their production nuts, and the bits and pieces that might come from the efforts of a lean syndie sales organization are that much grayer.

The situation comedies that come off network will probably be sold via a stripping operation to local outlets (or even as network daytime reruns). As for regional deals—which are even harder to come by for first-run product—CNP has pretty much given up the idea that such things are possible for reruns. In its new diminished form, Calnat will again become NBC Films, reportedly owned by Al Stern, head of NBC Enterprises, it is reported.

SYNDICATION'S MARGIN NARROWS

By MURRAY HOROWITZ

The foreign market now approximates 40% of the total gross in syndication, a ratio which brings syndication closer to the global motion picture biz.

Domestic syndication, exclusive of features, in '61, is expected to be in the neighborhood of \$50,000,000. Foreign syndication for '61 is estimated to be over \$30,000,000, or close to 40% of the domestic vidfilm gross.

What buoys the foreign share of the pie is that most of the prime network vidfilm entries are sold abroad, with each country representing another market in the overall syndie spread. Such network entries, of course, don't come under the domestic syndication gross column.

Also working to hike the foreign ratio is the decline in the overall estimated syndication gross for '61. Over the past several years there's been a dropoff in domestic syndication, with the total decrease estimated as high as 35% to 40%.

In effect what long had been predicted is coming to pass. The foreign market, which includes Canada, is becoming as vital in terms of sales, as the domestic market. Of course, there is no substitute for getting a U.S. network ride, or a good domestic play for a vidfilm syndie entry. Without such representation, monies can't be recouped, let alone a profit turned. Yet, clicking off sales from Bangkok to Rio now means the difference between a so-so entry and large returns.

Narrowing the perspective, spotlighting only the performance of syndie houses, the foreign gross in the narrower field approximates from 20% to 25% of the total gross. Such a perspective, though, leaves out the grossing performances of such vidfilm series as Warner Bros. Four Star, 20th-Fox, and others out of the syndie biz, but heavy in networking. It's when the total grossing performances of domestic syndication and foreign syndication are put side by side, that the foreign markets loom so dramatically.

As to the potential growth of the foreign field, indications are that there will be more television sets in foreign countries by late 1962 or early 1963 than there are in the U.S. This was underlined in a recent stockholders address by Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres. Goldenson put the U.S. set count now at 56,000,000.

That foreign growth in the set count doesn't assure comparable revenue returns. In many instances, there are quotas, price ceilings, etc. Factor of growth, though, does mean potential added revenues, even though such revenues may not be comparably as high as the set count increase.

In estimating the foreign gross, the returns on the sale of features to tv was included in the over \$30,000,000 figure for '61. In markets other than Canada and Australia perhaps, sale of old pix to tv isn't a big factor. In many markets, because of exhibitor pressures, the majors have shied away from selling to tv.

Despite the reservations, the big story is the dramatic rise of the global market, paralleling the development of the motion picture biz.

Plitt's Europe O.O.

ABC Films prexy Henry Plitt is in Europe for a month's tour to set up distribution centers for the syndie firm's overseas branch. He'll visit England, France, Germany, Holland and Italy.

While ABC Films currently has a sales agreement with R. I. Films Ltd., London, Plitt says the expanding European market calls for the company's own sales reps in the major markets abroad. He hopes to set up a staff that will report directly to the company.

Glett Helms NTA as Ungar, Last of Founding Trio, Resigns

'Superman' Hot O'seas

Flamingo Film's live-action "Superman" series is racking up sales in the foreign market with contracts signed in Japan, the Philippines and Brazil in the last two months.

Dubbed in Spanish as "Superhombre," the mighty dogooder also will soon be appearing on Mexican tv under a new plan to select series which will have a good moral influence on kid viewers.

Series of 104 half-hours has already had a run in Japan.

ATV-ITC Applies 'Minow Touch' To Program Plotting

London, May 23.

In top level talks on new programming plans, execs of Associated Television and its American subsid Independent Television Corp. agreed that the major programming accent for the forthcoming season would be on development of new projects, having little or no relation to any current programming trends on the air.

Attending the meeting were Val Parnell and Lew Gaud, representing ATV, Mike Nidori, chief exec officer of ITC, and Leslie Harris, ATV and ITC's European production head. The programming policy approach, it was said, was in line with the New Frontier views of FCC chairman Newton Minow.

For the fall, ITC will offer an adult costumer series, based on the life of Sir Francis Drake. Because many of Drake's travels were concerned with America, most of the stories involve U.S. locales. Dialog and plots are described as being strictly on the adult level.

ITC will follow Drake with "Kyber Pass" to be filmed partly on location in India, via a coproduction deal with George Sherman. The adult approach for the series was described as a "Himalaya Gunsmoke."

At the same time ITC will put into production an atmospheric period piece based on gaslight period of London during the 1880's, called "Terror." Stories of mystery will be by great suspense writers of England including Daphne DuMaurier, H. E. Bates, Coran Doyle and others. Possible host might be Orson Welles. If contractual problems can be resolved.

3 'ISLANDER' SEG'S SET AS THEATRICAL

Hollywood, May 23.

Jaime del Valle will link three episodes of "The Islanders" that he produced for MGM-TV last season and release them as a feature through Metro's foreign distribution arm. Pic will carry skin title. William Reynolds, James Philbrook and Diane Brewster starred in ABC-TV series.

Del Valle has also been set by Metro to develop three one-hour formats to be made in conjunction with his Java Productions. Producer's last project for studio was "The Asphalt Jungle."

LOONEY TUNES TO WOR-TV

First station to sign for Seven Arts Associated's Looney Tunes cartoons is WOR-TV, N. Y. Package consists of 191 cartoons.

WOR-TV previously bought Seven Arts' "Films of the 50's, Volume One," initial package of Warner Bros. post-'48's.

'Charles Glett has assumed the presidency of National Telefilm Associates, replacing Oliver A. Ungar, who resigned.

Glett has had a long association with National Theatres & Television, which owns controlling stock interest in NTA. Ungar's resignation erupted suddenly last week on the Coast, followed by a NTA board meeting at the weekend which saw the election of Glett. Ungar returned to N.Y. with Glett, who is now the company's chief exec officer.

Bowout of Ungar left two very pressing issues to be resolved: (1) the offered sale of WNTA-TV AM & FM, Newark-N.Y.; (2) need of NTA for cash to reduce indebtedness and lighten the interest load.

N.Y. citizens educational group, represented by broker Howard Stark, has offered \$5,750,000 for the tv outlet. Apparently, it's now up to NTA to move on that offer. Still said to be very much in competitive contention for the video outlet is David Susskind, backed by Paramount Pictures, which is said to offer \$6,600,000.

Federal Communications Commission has more than a passing interest in the outcome of the Channel 13 situation. FCC has ordered an investigation in the N.Y. area to explore the feasibility of securing a VIHF outlet for educational tv. Similar probe is underway in Los Angeles, another tv-less seven-station market.

Resignation of Ungar leaves the founding trio of NTA out of the company. First to leave was Harold Goldman, sales v.p., followed more recently by Ely Landau, former NTA chief executive officer. Landau's resignation was announced at a press conference where, at the same time, the station was heralded to be up for sale. Landau, as promised, put in a hefty bid for the broadcast properties, but at this stage, the Landau bid isn't looked upon with much seriousness by NTA execs.

Ungar, prior to his sudden resignation, stressed that 80% of NTA's gross revenues was derived from distribution side of biz. Company, since the NT&T move-in, has operated deep in the red.

NTA management and that of NT&T had been under fire by insurgent stockholder Leonard Davis. Davis and his associate after a proxy battle secured two representatives on NT&T's board of directors. In the wake of the proxy battle.

(Continued on page 40)

OF, Wolper Team On 39 TV Biogs

Official Films, branching out from its quickies out of the newsreel archives, has pacted a coproduction agreement with David L. Wolper for a series of 39 half-hour tv documentaries titled "Biography" with Mike Wallace on narration.

Wolper begins production with the story of the late New York mayor, Fiorello H. La Guardia. Later biog subjects will include Gary Cooper, Clark Gable, Franklin D. Roosevelt, Woodrow Wilson, Adolf Hitler, Benito Mussolini, Gen. Pershing and others. Official has rights to the Paramount newsreel archives and other historic film sources.

'FROM JOLSON ON' AS CANADA SPECIAL

Hollywood, May 23.

Tony Thomas, producer for Canadian Broadcasting Corp., is here taping an hourlong history of Hollywood motion picture musicals, tabbed "From Jolson On," for airing July 9 over Canadian network.

Dick Powell is narrating, with show to feature soundtrack clips covering musicals from "The Jazz Singer" through next 20 years.

SG's Summit Meet

A summit meeting of Screen Gems brass will be held at the end of the month on the Coast to begin mapping '62-'63 programming plans.

Among execs attending will be Jerry Hyams, John Mitchell, William Dozier and Bob Seideman, as well as others from the studio and homeoffice.

SG, like the other major vidfilmers, begins mapping programming plans some 18 months before air dates.

AB-PT's Large Claim in Latino O'seas Ventures

American Broadcasting-Paramount Theatres, the last of the webs to make the foreign plunge, now is neck high in the foreign field.

In Latin America, AB-PT has a minority interest in a Caracas, Venezuela, tv station which went on the air last February. Relay stations are being built in other cities for complete coverage of all Venezuelan markets. A new tv station in Guayaquil, Ecuador, in which AB-PT also has a minority interest went on the air last December. Most recently, AB-PT signed a business agreement with a company licenses to operate a tv station in Buenos Aires. This new outlet is slated to begin commercial telecasting within the next few weeks.

The Central American Television Network, which AB-PT helped to create just a year ago in five Central American countries, now has 13 major American advertisers sponsoring eight network programs either already on the air or upcoming. AB-PT also has a minority interest in a tv station now being constructed in Beirut, Lebanon. Already actively telecasting are two stations in Australia in which AB-PT has stock interests. Most of the stations in the Western hemisphere, in which AB-PT holds interests, have appointed ABC International as their sales representatives in the sale of time and programs to international advertisers.

AB-PT plans further expansion in the foreign field.

Allen's Exercise Strip Now in Nine Markets

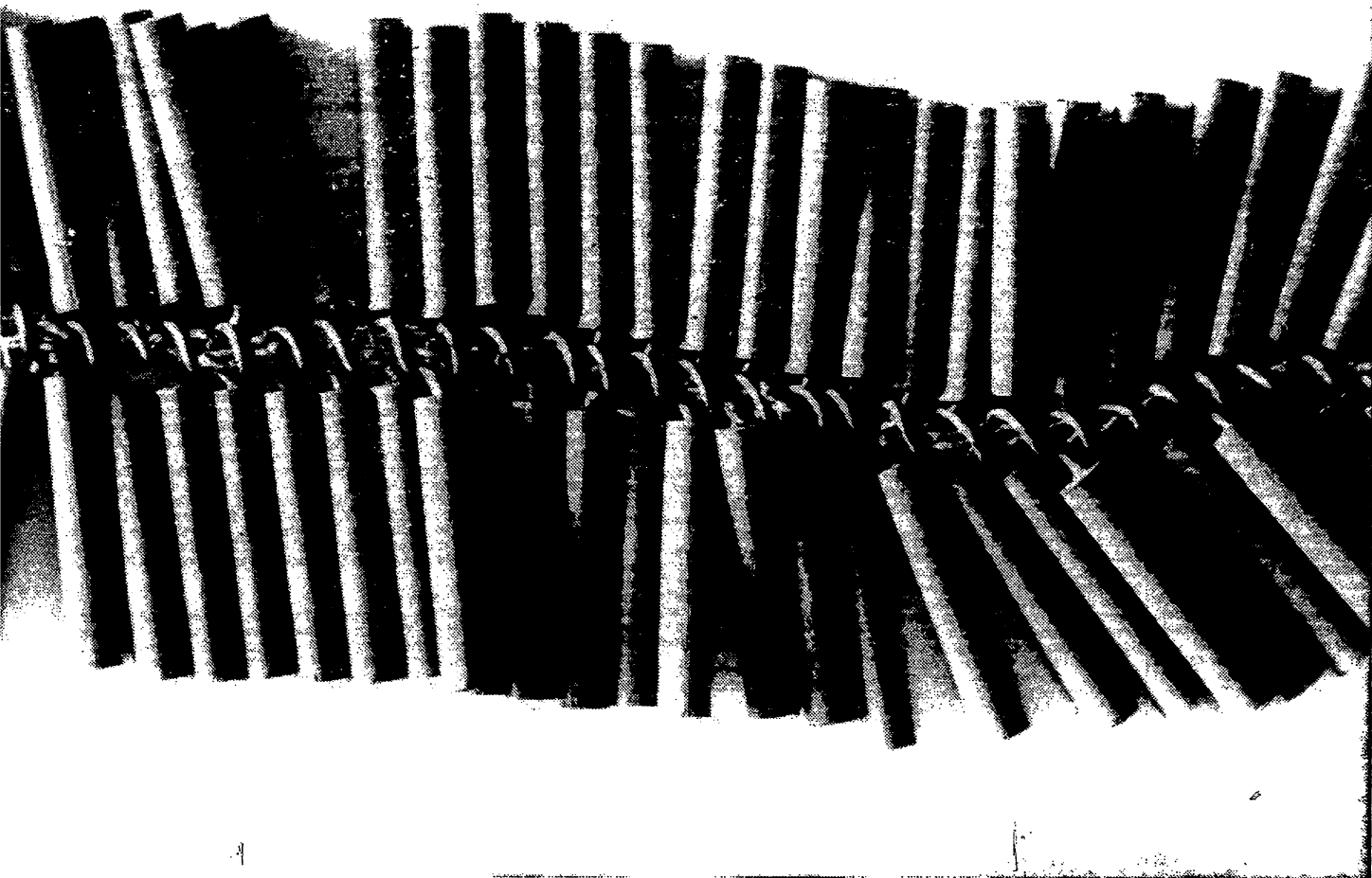
Chicago, May 23.

"Ed Allen Time," half-hour exercise strip syndicated by Fred Niles Production, notched two new Michigan markets, WJEM-TV, Bay City, and WOOD-TV, Grand Rapids. In addition, WAS-TV, Albany, N.Y., and KBTW, Denver, have renewed the series for an additional 13-week cycle.

A total of nine stations are carrying the show now, the others being WWJ, Detroit; WGN-TV, Chicago; WSPD-TV, Toledo; WJW, Cleveland and WITI, Milwaukee. Show had originated as a localer on the Detroit station last year.



there is nothing harder to stop than a trend



We so stated when the season got under way. We iterated it as the season continued. And now, with the season nearing its end, we reiterate it: There is nothing harder to stop than the trend of evening audiences toward ABC-TV.*

Reason: ABC's leadership in Sports. (ABC's Wide World of Sports, All-Star Golf, Orange Bowl Game, Bing Crosby Golf Tournament, Fight of the Week, NCAA Football, Pro Football & College Basketball.)

Reason: ABC's leadership in action adventure entertainment. (The Untouchables, 77 Sun-

set Strip, Maverick, Naked City.)

Reason: ABC's leadership in comedy, cartoon shows. (My Three Sons, The Flintstones.)

Reason: ABC's facing of the issues of the day. (ABC-TV News Final, The Winston Churchill series, Close-Up!, Expedition!)

The result: Where people can choose, in the largest 3-network competitive area measured by Nielsen,* ABC is No. 1 in evening audience.

Look at the up-looking chart at the right.

ABC Television Network

| NETWORK | 24 measured weeks 3-net share Oct. 24, 1960-Apr. 16, 1961 |
|---------|---|
| ABC-TV | 37% |
| NET Y | 34% |
| NET Z | 29% |

*Source: National Nielsen 50 Markets TV Reports, Average Audience, October 24, 1960 through April 16, 1961. Sunday, 6:30 to 11 P.M., Monday through Saturday, 7:30 to 11 P.M.

WNEW Radio, Billing \$7,000,000, To Bypass Rep & Will Go It on Own

In decision unprecedented in modern broadcasting, WNEW Radio will hereafter function without the services of a station rep organization. The N.Y. indie will set up its own sales offices in Chicago, Detroit and San Francisco and will sever its ties with the Robert Eastman rep company effective June 1.

Although radio and tv stations have set up sales offices in key cities in the past and staffed them with their own men, they have done so in order to backstop their rep, never to supplant them. But WNEW, according to v.p.-general manager Jack Sullivan, has reached the decision that in today's radio market, selling must be done in far greater depth than any rep outfit can afford to provide.

Sullivan concedes that the circumstances leading to the WNEW decision may be unique. Station is located in N.Y., of course, and has its own seven-man sales staff to cover Madison Ave., using Eastman for out-of-town coverage. But he also cites these factors:

1. Although the national average for major markets is 70 to 72% of spot billings originating from N.Y. agencies, the WNEW average is 85%, a good testament to its own staff but indicating a weakness out-of-town. Sullivan puts it another way: he's got seven beer accounts on the station, give out of N.Y. spending \$2,500 a week on the average, and two out of Milwaukee-Chicago each spending \$1,100, again indicating a stronger selling job is needed.

2. Radio today has reached a point of refinement where it isn't simply enough to tell a timebuyer that this is a "music and news" station and hand him a rating book. Salesman has to be able to point up the differences between WNEW and other music and news outlets to "profile" the station with skill and depth.

3. There are distinctive differences that must be explained for WNEW. Its rate card runs twice as high as a leading N.Y. competitor and its audience advantage is only about a third as much. Why the discrepancy? That's the story the salesman has got to be able to tell, be it a rundown on the station talent, an audience composition profile as against the competition, or even the fact that WNEW grants 25-minute product protection in a day and age when even the tv networks, let alone radio, have dropped it completely.

A station rep, even the best of them, simply can't do the job, says Sullivan. It stands to reason, he says, that three men selling WNEW exclusively in Chicago will do a better job than a three-man rep staff in Chi who are handling 40 stations. It would be an impossible task for the rep salesman to have enough vital information about the station at their fingertips and to do the kind of creative selling that Sullivan now requires.

Now it may be that WNEW will find it's moved in the wrong direction, Sullivan says, but the circumstances are such that he feels the experiment must be attempted. Station is currently billing nearly \$7,000,000 a year, and must continue to move ahead. The cost of selling out-of-town, using staffers instead of a rep, will be higher but not substantially higher, he says, and if they can justify the move by bringing in new billings they'll be paying their way and reducing the costs.

All three new offices will headquarter at offices of Foster & Kleiser, the outdoor advertising outfit owned by WNEW's parent, MetroMedia Inc., so part of the overhead will be shared. Chi office will consist of three men, headed by Dave Miller, who's moving over from MetroMedia's WHK, Cleveland, where he was sales manager. Other two are Gordon Copeland, formerly with the Venard, Rintoul & McConnell rep house, and Ken Pierre, ex-Peters, Griffin & Woodward.

Detroit office will be handled by David Croninger, former part owner and operator of WTAC, Flint. Dick Schutte, ex-Eastman, will represent WNEW in San Francisco. Backstopping the five new men out of N.Y. will be Dick Gerken, eastern sales chief of the Metropolitan Broadcasting radio stations.

D.G. Gangup: Minow

Continued from page 19

Frederick W. Ford, often pictured as Minow's mentor, delivered the authoritative statement of opposition.

The plan, followed by nearly identical ones for other regulatory commissions, was sent to Capitol Hill April 27. It appeared to many a much-diluted proposal, hardly a shadow of the recommendations for regulatory reform contained in James M. Landis' original report to Kennedy before he took office. Briefly, it would authorize the Chairman to delegate functions to Commissioners, panels of Commissioners, and FCC staffers. Right of appeal from hearing examiner's decisions and oral argument before the Commission would be abolished. Big safeguard is proviso that any three Commissioners ("a majority less one") can override the Chairman and insist of review of a case by the full FCC. Final action would be by FCC's review staff which writes opinions, orders, etc., for the Commission.

The telling blows against the plan were by Harris and Ford, but GOP Reps. William Avery (R-Kans.) and William Springer (R-Ill.) also joined in the opposition. So did Federal Communications Bar Assn., spoken for by its president, Robert M. Booth Jr.

Harris' opposition and that of his subcommittee was based on the claim that the reorganization plan amended the Communications Act in a confusing fashion, and also left dangling the question of where the abolished FCC review staff would go. Regular legislation could achieve the same objectives sought by the plan, and Harris vehemently attempted to dissociate himself from the school of opposition which held the plan would make FCC a "one-man" Commission and a tool of the White House. If the Commissioners allowed themselves to come under the thumb of their Chairman, they didn't belong on FCC, Harris declared. And support of the plan's objectives did not compromise his opposition to Executive domination of the agencies.

Ford concluded a studied and technical appraisal of the plan with these words to the Government Operations group: My view is that it should be rejected because it threatens to impair the status of the agency as an independent body of seven co-equal members; because it is unlikely to achieve its objectives of "more economical and expeditious administration and because it attempts in the name of reorganization to alter radically the procedural rights of litigants before the Commission." Latter undertaking, he added, would be "far more appropriate" to handle by regular legislation.

Commissioners Robert Barile and Rosel Hyde also sided against the plan, mainly on grounds of its purported threat to the Commission's independent status and downgrading of individual members. Commissioner Robert E. Lee also was reported against it.

Minow stated the case for the defense, having Commissioners John Cross and T. A. M. Craven on his side. The youthful Chairman was obviously irked by the attacks of Reps. Springer and Avery on his NAB speech, which they claimed revealed a belief in censorship of program content.

"I regret," he said, "that my speech to the broadcasters occupied so much of your (the subcommittee's) attention . . . but I believe they were misinterpreted . . . I am not interested in the content of any program."

Minow took note that sparse opposition was being raised against the other regulatory agency reorganization plans, suggesting that broadcasting regarded itself as some kind of sacred-cow. He pointed his finger at the FCC Bar Assn. and the industry in general for their efforts to have things their own way.

Minow queried: "Do you want us to get rid of our backlog? . . . It will not be fair for Congress to criticize us if we are slow in reaching decisions on matters of importance when we are all tied up in red tape."

Phony 'Variety' Rep

A man offering himself as connected with VARIETY in Rome, Italy, has been contacting talent in Manhattan again. This is a re-appearance after some months for "George Morgan." As before stated, he is without connection with VARIETY. Trade is warned against this phoney.

Chi Agencies

Chicago, May 23.

The fairly recent merging of several regional petroleum firms into two separate large companies is proving a windfall to the general ad media. Humble Oil Co., which had incorporated the Oklahoma brand and switched its name to Enco, launched its massive campaign a few weeks ago via Needham, Louis & Broby; and starting today (Tues.) American Oil Co. is on an all-media saturation binge to educate three marketing regions to the fact that American, Standard Oil of Indiana and Utah Oil Refining Co. are now a single corporate, nationwide family.

American Super Premium and American Regular are supplanting Standard Gold Crown and Red Crown brands in the Midwest, although for competitive reasons the well established Standard identification will be retained on service station signs. Signs, however, will have the same design and color scheme of the national logo. In northwest, Utah Oil's Ultra-Power brands will also be renamed American, and in the south and east the company will retain Amoco Super for the premium gasoline.

As a national brand, American is now able to use the large circulation mags and is going into Look, Life and Satepost in present campaign. Undoubtedly it will be shopping in the network radio and tv marts in the future, but in present spurge D'Arcy agency has purchased programs and spots on individual stations. Included are 154 tv and 330 radio stations.

With the Station Reps

Herald Tribune Radio Network of four stations in New York suburbs has shifted repperies from the Bolling Co. to Venard, Rintoul & McConnell.

Reason for the shift was not given, but recent power boosts of two of the four outlets (with another pending FCC approval) may have been the catalyst. With the new power, network feels it should be as an area buy rather than local, and possibly figures Venard, Rintoul & McConnell is better situated for the larger sell.

WGHQ, which went from 1,000 to 5,000 watts, is now pitching as covering the Hudson Valley rather than Kingston-Saugerties. WFYI, Mineola-Garden City, went up to 5kw's last year, and now identifies as covering Long Island. WVIP, Mt. Kisco, with application for boost, will claim northern Westchester as balliwick, while WVOX, New Rochelle, covers the southern part of the county.

AM Bangtail Binge

Web of seven radio stations has been lined up by packager Tommy Roberts (who handles racing assignments for NBC-TV and the Sports Network) for feature horse races of the day from three New Jersey tracks.

Roberts broadcasts, which are 15 minutes with color commentary, running description and recap of day's races, is fed to WKDN, Philadelphia-Camden; WLK, Asbury Park; WFPG, Atlantic City; WBBZ, Vineland; WTTM, Trenton; WHOL, Allentown and WNTA, Newark. The sportscaster launched the web a year ago, and this year's spread began in April with an origination from Garden State Park-Camden.

Briefs: Some 350 Coast ad execs were expected for run-offs of award winners in the second annual American Commercial Film Festival at the Sheraton West Hotel, Los Angeles. . . . Katz rep house has named Gerald D. Drucker, formerly with Ziv-UA to the New York tv sales staff, and Richard G. Doherr, formerly broadcast media supervisor at Fuller & Smith & Ross, Pittsburgh, to the New York radio sales staff.

Edmonton, Alta. — Construction of \$100,000 studios for station CFPB, Grande Prairie, Alta., will start July 1, with completion expected in November. The present studio site will be sold.

From The Production Centres

Continued from page 22

TV, not only was on top of Boston's manhunt story, in which the killer of a jail master shot himself as the cops closed in, with Bob Dinneen, Dave Marlin and Gus Saunders, but also gave eyewitness description live to WOR, New York, RKO General station. . . . Mrs. Renza Shepard, Derry, N.H. mother of astronaut Alan Shepard, named "honorary mother of the year" by WBZ radio and feted at WBZ award luncheon. . . . WBZ radio awarded 1960 certificate of merit by BMI and American Assn. for state and local history for radio documentary "1962: Year of Terror." . . . WHDH and WHDH-TV running an outdoor barbecue and luncheon for its staff of 200 today (Wed.) with "Outdoor Livings is Fun" theme. . . . Paul G. O'Friel, gen. mgr. WBZ radio, elected to board of directors of Big Brother Assn. of Boston. . . . Phyl Doherty, WNAC-TV publicist, off for Bermuda, and returns to her desk Monday. . . . As a result of seeing a special program on WJAR-TV, more than 50 Rhode Islanders volunteered to donate their eyes, after death, to an eye bank.

IN MILWAUKEE . . .

Aristid Von Wurizler, New York Philharmonic Orchestra harpist, in guest last week on WISN-TV's "Open House on 12," with station staffers Barbara Orteig and Bill Plante. . . . WEMP sports director Earl Gillespie continues play-by-play of Milwaukee Braves baseball. Incidentally, "Play Ball," the WEMP exclusive pre-game interview show with Gillespie sponsors and viewer relations. . . . Bill Plante on news and Charles La Force on weather on WISN-TV Saturdays at 10 p.m., "Saturday News Review," is standout weekend newscast. . . . On WTMJ-FM, outstanding jazz artists, bands and combos, also at 10 p.m. Saturdays catches the homebodies. . . . "Sports Mike" with WTMJ's Mike Walden at 2:30 p.m., blankets the field. . . . Local television viewers registered interest in second of four part "Catholic Hour," series on "Theatre, Past and Present," on WTMJ-TV, Milwaukee Journal station on Sun., (14). Prime comment stemmed from host-narrator Fr. John Walsh (director of drama at Marquette Univ.) covering excerpts from plays.

IN MINNEAPOLIS . . .

Jack Bailey's "Queen for a Day" will be a feature of Minneapolis Quattennal July 17-21, ABC show will be handled by KMSP-TV, web's Twin Cities affiliate, and will originate from Orpheum Theatre. . . . Al Tedesco, brother of WMIN owners Nick and Vic Tedesco, will launch a competing station, KTCR, here this fall. He's also planning to build a new station next year in Ft. Lauderdale. . . . WCCO-TV personality Randy Merriman will expand bowling show assignments following cancellation of his twice-weekly afternoon program. Merriman will host "All-Star Bowling," "Bowlerama" and "Blue Pin Special" in addition to his current "Bowling Bonanza." . . . Noting that KSTP has dropped jazz and WTCN is adopting new "familiar" music policy, Will Jones, Minneapolis Tribune entertainment columnist, opined, "We seem to move two steps closer to the day when all Twin Cities radio stations will sound exactly alike." . . . Fund drive for KTCATV, Twin Cities educational station, has raised \$27,000 of \$52,000 goal. Target is 10% of station's budget. . . . Pulse, Inc. ratings indicate that WCCO is averaging half-million listeners daily for Minnesota Twins play-by-play baseball broadcasts.

IN CLEVELAND . . .

Disk jockeys from WDOX and WERE operated from downtown department store display windows as part of a downtown festival. Those of WJW rode a free public bus to meet their fans. . . . WJW-TV bowed to local pressure and decided to schedule the CBS puffalairs chapter of "Washington Conversation" with Newton N. Minow, FCC chairman. The show was not carried here at the same time the network in general had it. . . . Jerry Miller, WERE disk jockey, fed town for Dallas, said he didn't dig the climate. No replacement yet. . . . Jameson Clark, one of BBC's top sportscasters, in town on a jet inaugural flight from London, sat in at the Cleveland-New York baseball game and did the sticky wicket pitch for a few innings with Jimmy Dudley and Bob Neal on WERE Radio and then joined Harry Jones and Ken Coleman for similar tv spiel on WJW.

IN PITTSBURGH . . .

Dan Mallinger has a new glamor series in production featuring Eleanor Schano, Pitt model and tv personality. Show has been sold to WIIC who has it slotted on the Kay Neuman show. Mallinger is a former tv announcer here now active in promotion and advertising. . . . Bruce Shill, KQV production director, to deliver commencement address at its high school. Brother, Lee, is in graduating class. . . . Robert Stevens is new program director at WCAE. . . . Bob Clark is the new commercial manager at WKJF-FM. . . . Engineer Earl Sneathen has been switched from KDKA to KDKA-TV. Philip Baer, formerly with WJAS, succeeded him on the radio side. Les Rawlins, general manager of KDKA, elected as a director of the Pittsburgh Field Club. . . . WTAE personality Hank Stahl and Susan Stahlsmith honeymooning in Nassau.

IN DETROIT . . .

WXYZ-TV received the only award given this year to a radio or tv station by the Michigan Chapter of the National Multiple Sclerosis Society for its support of the organization's fund-raising program. . . . WWJ is seeking permission from the FCC to boost its FM power from 50 kw to 500 kw. . . . Forest Tucker, here with "Music Man" and George Romney, American Motors prexy, are the latest personalities to record appeals in a WXYZ series to stimulate inoculation against polio. . . . CKLW is reporting good response in its series of contests for different groups of workers, the winners of which will receive tickets to a preem of "Return to Peyton Place."

IN CINCINNATI . . .

WCPO-TV, recently switched from ABC-TV to CBS-TV, granted right by CBS prexy James Aubrey to carry "CBS Reports" and "Face the Nation" programs on a delayed basis, to be aired on Sunday 4 to 5 p.m. . . . James Crane, WLW-TV sales manager since 1956, is new sales manager of WLW. David Strubbe upped to WLW-TV sales chief. . . . Jimmie Williams, formerly of "Grand Ole Opry" and WCPO-TV, is new disk jockey on WCKY's "Jamboree." . . . Don Chapin, Taft Broadcasting Co. veep in charge of sales, conducting weeklong sales conference for forces of web's tv and radio stations at Cincy homeoffice.

IN PHILADELPHIA . . .

Kenneth W. Stowman, general sales manager of the WFIL stations, convention chairman of the Pennsylvania Assn. of Broadcasters, slated to meet at Penn State College (May 21-23). Drew Pearson speaker for opening dinner. . . . Cliff Arquette to guest at Pearson's auto show, Woodbury, N.J., to celebrate Gettysburg Week (22-27). . . . WFIL-TV's cowgirl, Sally Starr, at Willow Grove Park, making daily appearances. . . . Tom Lawrence, formerly of Look mag, joined the WRCV sales staff. . . . Ed Harvey, host of WCAU's two-hour "Talk of Philadelphia" to emcee the Miss Brigantine Contest at the Dennis Hotel, Atlantic City (27). . . . George Spelman, former program director and newsmen with WILM, Wilmington, Del., and Ivan Scott, formerly with the "Voice of America," and KYW, Cleveland, join the WIP news staff.

MADISON AVE'S NEW MAD-ON

Ogilvy & the AA Pledge

American Airlines is permanently grounded in its quest for a new ad agency as far as Ogilvy, Benson & Mather prexy David Ogilvy is concerned.

AA last week announced it would take off from Young & Rubicam and land with its \$6,000,000 billings bundle elsewhere, naming five agencies that had been invited to solicit the biz—OB&M, BBDO, Ted Bates, Lennen & Newell and Doyle-Dane-Bernbach.

In no uncertain terms, Ogilvy has told OB&M execs that the airline account is not for them. Memo from the prez reads: "... This morning we have declined the invitation for a variety of reasons. You may remember that the indoctrination presentation ('Magic Lantern Show') which I give to new members of the staff when they first join the agency, starts with this statement: 'Our purpose is to be the most effective agency. This can only be achieved if we continue to exercise great care in selecting our clients.' They must make a product that we would be proud to advertise; They must be the kind of people with whom we can work happily on terms of intimate partnership; and they must want us to make a profit.' In the judgment of your management, the American Airlines account meets only one of these specifications—which is not enough."

Which specification AA meets is anybody's guess, but it may be that Ogilvy wanted the biz on a straight fee rather than commission basis, as with the agency's Shell account. Otherwise, the prez either dislikes American planes or folks or both.

Radio's Comeback In U.K.

Average Viewer Cutting TV Time To Embrace Sound Medium, Survey Shows

London, May 23.

The British may be resting their eyes from television, but they are lending their ears more often to their radio sets. While a recent survey showed that the average U.K. viewer was cutting his tv time by around 20 minutes daily, audiences for radio are up by 2,000,000 on those for this time last year.

Denis Morris, head of the BBC Light Program, has just announced that one of his programs—a Sunday morning disk show called "Family Favorites"—is now playing to 17,000,000 listeners, a bigger audience than that reached by any regular tv show in Britain.

Said Morris: "Listening figures are most encouraging. Some 25,000,000 people listen to some sound broadcasting each day, and during the last year many programs of vastly different types have greatly increased their audiences."

Apart from "Family Favorites," these include two teenage pop-song shows, "Saturday Club" (increased by 1,500,000 to 8,000,000) and "Easy Beat" (which has now doubled its audience to more than 6,000,000) and a children's program "Listen With Mother," which, at 1,750,000, shows a 30% increase.

Emphasis on easy-to-listen-to music and bright comedy shows is believed to be responsible for radio's comeback in U.K. Morris believes that a new kind of radio audience is developing. "For one thing, radio now seems to matter more to the young than it does to the middle-aged. And, with thousands of transistors and car radios being bought each day, the future for sound radio is as exciting as it is bright."

Set N.Y. Hearings On Web Practices

Washington, May 23.

Federal Communications Commission's network study team returns to New York June 20 for public hearings on "production, distribution, sale and exhibition" of tv programs.

The sessions are designed to give FCC the lowdown on the New York phase of tv network program practices and policies. Hearings on the Hollywood vidpix industry were held last year.

Network hearings were last held in New York in the summer of 1958, when the role of ad agencies on web practices was aired.

FCC Chief Hearing Examiner James D. Cunningham, who had clashes with several Hollywood witnesses, including MCA vep Taft Schreiber, will preside at the New York hearings.

L & M, AIRLINE, SHELL SHOCKERS

By BILL GREELEY

There are agency men working in the Madison Ave. bush country this week who could be thinking that Montgomery, Ala., would be a good vacation spot.

At a time when the inhabitants should be taking a breather after the rigors of a tough video buying season, they were learning, via the following events, that the industry's knife is a chronic twister:

Liggett & Myers' sudden switch of \$10,000,000 cig billings from McCann-Erickson to J. Walter Thompson.

American Airlines final notice to Young & Rubicam on its \$6,000,000 biz, and agency prexy David Ogilvy's waspish rejection of an invitation to bid for the airline account (see separate story).

Shell Oil's restive attitude about its loudly trumpeted \$15,000,000 plunge into newspapers, with new agency Ogilvy, Benson & Mather already making detailed investigations of network programs at all webs, with sharp media revisions indicated for next year. (Already signed at CBS-TV: a piece of the pro football Giants games on a regional basis with pacting also very close on a new CBS series of 13 sports hours beginning in January.)

All of which has filled the air with the usual flurry of rumors, including one that Texaco will spring its biz out of Cunningham & Walsh in favor of JWT, and one that C. Terence Cline, vice chairman and tv topper at McCann-Erickson, will bow out in the wake of the cig billings loss, with a high exec post at Desilu discussed as the next berth.

Liggett & Myers slide in sales, which started before the account moved from Cunningham & Walsh to McCann-Erickson three years ago, is forwarded as the major reason for the switch to JWT, but it should be pointed out the Cline & Co. had a tempest-tossed tv buying season, which led to the eventual shucking of ABC-TV and replacement of practically all the L&M budget at the other webs. The cig firm was bratted about in an ABC schedule shakeup that saw the web favoring Procter & Gamble and competition Brown & Williamson in the primetime lineup

(Continued on page 38)

What Began as Checkmate Pattern Now Blankets 3 TV Networks As Hour Film Shows Hit '61-'62 Peak

P&G Anxious to Wipe Slate Clean of 'Mary'

Procter & Gamble wants to buy off the last four half-hour films in the "Peter Loves Mary" series so that the sponsor can start rolling as soon as possible with its Wednesday hotspell replacement, "It Could Be You."

Bankroller wants to begin "You" on June 7 in its 10-10:30 p.m. time period. If the buyout fails and the remainder of "Peter Loves Mary" goes on, the replacement naturally won't get on the air until July, when P&G feels it won't have the advantage of a headstart on the competition.

Russ TV's 'Best Bet': Trooping of the Guard On Queen Liz's Birthday

London, May 23.

Trooping of the Color ceremony—always a top attraction for American tourists in London—will this year be seen by millions of Russian televisioners in a direct broadcast to Moscow.

The BBC, which screened a direct transmission of the 1961 Moscow May Day Parade, offered the Russians the choice of one, outside broadcast in return. They chose to see the Queen inspecting her guards at the trooping ceremony on June 10.

The entire event—which marks the Queen's official birthday—will be transmitted to USSR via the Eurovision link. Soviet commentator in London will be Yuri Fokin, head of the news department of the Moscow Television Central Network. Program will also include shots of London and the British people.

Other program swaps with Moscow announced by the BBC include the U. S. vs. USSR athletic contest from Moscow on July 15-16. Britain's commercial stations are also arranging direct transmissions from Moscow, including plays from Moscow's Bolshoi Theatre.

The hour form as a network vehicle will be on top of its crest next season, with no less than 48 one hour shows slated each week in prime evening time by the three networks. The 48 weekly 60-minute programs represent about two-thirds of the prime evening hours of the three webs.

Those now trying to crystal ball the '62-'63 season opine that such an abundance spells a move away in another direction, perhaps back more to the 30-minute form, or another time variety. The contention of this group is that the hour form, especially as it pertains to film, first was used as a checkmate device, a la "Maverick" vs. "Sullivan," with the 60-minute outer getting the half-hour draw on Sullivan. With the three networks now replete with 60-minute, mostly vidfilm series, the webs have checkmated themselves to death.

Unsung, yet noticed, is the fact that unlike previous seasons, more 60-minute vidfilm series in the season just winding up, have bit the dust. There was a time, just a year or so ago, that most any competent hour vidfilm series would pass rating muster. That doesn't hold nearly as true today and with 34 vidfilm hour series due for unwinding next fall, likelihood of growing casualties is considered in the cards.

Then there are these factors: Number of advertisers have been forced into buying participations in hour shows simply because there weren't any half-hour slots and programs available for the upcoming season. The longer form has had crowded the half-hour series out.

Networks have a year-round selling job on the 60-minute. In the hot selling periods, the 60-minute vidfilm series, the weak and the strong, may be sold out. But in the off-season periods, there are many non-commercial holes in the 60-minute and the prediction is that the networks won't be able to recoup costs on the weaker 60-minute series.

As far as the sharp upswing in some sponsor habits to prefer the participations as opposed to the full or alternate week program buy, it's contended that in many instances it's easier to sell participations in half-hours than in 60-minute. Reason given is that a single 60-minute vehicle must appeal to all interested parties, whereas two vehicles offer a choice to advertisers.

No one's rash enough to predict the demise of the hour form in the face of its rapid commercial growth. Some savvy execs, though, feel that the '61-'62 season will represent the crest of the wave. Subsequent seasons will see some contracting of the form, according to these forecasters.

'Way Out' Bumped For Film Reruns

"Way Out" is descriptive of that show's status as of July 14. Out and off the air, with CBS-TV having decided to cancel the Talent Associates production and install film reruns in its place starting July 21 until "Father of the Bride" takes over the Friday 9:30-10 spot in the fall.

Replacement is titled "Adventure Theatre," but is in reality several more reruns out of the "Schitz Playhouse of Stars" half-hour anthology library. Network bought outright the negatives of 150 of the Schitz half-hour several years ago for under \$1,000,000, or not quite \$7,000 apiece. It has since run them several times over, and the internal bookkeeping shows quite a paper profit on the entire transaction.

Stuart Novins: 'The Funniest Thing Happened on My Way South'

By BOB CHANDLER

CBS correspondent Stuart Novins left over the weekend on a Latin American tour to explore sites for establishment of a permanent Latin America bureau for CBS which he would head. There's nothing extraordinary about his trip except the fact that he had undertaken the same tour a couple of months ago when it was interrupted suddenly for one of the biggest stories of Novins' life and one in which he served as a key authority.

The story was the rebel invasion of Cuba, and Novins, covering it out of Miami, was a virtual one-man news source for the Associated Press as its bulletins constantly quoted him as its source during invasion day. But Novins' role went much deeper; he broke the first complete story on the Central Intelligence Agency's role in the invasion; he was the first to give the accurate figure on the number of invasion troops; he was in fact one of the few authoritative voices covering the invasion.

The key to his role was his cultivation since 1957 of key sources among the rebels from the time they were members of the Castro revolutionary movement. That all started on New Year's Day, 1957, when he was filling in for a col-

league on the morning news and word came in that Castro was due to enter Havana. Novins got permission to fly down to Havana, and then on a gamble, flew across the island to Santiago while all the other newsmen stayed in Havana, and got a series of exclusive interviews with Raul Castro, the new Revolutionary president, and Castro himself, the latter on the way back to Havana when he got a ride in the Presidential parade.

Novins followed that with a stay in Havana and won the confidence of a number of key Castro supporters who since have defected to the rebel cause or joined the underground. It was early in the Castro regime when Novins told the story of the Communist pattern emerging in Cuba as he learned it from key police and other officials who showed him their orders for social and educational reorganization.

It Started In Mex City

Since then, he's kept closely in touch with a growing circle of sources. In March, Novins was sent on his Latin American tour, to find the best location for a CBS News bureau. It was on the first stop of this tour, in Mexico City, that he was talking with the top rebel representative there and was informed there might be a rebel training camp in Puerto Rico, as well as all the other spots he knew

about. He called a key source in Miami, who instead of answering his question told him a visit to Miami could prove worthwhile.

Novins dropped everything and flew to Miami, where he learned the general mobilization order, three weeks ahead of the actual invasion, had just been given. He broke that story, and then set up shop to cover the invasion itself. As he put it, streams of rebel sources kept visiting his hotel with tips. He learned of the fact that the CIA was directing the invasion operation, even getting a list of the top CIA operatives, but sat on that phase of the story until he felt it was in the national interest to break it, when it was finally obvious as the invasion died that everybody knew about it.

Before the invasion started, Novins was equipped with radios to monitor the rebel radio, the CIA's Radio Swan, the Castro military radio and the Castro medical network. Latter was a key asset, since it pinpointed the battle areas as ambulance forces were instructed where to go. With this, plus his informants, he was right on top of the situation. The only mistake he made, Novins said, was to accept the original CIA communique (issued through the rebel leaders) that the invasion force numbered

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climax!

Time for celebration: at the conclusion of the most competitive season in television history, CBS Owned WCBS-TV (first in every New York Nielsen, for more than eight years!) has a larger share of the audience than it had a year ago – and has, in fact, widened its lead over every one of the other six television stations in the nation's largest market! WCBS-TV

Foreign TV Reviews

TIME REMEMBERED

With Edith Evans, Max Adrian, Barry Jones, James Maxwell, Jack MacGowan, Topsy Jane, Ronald Ibbes, Andreas Malandinos, Fulton MacKay, Sam Kydd
 Producer: Michael Elliott
 Writer: Jean Anouilh
 85 Mins., Mon., 8:40 p.m.
 BBC-TV, from London

Jean Anouilh's "Time Remembered," which had a notable London legit airing seven years back, is one of the author's "pink pieces," an artful blend of nostalgia and irony. On stage, it clicked because the elegant artificiality of the original was neatly re-captured, and Mary Ure, as Amanda, hoisted herself to stardom overnight. Such excitement were almost entirely lacking from this tv presentation, and many must have wondered what the early fuss was all about.

The play, flatly translated by Patricia Moyes, concerned a Duchess (Edith Evans) who hoped to pass off a little milliner, Amanda (Topsy Jane), as the dead ballerina who had captivated her nephew, Albert (James Maxwell). Albert was "mournfully re-living his short romance. The places where they had dined and wine were re-created in the grounds of the Duchess's chateau, and each night Albert went through the ritual of ordering the same champagne from the same head-waiter.

While Amanda was being trained to mimic the defunct Leocadia, Albert interrupted the training. Although realizing her imposture, he was drawn to the naive girl and helped her to play her part properly by describing Leocadia's whims, habits, and inflections. And Amanda, falling in love with him, tried to convince him that she was a personality in her own right, and not just a pale carbon of his lost love. Thus she destroyed their relationship, for Albert could live only in the past.

The delicacy of this tale missed the velvet producing hand. Michael Elliott merely provided a prosaic and slow-moving framework, in which all the necessary atmosphere seeped away. Even though subtle moods are hard to convey via the tv camera, "Time Remembered" needn't have been such a bore as this. Saving grace was the immensely stylish performance of Edith Evans as the Duchess: she made a moving thing of her love for her nephew, and provided the play's sole moments of wit and insight.

Topsy Jane, despite that unlikely handle, was adequate as Amanda, but wasn't anywhere near the Mary Ure class. Gawkily, rather than unsophisticated, she was handicapped by a monotonous delivery and lack of fervor in the later scenes. Other support was okay, with Max Adrian scoring freely as the head-waiter, horror-struck at any change in the routine. Marilyn Taylor's sets were pleasing indoors but lacked enchantment outside.

THREE LIVE WIRES

With Michael Medwin, Bernard Fox, George Roderick, Dryck Guyler, Derek Benfield, Queenie Barrett, Patsy Smart, Frank Lawless, Marie France, Michael Anthony, Anna Glicerist, Charles Julian
 Director: Christopher Hodson
 Writers: James Kelly, Peter Miller
 30 Mins., Mon., 8 p.m.
 Associated-Rediffusion, from London

This filmed comedy skein, complete with piped yocks and skedded for 26 weeks, stepped off to a slippery start with this Initiator, "French Cleaner." Strictly for the masses, it aimed so low that it might have missed its midjet target. In cases like this, the plentiful supply of artificial guffaws was just an embarrassment.

The trio of the title worked in a tv repair workshop. The foreman (Michael Medwin) was the fast-thinking joker, always taking a rise out of the boss (Derek Guyler) when his back was turned and buttering him up when it wasn't. His buddies were the simple-minded one (Bernard Fox) and the plump clowning one (George

Roderick). For this opener, they were ordered to hire a new cleaning-woman. Having interviewed some capable battle-axes, they predictably hired a French stunner (Marie France). Thence followed some basic rivalry for her favors, climaxed by her departure with an old Gallie beau and the boss, who'd persuaded his wife to take her in as a lodger, finding himself landed with her replacement, a middle-aged virago.

That was about it—and it was tricked out with many grimaces, double-takes, treble-takes, and would-be comic faces. These did not compensate for a glaring lack of wit in the scripting, which was coarse when it wasn't conventional. Christopher Hodson's direction plodded, and it was sad to see Michael Medwin, a redoubtable thesp, exploiting a thin vein of impudence which soon gave out. The other regulars, Bernard Fox and George Roderick, were adequate, but the three haven't yet jelled as a team, the only differences in technique and characterization between them being one of accent. Medwin and Roderick playing it Cockney and Fox coming up with Lancashire. Marie France guested and looked promising.

But "Three Live Wires," on this showing, seemed to have been conceived during an electric-power cut.

Foreign TV Followup

Television Playhouse

Peter Nichols, who scripted "The Reception" for Granada TV's "Television Playhouse," has already proved himself a handy acquisition to the tv writing ranks. He continued to show promise with this offering, but it seemed to be time that someone picked up the tab with more solid achievement registered on it.

The hour centered on a wedding reception that followed the hitching of Betty (Jennifer Wright) and Lewis (Michael Blakemore). Her folks were pretty folks with broader vowels than his folks, who had social aspirations and thought their boy had married beneath him. This made for a ticklish situation which was aggravated by the unexpected arrival of Betty's ex-boy friend, Bif (Richard Gale). He disrupted the dicey proceedings by appearing with a semi-nude portrait of Betty, who'd posed for him way back, and by spreading a rumor with Lewis' receptive mother that he'd been forced to marry her because she was pregnant.

Mother (Olga Lindo) was suitably horror-struck and attempted to break up the marriage before it had begun. But Lewis stood firm, put his mother in her place, and went off for the honeymoon trip in full command of the situation.

Upon this framework, Nichols built a patchy play, stronger in its incidental observation than in its main motivation. There were many slightly yock-raising moments, such as an attempt to make the party go by playing one of those games that no one could understand. The embarrassment and forced hilarity of such occasions were deftly conveyed, and it was the atmosphere, and fitful wit, of the piece that held it up.

Julian Amies directed in enterprising style, with smart cross-cutting and camera counterpoint. But his aims were somewhat more ambitious than his achievement, for he didn't succeed in establishing a fluent rhythm and the play accordingly progressed in a string of short sharp jerks. In fact, the cutting was so fine that the thespes frequently behaved like marionettes and could be seen waiting for someone to pull the strings.

Said thespes were passable, but were encouraged to turn themselves into caricatures. Practically all the parts were overdrawn in this way, with Olga Lindo, as the possessive mum, and Richard Gale, as the destructive intruder, being particular culprits. Jennifer Wright, Philip Bond, and Julie Webb charmed as much as they were allowed, and the whole thing entertained sporadically, with more fits than starts.

ERNIE KOVACS SHOW
 With Jolene Brand, Maggi Brown, Bobby Lauher, Joe Mikolows, Steve Blagner, Charles Parlate
 Producer-Writer: Kovacs
 Director: Kovacs, Maury Orr
 30 Mins., Thurs., 10:30 p.m.
DUTCH MASTERS
 ABC-TV (Tape)

(Ewin Wasson, Ruthrauff & Ryan)
 Ernie Kovacs, not a comic to travel along the paths of normalcy, tried an unusual approach to zaniness in his half-hour special last Thursday (18). The show, was frankly experimental, and at times rewarding, even though Kovacs tried some far out gimmicks. The layout concerned itself with visual interpretations of sound, plus a bit with his usual Nairobi Trio, shaved to a duo, in a space episode. This was the most steadily understood sequence of the show.

Kovacs provided visualizations of "Mack the Knife." Through the "Looking Glass," Deems Taylor's suite which was interpreted by a series of geometric patterns in a kaleidoscopic fantasy. There was pantomime to music by Karavay and "Concerto" by Bartok. One of the episodes was a card playing game in time to the music in which there was visualization of sound waves to "Mack the Knife."

Comedy of this type, is certainly a laudable effort. It's frankly experimental, a kind of ballet of comedy and while it's far out and offbeat, unfortunately, it's not readily grasped and appreciated. There ought to be a libretto when essaying this kind of material as a lot of the subtlety and motive was lost in this strange and unusual show.

THE WESTERN WAY

(The Running Boy)
 With Niel Shorten
 Producer: Mack Woodruff
 Director: Michael Berla
 Writer: Woodruff
 30 Mins., Thursday, 11:30 p.m.
 WOR-TV, N.Y. (film)

"The Running Boy," which in 30 minutes attempted to demolish 80 years of myth enveloping the character and career of legendary frontier desperado Billy the Kid, was one of 13 segs on the old west produced by the U. of Michigan and given a three-week strip run on RKO General New York outlet, WOR-TV.

With English professor, Niel Shorten, handling the rapid-fire narrative and commentary, the show did manage to chip away a good amount of the legendary crust which began to form within three weeks after the Kid's violent

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13th Annual Emmycast Reflection: Looks Like TV's Luck Running Out

By ART WOODSTONE

ARTHUR GODFREY SHOW
 With Buddy Hackett, McGuire Sisters, Erroll Garner, Johnny Nash, Kong Ling
 Producer: Charles Andrews
 Director: Michael Zeamer
 60 Mins., Fri. (19), 9:30 p.m.
BULOVA
 CBS-TV (tape)

(McCann-Erickson)
 Arthur Godfrey put his radio friends on camera for a 60-minute rundown of the people and places he likes in a special showing on CBS-TV Friday (19) that pre-empted "Way Out" and "The Twilight Zone." It was an easygoing session that didn't disturb or excite and it should go down in the books as an unspecial "special."

The "miracle of electronic tape," as Godfrey mentioned several times during the show, brought the viewer to Miami's Biscayne Bay, N. Y.'s harbor, and India with a post-carding of the Taj Mahal and some native shots thrown in for good measure, but it was all routine travelog stuff. Godfrey under the Biscayne waters strumming along on "Minnie the Mermaid" had an interesting effect but Lloyd Bridges has nothing to worry about in that department.

Apart from that and the quickie photograph tour in India, the show had more audio than video values. It added up to as potent a plug for his radio show as it did for sponsor Bulova, which Godfrey sold all too frequently, but quite effectively throughout the hour.

Making the AM-to-TV trek with Godfrey for this outing were Erroll Garner whose keyboarding is always exciting in sound and or sight, Kong Ling, an Oriental chanter with an appealing sing-song style, Johnny Nash, who got hung up on a Staten Island ferry with a pretentious item called "As You Sow, So Shall You Reap," McGuire Sisters, who made little of "Make Someone Happy" and Buddy Hackett, a funny man who never really got started in this presentation.

Through it all, Godfrey was relaxed and easy in his own skin, strumming, singing, folksy patter and watch-selling. Aside from the "miracle of the electronic tape," tv showed little progress in this one.

The National Academy of Television Arts & Sciences seemed to be living vicariously last week when it cited President Kennedy and Richard Nixon for "political courage" in appearing on the tv debates during last fall's campaigning.

Some of the trustees wanted to mention the name of Frank Stanton or Bob Saroff for contributing the idea of Presidential campaign debates on tv, but the fact that they didn't, because they were afraid of offending somebody, doesn't indicate in themselves very much of the quality that they so professed to admire in Messrs. Kennedy and Nixon. This special citation was no more effective than some of the other awards presented on the Emmy telecast Tuesday (16), which proved to be 90 minutes of unmitigated dullness and a display of self-delusion.

Only in one respect was this program, carried on NBC-TV and prepared by the Academy members, a success: The star parade was glittering, and managed to get the stanza a high audience rating, but what the stars were asked to do was alternately cliched and tasteless.

If anybody thought the taped and filmed spoofs of the industry that were shown Tuesday night were funny then it must have been the writers. The rating taken off by the cast of "Dobie Gillis" insistently failed to recognize that some members of the tv audience do have values that exclude wrestling. Skit by the cast of "My Three Sons" was low nonsense which depended for humor on technical tricks. Worst of these in-sorts, all of which were like capsule situation comedies, was by two members of the cast of "Bonanza," what's so funny about Dan Blocker putting a gun to his head and shooting himself on camera?

In giving as many of the awards as they did the members of the Academy manifested again that, in seeking to make everybody happy (a patent impossibility), they made nobody happy. After the telecast, the criticisms by Academy members were uniformly negative, yet these are the same persons who voted and who inspired the program. Because every imager has a special interest in television, every program type and every network was nominated, some of the awards seemed a little redundant, utterly empty and foolish. It would appear that the sciences of business and politics played almost as much a role as art in the decisions of the Academy of Television Arts & Sciences.

Host Joey Bishop, covering the N.Y. end of the event, and Dick Powell, his Hollywood counterpart, were pleasant but they really were overshadowed by the "entertainment" segments (like those above) and by the program's aura of diffuseness and unimportance.

Five awards went to the "Hallmark Hall of Fame" presentation of "Macbeth" (six if you count an extra award to the sponsor), although the original contribution by William Shakespeare went unheralded. "Macbeth," presented on Nov. 20, 1960, won for being the outstanding program achievement in drama, for outstanding single performances by the lead actor (Maurice Evans) and lead actress (Judith Anderson) and for being "the program of the year," which was apparently the night's No. 1 award. George Schaefer won the prize for outstanding directorial achievement in drama for the part he played in bringing "Macbeth" to tv. Since all the networks like to count how many awards their respective shows won each year, this immediately gave NBC-TV five out of the 24 (not counting citations) regular awards. Finally, NBC won 11, CBS 11 and ABC two.

Here are the awards: Jack Benny Show (CBS) for outstanding program achievement in the field of humor; Airstair Time (NBC) for outstanding program achievement in the field of variety; Fred Astaire (NBC) for outstanding performance in a variety or musical program or series; Huntley-Brinkley (NBC) for outstanding achievement in the field of news; "The Twentieth Century" (CBS) for outstanding pro-

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Tele Follow-Up Comment

CBS Reports

A tragic and frightening picture of race relations in Birmingham was presented last Thursday (18) on "CBS Reports" in "Who Speaks for Birmingham?" A straightforward series of interviews with whites and Negroes, "Who Speaks for Birmingham?" made its impact in the very contrasts of the attitudes of the citizenry itself.

And an unhappy contrast it was, with the whites, even the most enlightened of them, completely unaware of the militancy and determination of the Negroes to fight for their rights even at the cost of their lives. It was such declarations, echoed by many of the Negroes interviewed, contrasted against the soothing, complacent and outdated benevolence of the whites that gave the situation its outlines of stark tragedy.

"Who Speaks for Birmingham?" was rushed in by exec producer Fred Friendly to replace the scheduled "Face the Nation" session on secrecy in Government not only because Birmingham is a hot story in view of the Freedom Bus riot of two weeks ago but because host-reporter Howard K. Smith was an eyewitness to the incident.

"Who Speaks for Birmingham?" did have its faults as a program; the fact that it started out as an examination of the libel case against the N. Y. Times and reporter Harrison Salisbury (this will be taken up after the case is out of the courts), shifted to a series of interviews on race relations filmed over a nine-month period and wound up with the recap of the Freedom Bus outburst. Some of the interviews immediately became dated, because the approach taken was to determine reactions

to Salisbury's lead that Birmingham was full of fear and tension.

Nevertheless, the interviews, some of them by Smith but most by producer David Lowe, were eloquent and telling. On the white side, perhaps the most frightening came from a lovable-looking former judge, full of kindness for his Negro servants and most moderate in his explanation of the aims and purposes of the White Citizens' Councils—until Lowe asked him if Jews could qualify for membership and he replied, "No, they're for Americans only." Views ranged from the anachronistic "savages" approach through the most moderate views of young-college students (by no means unanimous) that "the law should make us do what we ought to but don't want to."

The Negro interviews were moving, especially that of a mother of eight, talking in church and stating she was ready to lay down her life for her children's future; a Negro educator who spoke about the difficulties of instilling pride and confidence in his own children and claimed the southern Negro has been "brainwashed"; a pretty girl who spoke with weariness and bitterness as she said Birmingham is no place to live; and the Rev. Fred Shuttlesworth, the leader of the Negro community and the object of two bombings and a mob attack, who has remained cheerful and imperturbable in the pursuit of equal rights.

Smith, unfortunately, had no camera present during the bus depot incident, but his eye-witness description and the stills were enough not only to make an impact but to lend credence to Salisbury's point. The key figure in the entire situation, Police Chief Eugene (Bull) Connor, refused to

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TRIANGLE PUBLICATIONS, INC.
Evergreen 2-4700 46th and Market Streets, Philadelphia 39, Pa.

March 20, 1961

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Colorama Features Inc.
1501 Broadway
New York 36, New York

Dear Jules:

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It gives me great pleasure to congratulate you for such wonderful service, and even more important, such wonderful color prints.

Cordially yours,

Ralph Goldstein
Ralph Goldstein,
Director of Films
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WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn. / KFRE-AM • TV • KRFM, Fresno, Cal.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U.S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb.-Mar. data will be limited to those syndicated shows which played in all weeks.

LOUISVILLE

STATIONS: WAVE, WHAS. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|-------------------------------------|------|-------------------------|-------------------------------------|------|-----------------|-----------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Gunsmoke (Sat. 9:00-9:30) | WHAS | 1. | Death Valley Days (Thurs. 7:00) | WAVE | 64 | Angel: Classics | WHAS |
| 2. | Have Gun, Will Travel (Sat. 8:30-9) | WHAS | 2. | Jim Backus (Thurs. 9:30) | WAVE | 65 | CBS Rpt: Nation: Rpt | WHAS |
| 3. | Loretta Young (Sun. 9:00-9:30) | WAVE | 3. | Interpol (Sun. 9:30) | WAVE | 66 | What's My Line | WHAS |
| 4. | Wagon Train (Wed. 7:30-8:30) | WAVE | 4. | Manhunt (Mon. 10:00) | WAVE | 67 | Your Question | WHAS |
| 5. | Checkmate (Sat. 7:30-8:30) | WHAS | 5. | Tombstone Territory (Thurs. 8:00) | WAVE | 68 | Assignment Underwater | WHAS |
| 6. | Route 66 (Fri. 7:30-8:30) | WHAS | 6. | Coronado 9 (Thurs. 10:00) | WHAS | 69 | Best of Post | WAVE |
| 7. | Michael Shayne (Fri. 9:00-10:00) | WAVE | 7. | Roy Rogers (Sat. 10:30) | WHAS | 70 | Lone Ranger | WAVE |
| 8. | Andy Griffith (Mon. 8:30-9:00) | WHAS | 8. | Assignment Underwater (Thurs. 8:00) | WHAS | 71 | Tombstone Territory | WAVE |
| 9. | Garry Moore (Tues. 9:00-10:00) | WHAS | 9. | Popeye (Sat. 1:00) | WHAS | 72 | College Basketball | WAVE |
| 10. | Groucho Marx (Thurs. 9:00-9:30) | WAVE | 10. | Mr. Ed (Tues. 6:30) | WHAS | 73 | Laramie | WAVE |

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|-----------------------------------|------|-------------------------|---------------------------------|------|-----------------|--------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Real McCoys (Thurs. 8:30-9:00) | KOMO | 1. | Bold Journey (Thurs. 7:00) | KOMO | 58 | Best of Post | KING |
| 2. | My Three Sons (Thurs. 9:00-9:30) | KOMO | 2. | Sea Hunt (Mon. 7:00) | KING | 59 | American Civil War | KOMO |
| 3. | 77 Sunset Strip (Fri. 9:00-10:00) | KOMO | 3. | Yogi Bear (Mon. 6:00) | KING | 60 | Dadeline | KOMO |
| 4. | Flintstones (Fri. 8:30-9:00) | KOMO | 4. | Huckleberry Hound (Thurs. 6:00) | KING | 61 | Dadeline | KOMO |
| 5. | Donna Reed (Thurs. 8:00-8:30) | KOMO | 5. | Death Valley Days (Wed. 7:00) | KING | 62 | Rescue 8 | KIRO |
| 6. | Lawrence Welk (Sat. 9:00-10:00) | KOMO | 6. | Manhunt (Tues. 7:00) | KING | 63 | Expedition | KOMO |
| 7. | Wagon Train (Wed. 7:30-8:30) | KING | 7. | Quick Draw McGraw (Wed. 6:00) | KING | 64 | Dadeline | KOMO |
| 8. | Roaring 20's (Sat. 10:00-11:00) | KOMO | 8. | Mr. Ed (Mon. 6:30) | KOMO | 65 | News | KOMO |
| 9. | Untouchables (Thurs. 9:30-10:30) | KOMO | 9. | High Road (Thurs. 6:30) | KOMO | 66 | Huntley-Brinkley | KING |
| 10. | Guestward Ho (Thurs. 7:30-8:30) | KOMO | 10. | Blue Angels (Fri. 7:00) | KING | 67 | Early Edition | KING |

BIRMINGHAM

STATIONS: WBRC, WAPI. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|--------------------------------|------|-------------------------|---------------------------------|------|-----------------|-------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Bonanza (Sat. 6:30-7:30) | WAPI | 1. | Honeymooners (Tues. 7:00) | WBRC | 49 | Rifleman | WAPI |
| 2. | Ernie Ford (Thurs. 8:30-9:00) | WAPI | 2. | Two Faces West (Thurs. 7:00) | WBRC | 50 | Victory At Sea | WAPI |
| 3. | Wagon Train (Wed. 6:30-7:30) | WAPI | 3. | Quick Draw McGraw (Mon. 6:30) | WAPI | 51 | To Tell The Truth | WBRC |
| 4. | Jack Benny (Sun. 8:30-9:00) | WBRC | 4. | Whirlybirds (Thurs. 6:30) | WBRC | 52 | Huckleberry Hound | WAPI |
| 5. | Gunsmoke (Sat. 9:00-9:30) | WBRC | 5. | Huckleberry Hound (Thurs. 6:30) | WAPI | 53 | Whirlybirds | WBRC |
| 6. | Andy Griffith (Mon. 8:30-9:00) | WBRC | 6. | Sheriff of Cochise (Tues. 6:30) | WBRC | 54 | Yogi Bear | WAPI |
| 7. | Candid Camera (Sun. 9:00-9:30) | WBRC | 7. | Grand Jury (Thurs. 9:00) | WBRC | 55 | Life: Go On | WAPI |
| 8. | Garry Moore (Tues. 9:00-10:00) | WBRC | 8. | Pony Express (Fri. 6:00) | WBRC | 56 | News: Weather | WAPI |
| 9. | G.E. Theatre (Sun. 8:00-8:30) | WBRC | 9. | Rescue 8 (Mon. 6:00) | WBRC | 57 | Huntley-Brinkley | WAPI |
| 10. | Checkmate (Sat. 7:30-8:30) | WBRC | 10. | Sea Hunt (Thurs. 9:30) | WBRC | 58 | Early Edition | WAPI |

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|-------------------------------------|------|-------------------------|--------------------------------|------|-----------------|------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Garry Moore (Tues. 9:00-10:00) | WCCO | 1. | Huckleberry Hound (Tues. 6:30) | WCCO | 40 | Laramie | KSTP |
| 2. | Candid Camera (Sun. 9:00-9:30) | WCCO | 2. | Lock-Up (Wed. 10:00) | KSTP | 41 | Naked City | WTCN |
| 3. | Gunsmoke (Sat. 9:00-9:30) | WCCO | 3. | Sea Hunt (Tues. 9:30) | WTCN | 42 | Garry Moore | WCCO |
| 4. | Have Gun, Will Travel (Sat. 8:30-9) | WCCO | 4. | Mike Hammer (Sat. 10:30) | KSTP | 43 | Critics Award | WCCO |
| 5. | What's My Line (Sun. 9:30-10:00) | WCCO | 5. | Mr. Ed (Fri. 6:30) | WTCN | 44 | Rawhide | WCCO |
| 6. | Price Is Right (Wed. 7:30-8:00) | KSTP | 6. | Roy Rogers (Sat. 10:30) | WCCO | 45 | Lone Ranger | KSTP |
| 7. | Untouchables (Thurs. 8:30-9:30) | WTCN | 7. | Vikings (Wed. 6:00) | WTCN | 46 | News: Weather | KSTP |
| 8. | Jack Benny (Sun. 8:30-9:00) | WCCO | 8. | Cannonball (Fri. 7:00) | KMSP | 47 | Rawhide | WCCO |
| 9. | Perry Mason (Sat. 6:30-7:30) | WCCO | 9. | Grand Jury (Tues. 7:00) | WCCO | 48 | Laramie | KSTP |
| 10. | Red Skelton (Tues. 8:30-9:00) | WCCO | 10. | Silent Service (Thurs. 7:00) | KMSP | 49 | Donna Reed | WTCN |

ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTCN, WAST. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|----------------------------------|------|-------------------------|---------------------------------|------|-----------------|---------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Wagon Train (Wed. 7:30-8:30) | WRGB | 1. | Mr. Ed (Tues. 7:00) | WRGB | 53 | Show: News: Weather | WTCN |
| 2. | Perry Como (Wed. 9:00-10:00) | WRGB | 2. | Death Valley Days (Thurs. 7:00) | WRGB | 54 | News-D. Edwards | WTCN |
| 3. | Price Is Right (Wed. 8:30-9:00) | WRGB | 3. | Manhunt (Wed. 7:00) | WRGB | 55 | Show: News: Weather | WTCN |
| 4. | Laramie (Tues. 7:30-8:30) | WRGB | 4. | Whirlybirds (Sun. 6:00) | WAST | 56 | News-D. Edwards | WTCN |
| 5. | Lawrence Welk (Sat. 9:00-10:00) | WAST | 5. | Lock-Up (Mon. 7:00) | WRGB | 57 | Show: News: Weather | WTCN |
| 6. | Bonanza (Sat. 7:30-8:30) | WRGB | 6. | Mike Hammer (Sat. 10:30) | WRGB | 58 | News-D. Edwards | WTCN |
| 7. | Candid Camera (Sun. 10:00-10:30) | WTCN | 7. | Blue Angels (Fri. 7:00) | WRGB | 59 | Meet The Press | WRGB |
| 8. | Ed Sullivan (Sun. 8:00-9:00) | WTCN | 8. | Highway Patrol (Fri. 7:00) | WAST | 60 | Show: News: Weather | WTCN |
| 9. | Thriller (Tues. 9:00-10:00) | WRGB | 9. | Jim Backus (Thurs. 7:30) | WRGB | 61 | News-D. Edwards | WTCN |
| 10. | Flintstones (Fri. 8:30-9:00) | WAST | 10. | Shotgun Slade (Sat. 7:00) | WRGB | 62 | Show: News: Weather | WTCN |

CHARLOTTE

STATIONS: WBTV, WSOC. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|--------------------------------------|------|-------------------------|------------------------------------|------|-----------------|-----------------------|------|
| RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. | RK. | PROGRAM-DAY-TIME | STA. |
| 1. | Gunsmoke (Sat. 10:00-10:30) | WBTV | 1. | Whirlybirds (Tues. 7:00) | WSOC | 56 | Assignment Underwater | WBTV |
| 2. | Route 66 (Fri. 8:30-9:30) | WBTV | 2. | Blue Angels (Tues. 7:30) | WBTV | 57 | Laramie | WSOC |
| 3. | Have Gun, Will Travel (Sat. 9:30-10) | WBTV | 3. | Coronado 9 (Thurs. 7:00) | WSOC | 58 | Arthur: South Show | WBTV |
| 4. | Candid Camera (Sun. 10:00-10:30) | WBTV | 4. | Death Valley Days (Fri. 7:00) | WBTV | 59 | Nanette Faray | WSOC |
| 5. | Checkmate (Sat. 8:30-9:30) | WBTV | 5. | Sea Hunt (Thurs. 9:00) | WSOC | 60 | Gunslinger | WBTV |
| 6. | Red Skelton (Tues. 9:30-10:00) | WBTV | 6. | Two Faces West (Thurs. 8:00) | WBTV | 61 | Donna Reed | WSOC |
| 7. | Price Is Right (Wed. 7:30-8:00) | WSOC | 7. | Assignment Underwater (Tues. 7:00) | WBTV | 62 | Whirlybird | WSOC |
| 8. | Real McCoys (Thurs. 8:30-9:00) | WSOC | 8. | Brothers Brannigan (Thurs. 7:30) | WBTV | 63 | Bat Man: on: Dante | WSOC |
| 9. | Bonanza (Sat. 7:30-8:30) | WSOC | 9. | Manhunt (Tues. 8:00) | WBTV | 64 | Laramie | WSOC |
| 10. | Dobson (Fri. 7:30-8:30) | WBTV | 10. | Jim Backus (Mon. 7:00) | WBTV | 65 | Tombstone Territory | WSOC |

Anyone for Tennis?

Tennis, lovely sport though it is, doesn't have a blessed thing to do with the subject matter of these paragraphs.

But we're trying to be as gracious as possible about our block-busting victory in this year's national Emmy Awards, and all the *relevant* headlines that come to mind sound terribly egotistical.

Now that we're talking to you in more subdued type, however, we can forget about tennis and admit that our cup runneth over. Next spring, we must remember to order a larger cup.

If NBC's double-barreled programming concept of quality and balance needed any vote of approval, the voting members of the National Academy of Television Arts and Sciences supplied it the night of May 16.

WHEN A NETWORK wins every major Emmy in the fields of Drama, Variety and News as well as the all-embracing "Program of the Year"

prize, it has a right to pop a few buttons or even a jeroboam of champagne.

About that "Program of the Year" crown: We should, in all fairness, admit we had a tremendous advantage in the final voting. You see, we'd already captured four of the category's five nominations.

In garnering no fewer than five important awards all by itself, Hallmark's two-hour production of "Macbeth" more than justified last summer's decision to film the work abroad — in surroundings that would reflect the era in which a man's castle was his home.

When the filming started, not even the prescient three witches could have foreseen Emmys for Maurice Evans, Judith Anderson and Director George Schaefer or, for that matter, the two separate awards ("Best Drama" and "Outstanding Program of the Year") for the production itself.

But that's the way it came out, and it couldn't have happened to a more deserving sponsor. As Academy chief Harry Ackerman pointed out in announcing a Trustees' Award for Joyce C. Hall, the Hallmark president has been an uncompromising backer of quality TV entertainment for the past decade.

KNOWING MR. HALL for the modest man he is, we suspect he was a bit embarrassed by the in-person accolade. We're sure he would rather have had every televiewer simply send him a card.

It goes without saying that no man is more self-effacing than Fred Astaire, who's gone up for so many statuettes that he's begun to develop a Walt Disney sprint. NBC's "Astaire Time" took the two top awards in the "Variety" class—one for the show, the other for the performer.

As for the Emmy to "The Texaco Huntley-Brinkley Report," that was a bit of news that should have surprised no one. For some time now, Chet and David have been making an enormous contribution to NBC's clear-cut leadership in the current-events field.

So solid is the impact of this leadership that NBC draws the largest audiences even when (as in the case of the live coverage of Alan Shepard's flight into space) the very same news program is being seen on several channels.

Other Emmys won under the NBC banner included acting awards to Barbara Stanwyck and Roddy McDowall and a prize for electronic

camera work to the Bell Telephone Hour's "Sounds of America."

We're happy the Emmy people saw fit to issue a Trustees' Citation to all those who contributed to "The Great Debate," especially since so much of the spadework was done by NBC Chairman Robert Sarnoff. It was his invitation to John F. Kennedy and Richard M. Nixon that won their participation in the historic series.

It seems to us that just about all the Emmys this year—even those we didn't win—reflected a great deal of credit on TV in general, and the Academy is to be complimented on its over-all excellence of judgment.

We congratulate CBS on its awards, particularly those for Humor (Jack Benny); Music (Leonard Bernstein); Comedy Writing ("The Red Skelton Show"); and Public Affairs ("The Twentieth Century").

THERE'S LITTLE DOUBT that ABC is just as proud of its own two prize-winners ("Naked City" for film editing, and "The Valiant Years" for documentary writing).

Looking back on the entire list of honors, it strikes us that we came awfully close to winning just about *all* the major prizes. Take Humor and Music, for example. If "Macbeth" had only had a few more laughs scattered here and there, and if Astaire had only thought of dancing to a symphony by Shostakovich... Hindsight, it's wonderful.



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(Continued from page 31)

JOHNSTOWN-ALTOONA

STATIONS: WJAC, WFBG. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|-----------------------------------|------|----------|-------------------------|----------------------------------|------|----------|-----------------|-----------------------|------|----------|
| RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RK. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Wagon Train (Wed. 7:30-8:30) | WJAC | 57 | 1. | Death Valley Days (Sun. 10:30) | WJAC | 35 | 60 | My Line: Knowledge | WFBG | 18 |
| 2. | Price Is Right (Wed. 8:30-9:00) | WJAC | 48 | 2. | Brothers Brannigan (Thurs. 7:00) | WJAC | 30 | 56 | Ed Sullivan | WFBG | 16 |
| 3. | Bonanza (Sat. 7:30-8:30) | WJAC | 47 | 3. | Manhunt (Sat. 10:30) | WJAC | 29 | 49 | Coronado 9 Show Month | WFBG | 22 |
| 4. | Perry Como (Wed. 9:00-10:00) | WJAC | 43 | 4. | Jim Backus (Mon. 7:00) | WJAC | 29 | 47 | Dennis The Menace | WFBG | 27 |
| 5. | Laramie (Tues. 7:30-8:30) | WJAC | 40 | 5. | Bold Journey (Mon. 6:30) | WJAC | 27 | 49 | Whirlbirds | WFBG | 16 |
| 6. | My Sister Eileen (Wed. 7:00-7:30) | WJAC | 40 | 6. | Mounted Police (Tues. 6:30) | WJAC | 27 | 47 | Ann Sothern | WFBG | 16 |
| 7. | Ernie Ford (Thurs. 9:30-10:00) | WJAC | 39 | 7. | Tombstone Territory (Fri. 7:00) | WJAC | 26 | 49 | Mr. Ed | WFBG | 22 |
| 8. | Gunsmoke (Sat. 10:00-10:30) | WFBG | 39 | 8. | Science Fiction (Wed. 6:30) | WJAC | 26 | 47 | Harris Breth | WFBG | 14 |
| 9. | National Velvet (Sun. 8:00-8:30) | WJAC | 39 | | | | | 66 | Worlds Best Movies | WFBG | 10 |
| 10. | Telephone Hr. (Fri. 9:00-10:00) | WJAC | 39 | | | | | 40 | Tombstone Territory | WJAC | 27 |
| 11. | Thriller (Tues. 9:00-10:00) | WJAC | 39 | | | | | | | | |

CHARLESTON-HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|-------------------------------------|------|----|----------------------------------|------|----|---------------------------|------|----|
| 1. Wagon Train (Wed. 7:30-8:30) | WSAZ | 51 | 1. Huckleberry Hound (Mon. 7:00) | WSAZ | 35 | 61. Trackdown | WCHS | 12 |
| 2. Real McCoys (Thurs. 8:30-9:00) | WCHS | 45 | 2. Manhunt (Wed. 7:00) | WSAZ | 31 | 62. Highway Patrol | WHTN | 10 |
| 3. Bonanza (Sat. 7:30-8:30) | WSAZ | 41 | 3. Sea Hunt (Thurs. 7:00) | WSAZ | 29 | 73. Mounted Police | WHTN | 7 |
| 4. My Three Sons (Thurs. 9:00-9:30) | WCHS | 41 | 4. Jim Backus (Tues. 7:00) | WSAZ | 25 | 46. Action Theatre | WHTN | 15 |
| 5. Gunsmoke (Sat. 10:00-10:30) | WHTN | 37 | | | | 1. Expedition: Danger | WCHS | 15 |
| 6. Hawaiian Eye (Wed. 9:00-10:00) | WCHS | 35 | 7. Popeye (Sat. 9:00 a.m.) | WSAZ | 25 | 81. Badge & Bullets | WCHS | 5 |
| 7. Andy Griffith (Mon. 9:30-10:00) | WHTN | 35 | 8. Mr. Ed (Fri. 7:30) | WSAZ | 18 | 30. Rawhide | WHTN | 23 |
| 8. Roy Rogers (Sat. 11:30) | WHTN | 34 | | | | 54. Lone Ranger | WSAZ | 10 |
| 9. Price Is Right (Wed. 8:30-9:00) | WSAZ | 33 | 6. Science Fiction (Sat. 6:00) | WSAZ | 15 | 34. Wrestling | WHTN | 18 |
| 10. Surfside 6 (Mon. 8:30-9:30) | WCHS | 33 | 7. Silent Service (Fri. 7:00) | WCHS | 15 | 32. Valley Days: Pioneers | WSAZ | 27 |
| 11. Lawman (Sun. 8:30-9:00) | WCHS | 32 | 8. Blue Angels (Sun. 10:30) | WSAZ | 12 | 29. Winston Churchill | WCHS | 14 |
| 12. Rebel (Sun. 9:00-9:30) | WCHS | 32 | | | | What's My Line | WHTN | 14 |
| | | | 7. Trackdown (Mon. 7:00) | WCHS | 12 | 21. Huckleberry Hound | WSAZ | 35 |

LANSING

STATIONS: WJIM, WILX. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|---|------|----|------------------------------------|------|----|------------------------------|------|----|
| 1. Gunsmoke (Sat. 10:00-10:30) | WJIM | 47 | 1. Mr. Ed (Wed. 7:00) | WJIM | 33 | 67. Recital: Jazz | WMBS | 4 |
| 2. Andy Griffith (Mon. 9:30-10:00) | WJIM | 44 | 2. Coronado 9 (Tues. 7:30) | WJIM | 28 | 83. Laramie | WILX | 16 |
| 3. Rawhide (Fri. 7:30-8:30) | WJIM | 43 | 3. Huckleberry Hound (Mon. 6:00) | WJIM | 28 | 82. Curbers Clubhouse | WMBS | 2 |
| 4. To Tell The Truth (Mon. 7:30-8:00) | WJIM | 42 | 4. Manhunt (Fri. 9:30) | WJIM | 27 | 47. Telephone Hr. (Miche) | WILX | 16 |
| 5. Route 66 (Fri. 8:30-9:30) | WJIM | 40 | 3. Quick Draw McGraw (Fri. 6:00) | WJIM | 27 | 73. Spartan Sports | WMBS | 2 |
| 6. Have Gun, Will Travel (Sat. 9:30-10) | WJIM | 39 | 4. Brothers Brannigan (Tues. 8:30) | WJIM | 26 | 44. Alfred Hitchcock | WILX | 18 |
| 7. Dennis The Menace (Fri. 7:00-7:30) | WJIM | 38 | 5. Sea Hunt (Sat. 7:00) | WILX | 25 | 48. Good Look; Perform | WJIM | 9 |
| 8. Candid Camera (Sun. 10:00-10:30) | WJIM | 37 | 6. Shotgun Slade (Sun. 9:00) | WJIM | 21 | 35. Chevy Show | WILX | 22 |
| 9. Danny Thomas (Mon. 9:00-9:30) | WJIM | 37 | 7. Roy Rogers (Sat. 11:30) | WJIM | 17 | 74. Two For Physics | WMBS | 1 |
| 10. Checkmate (Sat. 8:30-9:30) | WJIM | 36 | 8. Lock-Up (Wed. 10:00) | WILX | 14 | 30. Steel Hr; Circle Theatre | WJIM | 22 |
| 11. Perry Mason (Sat. 7:30-8:30) | WJIM | 36 | | | | | | |
| 12. Pete & Gladys (Mon. 8:00-8:30) | WJIM | 36 | | | | | | |

WHEELING-STEUBENVILLE

STATIONS: WTRF, WSTV. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | |
|---|------|----|-------------------------------------|------|----|-------------------------|------|----|
| 1. Wagon Train (Wed. 7:30-8:30) | WTRF | 50 | 1. Death Valley Days (Sat. 7:00) | WTRF | 25 | 45. Maverick | WSTV | 16 |
| 2. The Price Is Right (Wed. 8:30-9:00) | WTRF | 42 | 2. Tombstone Territory (Sat. 10:30) | WSTV | 25 | 47. This Is Your Life | WTRF | 16 |
| 3. Bonanza (Sat. 7:30-8:30) | WTRF | 41 | 3. Lock-Up (Fri. 9:30) | WSTV | 22 | 35. Tel Hr; Miche; BB | WTRF | 28 |
| 4. Gunsmoke (Sat. 10:00-10:30) | WSTV | 40 | 4. Mr. Ed (Fri. 7:00) | WTRF | 22 | 33. Rawhide | WSTV | 35 |
| 5. Perry Como (Wed. 9:00-10:00) | WTRF | 38 | 3. Quick Draw McGraw (Tues. 6:30) | WTRF | 21 | 48. Time Out For Sports | WSTV | 9 |
| 6. Rawhide (Fri. 7:30-8:30) | WSTV | 37 | | | | 44. News With Scott | WSTV | 13 |
| 7. Ed Sullivan (Sun. 8:00-9:00) | WSTV | 36 | 4. Huckleberry Hound (Thurs. 6:30) | WTRF | 20 | 44. Time Out For Sports | WSTV | 9 |
| 8. Candid Camera (Sun. 10:00-10:30) | WSTV | 35 | 5. Jim Backus (Thurs. 8:00) | WTRF | 20 | 35. My Three Sons | WSTV | 12 |
| 9. Have Gun, Will Travel (Sat. 9:30-10) | WSTV | 35 | 6. Popeye (Mon. & Wed. 6:30) | WTRF | 19 | 40. Time Out For Sports | WSTV | 12 |
| 10. Garry Moore (Tues. 10:00-11:00) | WSTV | 33 | | | | 47. News With Scott | WSTV | 14 |
| 11. Laramie (Tues. 7:30-8:30) | WTRF | 33 | 6. Best of Post (Thurs. 9:00) | WSTV | 17 | 27. Bachelor Father | WTRF | 30 |
| 12. Wells Fargo (Mon. 8:30-9:00) | WTRF | 33 | 7. Brothers Brannigan (Wed. 10:30) | WTRF | 14 | 24. Naked City | WSTV | 28 |

Street Novins

Continued from page 27

4,999 to 5,000. His informants soon gave him the actual number and he corrected it as quickly as possible.

His informants also quickly discredited some of the claims made by the CIA Radio Swan, such as the one which declared the Isle of Pines had been overrun and captured by the rebels. One of his sources was a military commander on the island who had planned to defend and who was waiting to join the Cuban force. The force never came.

Novins is still incredulous at the extent of the CIA bungling. He says that the most effective method of overthrowing a foreign government is to bring in a coup d'etat. He says that the CIA has been overruled and captured by the rebels. One of his sources was a military commander on the island who had planned to defend and who was waiting to join the Cuban force. The force never came.

recently set up shop, has the voice circuits but a difficult customs situation that is murder on shipping film as well as bringing in equipment. Novins isn't sure where he'll end up, but he is convinced that Latin America is going to be a newsmen's paradise and nightmare combined.

'Open End'

Continued from page 19

son described it. Negro leader, recounting what happened off-camera, said members of the group objected to some of the things he had said in the past and some of the past remarks of Rev. Martin Luther King on "Open End." Rev. King was supposed to have been on last Sunday's outing, but couldn't make it. Involved as he was in the Montreux situation, Robinson estimated the group to number between 25 and 35 people. Robinson, in retelling the incident, expressed wonderment at the "Uncle Tom" behavior. After the short to-do the show proceeded peacefully, with Se-kind, according to Carr, telling police that they were no longer needed. Show wound up at 1:20 a.m. Other panelists included writer Louis Lomax and Roy Wilkins of the National Assn. for the Advancement of Colored People.

Montreux TV Festival

Continued from page 21

and which will be placed in a 600-2,500 mile elliptical orbit. The first flight for a Project Relay is planned for next year.

Pierce, who confirmed Jaffe's viewpoint that satellites would transcend oceans, thought the cost of an international satellite communication system would be large, but possibly no larger than the cost of a number of under-sea cables. He suggested that the cost of satellite communication could well be borne in the same manner as the cost of such cables, and that it could be operated in the same way as trans-oceanic telephony and shortwave radio.

The first half of the festival has been taken up by an international symposium organized by the International Telecommunication Union, an agency of the United Nations with 109 full and associate members. Reps from 32 nations are present, and there are 25 entries for the program contest, which carries a cash prize of 10,000 Swiss francs (approx. \$2,500) as well as the "Golden Rose of Montreux."

The U.S. entries for the contest

are the Perry Como show and "Music of the Thirties," both submitted by NBC and "Astaire Time" entered by Broadcasting Foundation of America. There are also two contenders from the BBC in the "Black and White Minstrel Show" and "Soft Lights and Sweet Music," while Associated-Rediffusion have entered an episode from its "Hippodrome" series, and ABC-TV Britain has "Sammy Davis Jr. Meets the British." Other entries have been submitted by Russia, Poland, Switzerland, Germany, Italy, Belgium, Australia, France, Japan and Austria.

CBS-TV Daytime Biz

CBS-TV has picked up some more daytime business via Uncle Ben's Rice and Lever Bros. Uncle Ben order is for the network's morning, total of 44 minutes spread over 11 weeks starting in June, with Ted Bates as agency.

Lever bought two more alternate week afternoon quarter-hours, running through the summer. Buy now gives Lever a total of 13 daytime quarter-hour a week

MORE THAN 9 MILLION LONDONERS

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ASSOCIATED-REDIFFUSION LIMITED, TELEVISION HOUSE, KINGSWAY, LONDON, W.C.2, ENGLAND

\$3,000,000 UHF Buy Sets Record

Washington, May 23.

Somebody has faith in UHF. The \$3,000,000 sale of UHF station KJEO (Channel 47, Fresno, Calif., has been approved by the FCC. It's the highest-priced sale in UHF's meagre history.

Shasta Telecasting Corp., owner of KJEO-AM-TV, Redding, and 50% stockholder of KVIQ-TV, Eureka, Calif., made the buy from O'Neill Broadcasting Co. FCC's action last summer in making Fresno all UHF naturally boosted the outlet's value.

UPGRADE STATUS OF 3 CHI TRIB TV EXECS

Chicago, May 23.

Chicago Tribune Co. upgraded three execs of its television properties and made four directorship appointments last week. Ward L. Quaal, general manager of WGN Inc. in Chicago, and Fred M. Thrower, g.m. of WPIX Inc. in New York, were both named executive vicepres of their respective companies. Their titles were previously vice president. Carl J. Meyers, director of operations at the Chicago stations, was promoted to a vicepres. Meyers was also named a director of WGN Inc., and Thrower of the recently acquired KDAL stations in the Duluth-Superior 'Minn. market. Bruce Dennis, news director of WGN-AM-TV, was also named a director of KDAL Inc., and Leavitt J. Pope, vice in charge of operations at WPIX Inc., was named a director of that company.

WCAU's SRO on Grid

Philadelphia, May 23.

Still four months to go until kickoff of regular season (Sept. 17), WCAU marks 11th consecutive year of Eagles Football broadcasts with "sellout" of the regular 14-game schedule.

The Rambler Dealers of Philadelphia (Geyer, Morey, Madden & Ballard) pick up half the tab, while Household Finance Corp., (Needham, Louis & Brorby, and Dow Chemical McManus, John & Adams) both have quarter sponsorships.

WCAU sports director Bud Campbell repeats his chores of previous years, doing the play-by-play. Station will also air the four Eagles exhibition games (Aug. 12, 23, Sept. 2, 9).

TV Reviews

Continued from page 29

death in 1882 with publication of a stream of pulps "written by eastern writer, for eastern readers." Foremost was a volume under the signature of the man who gunned Billy down, Sheriff Pat Garrett, and ghosted by Ashe Upson, a pulp writer of "wanton and frequently alcoholic imagination."

According to Snortsen, armed with the available serious research on the character and times, the Kid was neither of the extremes of the legend—i.e. "heroic outlaw" nor "adenoidal moron, psychotic killer of 21 men one for each year of his life and numerous Indians and Mexicans just to see them kick. He was a homely, buck-toothed boy five foot, eight inches tall, who handled a six-gun well, was an excellent rider, occasional cattle rustler, a carefree gambler and lover, and who can be personally credited with the death of four men, all shot from ambush which was the only way it was ever done, the walk-down, shoot-out being an absolute pulp myth, according to Snortsen.

Billy was a crafty, instinctive fugitive, but had one tragic flaw in his character. "The Running Boy" had a penchant for danger and never ran far enough, even when he could have. Garrett caught up with him more by accident than not, and gunned him down—in ambush. The victim's historic value, said Snortsen, is as one of the west's most authentic outlaws.

Show set a fine visual pace via still photos and with Snortsen moving among various simple props. University's "Progress of Man" series takes over the WOR display this week.

Bill.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime picture periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Seattle-Tacoma • Sta.: KOMO, KING, KIRO, KTNT, KTVW • Survey Dates: Nov. 10-23, '60

| KTNT | | Average Rating: 1 Average Share: 11 | |
|-------------------------|-------------------------------------|--|------|
| MONDAYS 11:00-12:45 | | PROGRAM | |
| Program: ALL STAR MOVIE | | STATION & AVG. RATING | |
| Nov. 14 | "JOHNNY O'CLOCK" | Deadline | KOMO |
| | Dick Powell | 11:00-11:30 | 5 |
| | 1947, Columbia, Screen Gems, Repeat | Deadline, Movies | KOMO |
| Nov. 21 | "I'LL BE SEEING YOU" | 11:30-11:45 | 1 |
| | Ginger Rogers, Joseph Cotton | Fourmost Movie | KOMO |
| | 1945, 20th Fox, NTA, Repeat | 11:45-12:34 | 1 |
| | | Movie, News | KOMO |
| | | 12:34-12:45 | 1 |
| | | World Today | KING |
| | | 11:00-11:30 | 7 |
| | | Jack Paar | KING |
| | | 11:30-12:45 | 4 |
| | | 11 PM Report | KIRO |
| | | 11:00-11:15 | 1 |
| | | Report Theatre | KIRO |
| | | 11:15-11:30 | 1 |
| | | Masterpiece Theatre | KIRO |
| | | 11:30-12:45 | 1 |

| KOMO | | Average Rating: 1 Average Share: 14 | |
|--------------------------|---|--|------|
| MONDAYS 11:30-12:45 | | COMPETITION | |
| Program: FOURMOST MOVIES | | STATION & AVG. RATING | |
| Nov. 14 | "WHEEL OF FATE" | Jack Paar | KING |
| | Sandra Dorne, Bryan Forbes | 11:30-12:45 | 4 |
| | 1949, ABC Films, 1st Run | Masterpiece Theatre | KIRO |
| Nov. 21 | "ASTONISHED HEART" | 11:30-12:45 | 1 |
| | Noel Coward, Celia Johnson, Margaret Leighton | All Star Movie | KTNT |
| | 1948, Universal, Screen Gems, Repeat | 11:30-12:45 | 1 |

| KIRO | | Average Rating: 1 Average Share: 14 | |
|------------------------------|--|--|------|
| MONDAYS 11:15-1:15 | | COMPETITION | |
| Program: MASTERPIECE THEATRE | | STATION & AVG. RATING | |
| Nov. 14 | "IMPULSE" | Deadline | KOMO |
| | Arthur Kennedy, Constance Smith | 11:15-11:30 | 4 |
| | 1958, Tempean Films, Jayark Films, 1st Run | Deadline, Movies | KOMO |
| Nov. 21 | "THE EVE OF ST. MARK" | 11:30-11:45 | 1 |
| | Michael O'Shea, Anne Baxter, Vincent Price | Fourmost Movies | KOMO |
| | 1944, 20th Fox, NTA, Repeat | 11:45-12:30 | 1 |
| | | Movie, News | KOMO |
| | | 12:30-12:45 | 1 |
| | | Movie, News Faith | KOMO |
| | | 12:45-1:00 | 1 |
| | | World Today | KING |
| | | 11:15-11:30 | 7 |
| | | Jack Paar | KING |
| | | 11:30-1:00 | 1 |
| | | Final, Prayer, Hymn | KING |
| | | 1:00-1:15 | 1 |
| | | All Star Movie | KTNT |
| | | 11:15-12:45 | 1 |
| | | News Sports Weather | KTNT |
| | | 12:45-1:00 | 1 |

| KTNT | | Average Rating: 1 Average Share: 10 | |
|-------------------------|---------------------------------|--|------|
| TUESDAYS 11:00-12:45 | | COMPETITION | |
| Program: ALL STAR MOVIE | | STATION & AVG. RATING | |
| Nov. 15 | "ALWAYS GOODBYE" | Deadline | KOMO |
| | Barbara Stanwyck, Cesar Romero, | 11:00-11:30 | 1 |
| | 1938, 20th Fox, NTA, 1st Run | Deadline, Movies | KOMO |
| Nov. 22 | "WHERE DO WE GO FROM HERE" | 11:30-11:45 | 2 |
| | Fred McMurray, Joan Leslie | Fourmost Movies | KOMO |
| | 1945, 20th Fox, NTA, Repeat | 11:45-12:45 | 1 |
| | | World Today | KING |
| | | 11:00-11:30 | 11 |
| | | 11 PM Report | KIRO |
| | | 11:00-11:15 | 3 |
| | | Report, Theatre | KIRO |
| | | 11:15-11:30 | 2 |
| | | Jack Paar | KING |
| | | 11:30-12:45 | 6 |
| | | Masterpiece Theatre | KIRO |
| | | 11:30-12:45 | 1 |

| KOMO | | Average Rating: 1 Average Share: 17 | |
|--------------------------|--------------------------------|--|------|
| TUESDAYS 11:30-1:15 | | COMPETITION | |
| Program: FOURMOST MOVIES | | STATION & AVG. RATING | |
| Nov. 15 | "CANON CITY" | Jack Paar | KING |
| | Scott Brady | 11:30-1:00 | 5 |
| | 1949, UAA, UA, Repeat | Final Prayer Hymn | KING |
| Nov. 22 | "GOG" | 1:00-1:15 | 1 |
| | Herbert Marshall, Richard Egan | Masterpiece Theatre | KIRO |
| | Constance Dowling | 11:30-12:45 | 1 |
| | 1954, UAA, UA, Repeat | Theatre, Edition | KIRO |
| | | 12:45-1:00 | 1 |
| | | All Star Movie | KTNT |
| | | 11:30-12:45 | 1 |
| | | News Sports Weather | KTNT |
| | | 12:45-1:00 | 1 |

| KOMO | | Average Rating: 4 Average Share: 36 | |
|--------------------------|-----------------------------------|--|------|
| WEDNESDAYS 11:30-1:15 | | COMPETITION | |
| Program: FOURMOST MOVIES | | STATION & AVG. RATING | |
| Nov. 16 | "PACIFIC DESTINY" | Jack Paar | KING |
| | Denholm, Elliot, Susan Stephen | 11:30-1:00 | 7 |
| | 1953, Bernard L. Schubert, Repeat | Final Prayer Hymn | KING |
| Nov. 23 | "ISLAND OF DESIRE" | 1:00-1:15 | 1 |
| | Linda Darnell, Tab Hunter | Masterpiece Theatre | KTNT |
| | 1953, CAA, UA, Repeat | 11:30-12:45 | 1 |
| | | All Star Movie | KTNT |
| | | 11:30-12:45 | 1 |
| | | News Sports Weather | KTNT |
| | | 12:45-1:00 | 1 |



Compass Productions, Incorporated

Producers of the Hallmark Hall of Fame

George Schaefer, President

Our Sincere Gratitude —

To the National Academy of Television Arts and Sciences, the Directors Guild of America, TV Guide, and the Radio-Television Daily for their nominations and awards.

Our Thanks Also —

to the many actors, writers and technical artists who helped make the 1960-61 season so enjoyable and successful, and in particular to our stars —

JUDITH ANDERSON

SIG ARNO

FELIX AYLMER

IAN BANNEN

RICHARD BASEHART

JEREMY BRETT

RUSSELL COLLINS

JAMES DALY

STEPHEN DOUGLASS

EDITH EVANS

MAURICE EVANS

HELEN GALLAGHER

ALICE GHOSTLEY

PAUL HARTMAN

JEROME HINES

MICHAEL HORDERN

KIM HUNTER

MEGS JENKINS

BARRY JONES

MALCOLM KEEN

DENNIS KING

BRENDA LEWIS

THOMAS MITCHELL

JANET MUNRO

GENE NELSON

PATRICIA NEWAY

MARISA PAVAN

CHRISTOPHER PLUMMER

CLAUDE RAINS

GEORGE ROSE

DEAN STOCKWELL

VALERIE TAYLOR

KEENAN WYNN

George Schaefer

Robert Hartung

Sylvia Trubie

Joan H. Frank

Gordon T. Wyman Jr.

Madison Ave.'s Mad-on

Continued from page 27

for the coming season. Three L&M show buys of the present season were pushed back to later hours as the web opened up choicer times for P&G and B&W.

Benton & Bowles, with P&G and General Foods show properties like Andy Griffith and "Rifleman" to wield from web to web if necessary (via sponsor ownership) carried a lot of influence, and tv topper Lee Rich et. al. used it early in the buying game.

While Clyne is assuredly in high favor with McCann's top management and could move upstairs as well as out, the advent of a new broadcast topper is fair conjecture. Besides the cig loss, agency has been struck with the loss of Colgate and Bulova biz in a year.

Last year saw JWT video topper Danny Seymour take the 13 steps upstairs in favor of, ironically, Tom McAvity of McCann-Erickson. But all's well since Seymour is deep in the new business hustle, anent Liggett & Myers and the chance of Texaco. It's said that, along with Seymour, McAvity and another McCann-Erickson ex, Rud McKee (an administrative officer at McCann) had a hand in moving Liggett & Myers.

Reports were rife of Texaco and JWT took it, but Seymour and Cunningham & Walsh prez Jack Cunningham, were both unreachable on the matter.

Tradesters, however, were most solemn about the American Airlines axe at Young & Rubicam. Word is that the shop has to take a pretty stiff financial rap after only two years with the account. First year is automatically a loser, and, with airlines billing going mainly to print on a regional basis, the detail work makes the second year a touch-and-go proposition.

As to where American would land its \$6,000,000, among five shops invited to pitch, acquisitive industries were climbing family trees. AA preyed C. R. Smith's brother is on the Chrysler account at BBDO, and Tom Ross, new ad manager at AA, has a father who is part of Ivey Lee & T. J. Ross lackey, which handles Chrysler Corp.'s publications. This might indicate a leaning toward BBDO (among Lennen & Newell, where AA once was, Ted Bates, Doyle Dane-Bernbach, but sources were talking about a return to Lennen & Newell.

Same time, Shell Oil, via Ogilvy, Benson & Mather, was investigating all the networks with an eye to web programming in January '62 when the current straight-fee contract agreement with the agency expires.

OB&M took the giant account away from J. Walter Thompson last summer, and at the fall session of the Assn. of National Advertisers, preyed David Ogilvy grabbed the spotlight with an announcement that Shell would shift its entire \$15,000,000 into newspapers.

Fact that the company is now penciling a return to tv, and possibly magazines, seven months

after the print plunge was launched, has web officials second-guessing a possible agency as well as media switch.

All-out newspaper campaign called for more than 70 full-page ads this year to appear in 310 papers in 268 cities. Word is that more papers have been added to the list since, but, as far as the company and agency are concerned, the loud horn that was blown last fall has not been sounding any marked sales success or joyous dealer reaction. Outside surveys, in fact (excepting a presentation by the American Newspaper Publishers Assn.'s Bureau of Advertising), have indicated dealer concern in several markets over the lack of tv exposure.

JWT Celebrates:

Free Java for All

J. Walter Thompson, which has no booze account, celebrated landing of the Liggett & Myers account Friday (19) with free coffee for all. Freelancing newsmen may be in for the shock of their lives at this afternoon's O'Seas Press Club Party to intro the "sociable martini." Host Stock Distilleries of Italy has named Italian model actress Miss Fiore, "Miss Sociable Martini." She was drinking straight gingerale at recent elbow-bender for Official Film's new offices. Playboy mag publisher Hugh M. Hefner says his new publication, Show Business Illustrated, will be from "taste city," which must be a suburb of Adsville.

FTC Scores Again

Mennen Co. has consented to an order axing use of "deceptive pictorial presentations" in its promotion of its "Mennen Soft Stroke" aerosol shaving cream, according to a Federal Trade Commission announcement.

Company was charged last October with using false and misleading artifices in tv blarney showing a skin diver shaving under water, first with another cream with negative results, then getting a clean shave with the Mennen product.

FTC complaint charged that the blurb used a mixture of toothpaste and shaving cream to get consistency into the underwater shave.

Up and down: Eugene C. Judd and Louis Sage have joined Ted Bates agency as account execs on Colgate-Palmolive. Judd was ad director of Coty. Sage was with McCann-Erickson.

George Oswald, a senior veepee, has been elected a director of Geyer, Morey, Madden & Ballard. He's coordinator of branch offices.

Veepee stripes for John Cole, a video producer, and Donald Moore, account supervisor, at Sullivan, Stauffer, Colwell & Bayles.

Peter P. Theg, formerly exec veepee of Broadcast Times Sales, has joined Mutual Broadcasting as an account exec.

New Biz: Natural Gas Service, Fredericksburg, Va., to Bennt & Chase.

J. I. Case Co., farm equipment, to Geyer, Morey, Madden & Ballard.

Stock of the Month Club to Ritter, Sanford, Miller & Kampf.

One Man's Opinion

New Brunswick, N.J., May 23.

"WBAI (Highlow frequency modulation) is the least creative station in New York." WOR's Jean Shepherd told 600 students at Rutgers recently. He criticized WBAI because "it just rebroadcasts what others have done." Calling it a "very limited operation," he remarked that it was "not in WOR's class."

Asked to rank WOR among the New York AM stations, Shepherd said it wasn't trying to accomplish the same thing as the others, which he criticized for their news-weather-and-time formats.

What does WOR's Shepherd think of VARIETY? "I rarely read it," he said however, "it's a good humor weekly."

British League Against Cruel Sports in Swipe At TV-Radio 'Abuses'

London, May 23.

Television, which has been blamed for practically all the ills that snarl up life in 1961 Britain, has now been pilloried for a 'substantial increase in the acts of cruelty to animals and birds by young persons.'

The charge is made in the report of the League Against Cruel Sports which says an increasing tendency to glorify practices which involve the cruel treatment of animals has been noticed in tv and radio programs during the past year.

Instances are certain descriptive programs on both commercial and BBC Television which have glorified bullfighting and also certain English blood sports.

Another case quoted is the BBC "Archers" serial on sound radio, which frequently goes out of its way to glorify foxhunting. Much of this publicity is aimed at juveniles.

Replying to the comment on "The Archers," long-running country-style family soap-opera, a BBC spokesman said: "As far as foxhunting is concerned, it is an integral part of country life, and as such takes its part in the program, which is a farming serial."

Some opinion here expects the formation of a League Against Cruelty to Television and Radio any moment now.

Kaufman to Cluster On Romper Room Setup

Baltimore, May 23.

S. Herbert Kaufman has joined Bert Claster's Romper Room Inc. as national merchandise manager, effective June 5. Kaufman is presently v.p. and general merchandise manager of Allen's Dept. Store in Philadelphia.

"Romper Room" stanza is currently a live syndicated package in 81 cities in the U.S. and Canada and has been expanding its licensing operation, latest addition to which are Romper Room Shoes via Endicott - Johnson and Romper Room Cookies via Dare Bakers in Canada.

Inside Stuff—Radio-TV

WBBM Radio, Chicago, made a virtual sweep of the Illinois Associated Press news awards this year with three first prizes and one second in the four categories the state AP organization cited this year. The two other categories were omitted from the awards presentation because the balloting was not conclusive in either.

Fahey Flynn's "Five-Twenty News" placed first as the best regularly scheduled news show; "John Carmichael's Sports Final" won as best regularly scheduled sports show; and WBBM's "Election Roundup" led the best special events coverage category. Station came in second for the best commentary-editorial program, via an editorial by E. H. Shomo, CBS viceprez and general manager of WBBM. First prize in the category went to "Len O'Connor Comments" on WMAQ.

American Federation of Television and Radio Artists in a move to more quickly expedite deferred business matters will hold National Board meetings in Hollywood every month for general west coast business purposes. Donald F. Conaway, national exec secretary and Mortimer Becker, national counsel will come here monthly from N.Y. to meet with board.

National Board meeting will also be held in Gotham each month and in Chicago when warranted. Prior to new schedule AFTRA National Board meetings were held sporadically when deemed necessary but local boards have met regularly on a monthly basis.

Is Boston a clean city?

WBZ-TV producer-director Stan Berk sent newsmen Jim Jensen and cameraman Bob Cirace into the street to ask this question of Hub residents and visitors. The result was a half-hour film program, "The People Speak," which evoked as much viewer comment as the close-to-home controversial Sacco-Venzetti network teleplay, and moved the Westinghouse Hub outlet this week to air a radio-tv editorial.

Those interviewed generally agreed that Boston was a dirty city, but the residents blamed themselves, not the city fathers. However, unlike the reaction to Sacco-Venzetti, viewers were in overwhelming agreement with the programs' participants.

Storer Broadcasting has declared a quarterly dividend of 45c per share on its common stock, payable June 10 to stockholders of record May 26 of this year.

It's the 31st consecutive quarterly payment to stockholders since the company went public in Nov. of '33. Unlisted class B common will yield a 12.5c dividend per share for the same period.

NBC TeleSales was inked by Talent Associates to provide the physical facilities for taping (and also filming) the 90-minute Laurence Olivier special, "The Power & The Glory."

CBS-TV has already bought the stanza for tv showing, although no sponsor is signed, Talent Associates, which is newly aligned with Paramount Pictures, is making a film from the original tape so that it can also be released theatrically.

Shooting begins May 30 and goes through June 4 at NBC's Brooklyn plant.

CBS Radio's NetAlert, the new internal communications system between the web and its affiliates, will go into operation on Sept. 1. System will permit instantaneous contact between the network and its stations for business communications, news alerts or national emergencies. System has nine different alerts and includes an executive home-alarm device which will inform key station execs at home of urgent programs or national emergencies.

Former FCC chairman Frederick W. Ford will receive an award for "distinguished service in the public interest" from the National Audience Board this week in Washington. The award, first such to be given by the NAB (not the National Assn. of Broadcasters) was voted by the organization's membership of "community opinion makers" for Ford's leadership during his one-year term as chairman.

NBC-TV's "White Paper" on the sit-ins in the South plucked the television public service award from Sigma Delta Chi, the national journalism fraternity, at its annual awards banquet last week. Other broadcast citations went to WTJV-TV, Miami, Fla., for television reporting; to KCBS, San Francisco, for radio reporting; to WBT, Charlotte, N.C. for public service in radio journalism; and to David Brinkley for tv news writing. Dr. Frank Stanton, CBS prexy, was named a fellow.

CBS Radio has commissioned Norman Paris (the Norman Paris trio) to write a series of six promotional jingles for use by its affiliates. Jingles have been recorded by Paris and the Honeydramers and have been distributed to all affiliates for use starting June 4, and promote network talent and newscasts but can also be used for local promotion.

WOAI's Cerebral Palsy Telethon Fetches 134G

San Antonio, May 23.

Bexar County was assured of a new Cerebral Palsy Treatment Centre, thanks to the results of an 18-and-a-half-hour telethon.

Citizens dug deep, donating at the rate of almost \$1,000 a minute in an "extra inning" hour, to push the total donations to \$134,042 as the United Cerebral Palsy telethon ended at 5 p.m. Sunday (14) on WOAI-AM and TV.

The telethon had drawn only \$80,000 at 4 p.m. when the telethon was scheduled to end. But some \$54,000 in additional donations poured in by 5 p.m. as James M. Gaines, prez of WOAI, AM-TV, granted an additional hour on both radio and tv.

The \$134,000 donations—not including the mass of bills in a "fish bowl" which took four men to carry off the Municipal Auditorium stage—set a new record, topping

the \$130,500 donated in a telethon here in 1954.

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Source: ARB, March, 1961

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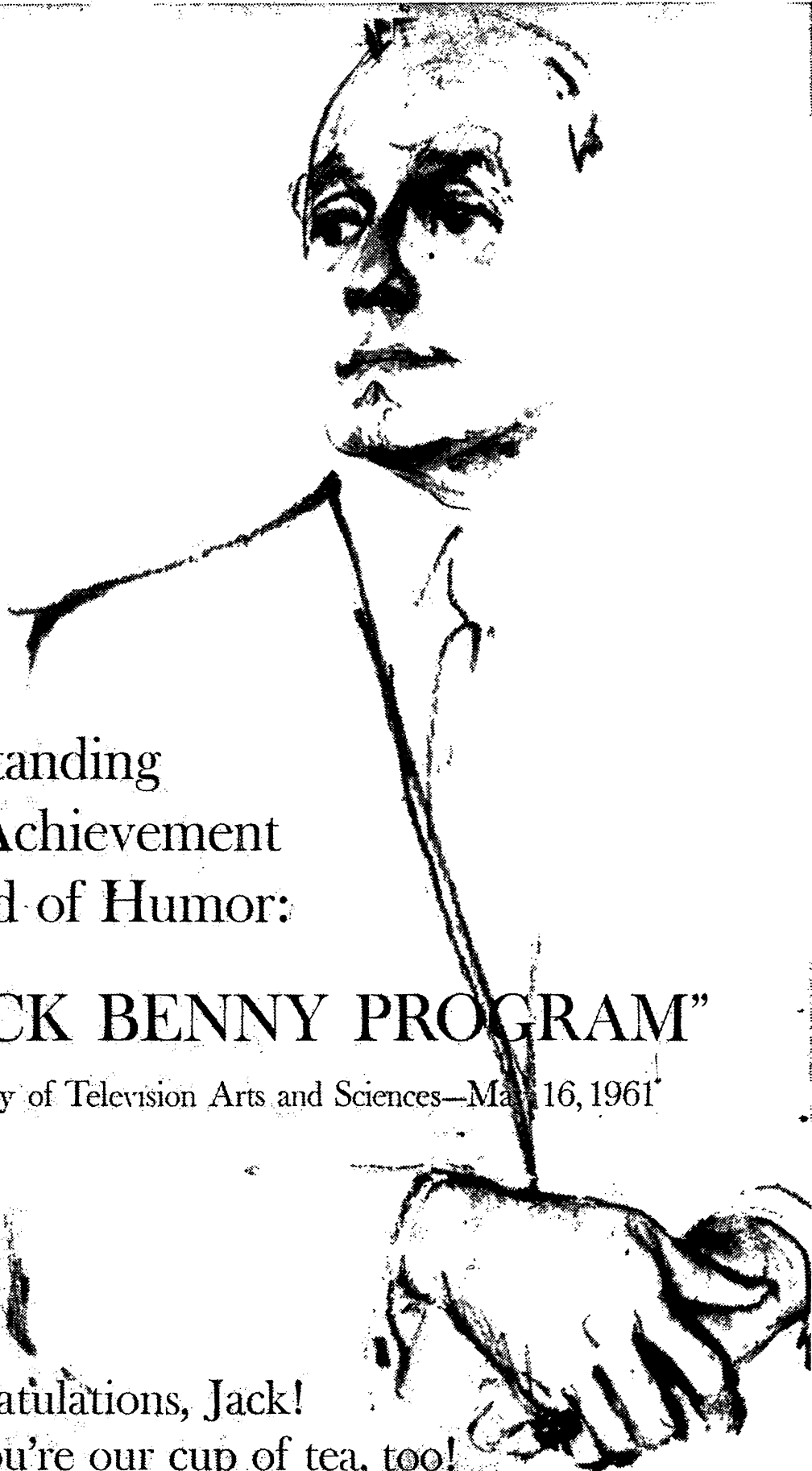
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| | | |
|---------------------------|-------------------------------|------------------------|
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| WSB.....Atlanta | WINZ.....Miami | KCRA.....Sacramento |
| WGR.....Buffalo | WISN.....Milwaukee | WOAI.....San Antonio |
| WGN.....Chicago | KSTP.....Minneapolis-St. Paul | KFMB.....San Diego |
| WFAA.....Dallas-Ft. Worth | WTAR.....Norfolk-Newport News | KMA.....Shenandoah |
| KDAL.....Duluth-Superior | KFAB.....Omaha | KREM.....Spokane |
| KPRC.....Houston | WIP.....Philadelphia | WGTB.....Tampa-Orlando |
| WDAF.....Kansas City | KPOJ.....Portland | KVOO.....Tulsa |
| | WJAR.....Providence | |

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Academy of Television Arts and Sciences—May 16, 1961

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300G K Rations

Continued from page 21
Paris meeting and then the Kennedy trip to Vienna. One producer Walt Peters is already in Vienna and director Sonny Diskin is on his way to Europe.

NBC News is lining up a 32-man team to report, including nine correspondents. Len Allen, manager of NBC's London news, is coordinating the web's four or five-day operation.

There'll be film cameramen in tow as well under NBC's Gary Strand. Central European news film manager for the web. Seven men are accounted for in the celluloid operation. On top of this producer Eliot Frankel, director Walter Kravetz and director Robert Priant are Europe-bound, and NBC has its usual tieup with BBC of England, plans to utilize the Eurovision network lines (ditto the other web's radio circuits, etc.).

CBS will have three producers—Ralph Packman, who will coordinate, Av Eestin and Don Hewitt, 12 correspondents, at least eight cameramen and some technicians covering Kennedy. Web is also using Radio Diffusion facilities in Paris, Austrian Broadcasting in Vienna and BBC (along with NBC) in London.

Pricing for all the webs, which could go higher than the original estimates of last week and this, includes the cost of staff personnel, but it doesn't include the cost of airtime (another several hundred thousand dollars) for specials that all the webs hope to carry. Just for example, NBC News plans "JFK" Nos. 3, 4, 5 and 6, four specials to cover six days of travel by the head of the government. And CBS-TV will do nightly half-hour specials every day of the trip.

CONN. B'CASTERS ELECT

Hartford, May 23.
Sydney E. Byrnes of station WADS, Ansonia, has been named president of the Connecticut Broadcasters Association.

Others named are Robert Tyrol of WITC, Hartford, v.p.; Herbert Rice of WILL, Willimantic, secretary-treasurer; and Howard Maschmeier of WNHCTV, New Haven, and A. J. Detzer of WGHI-FM, Brookfield, directors.



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VARIETY ARB FEATURE FILM CHART

(Continued from page 36)

| KOMO | Average Rating: 2 | Average Share: 18 |
|--------------------------|----------------------|--|
| THURSDAYS 11:30-1:00 | | |
| Program: FOURMOST MOVIES | | |
| Nov. 10 | "HARMON OF MICHIGAN" | Tom Harmon, Anita Louise 1941, Columbia, Screen Gems, 1st Run |
| Nov. 17 | "MAGNETIC MONSTER" | Richard Carlson 1953, UAA, UA, Repeat |

| KTNT | Average Rating: 2 | Average Share: 13 |
|-------------------------|--------------------------|---|
| THURSDAYS 11:00-12:45 | | |
| Program: ALL STAR MOVIE | | |
| Nov. 10 | "SHOCKPROOF" | Cornel Wilde, Patricia Knight 1949, Columbia, Screen Gems, 1st Run |
| Nov. 17 | "THE DEVIL & MISS JONES" | Jean Arthur, Robert Cummings Producer Unknown, Atlantic TV, Repeat |

| KOMO | Average Rating: 4 | Average Share: 33 |
|--------------------------|---------------------|--|
| FRIDAYS 11:30-1:30 | | |
| Program: FOURMOST MOVIES | | |
| Nov. 11 | "STRAWBERRY BLONDE" | Rita Hayworth, James Cagney, Olivia De Havilland 1941, Warner Bros. UA, Repeat |
| Nov. 18 | "OLD ACQUAINTANCE" | Bette Davis, Miriam Hopkins 1949, Warner Bros. UA, Repeat |

| KOMO | Average Rating: 23 | Average Share: 88 |
|---------------------------|--------------------|--|
| SATURDAYS 2:30-4:00 | | |
| Program: SATURDAY MATINEE | | |
| Nov. 12 | "SANTE FE PASSAGE" | John Payne 1954, Republic, HTS, Repeat |
| Nov. 19 | "SAN ANTONIO" | Rod Cameron 1952, Republic, HTS, Repeat |

| KING | Average Rating: 9 | Average Share: 35 |
|---------------------------|------------------------|---|
| SUNDAYS 3:00-5:00 | | |
| Program: ARMCHAIR THEATRE | | |
| Nov. 13 | "THE THREE MUSKETEERS" | Lana Turner, Gene Kelley, June Allyson 1949, MGM, MGM-TV, Repeat |
| Nov. 20 | "WORDS & MUSIC" | Mickey Rooney, Judy Garland, Perry Como 1949, MGM, MGM-TV, 1st Run |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Jack Paar | KING 6 |
| Masterpiece Theatre | KIRO 1 |
| All Star Movie | KTNT 2 |
| News Sports Weather | KTNT 1 |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Deadline | KOMO 5 |
| World Today | KING 11 |
| 11 PM Report | KIRO 5 |
| Report, Theatre | KIRO 5 |
| Deadline, Movies | KOMO 3 |
| Fourmost Movies | KOMO 2 |
| Jack Paar | KING 6 |
| Masterpiece Theatre | KIRO 1 |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Jack Paar | KING 6 |
| Masterpiece Theatre | KIRO 3 |
| All Star Movie | KTNT 2 |
| News Sports Weather | KTNT 1 |
| Final Prayer Hymn | KING 1 |

| COMPETITION | STATION & AVG. RATING |
|---------------------|-----------------------|
| Royal Theatre | KING 1 |
| True Story | KING 2 |
| Honeymooners | KIRO 1 |
| Whistler | KIRO 1 |
| F. Mac Murray Thea. | KIRO 2 |
| Rendezvous, Adven. | KTNT 2 |
| These Are Yours | KTNT 1 |
| Boots & Saddles | KTNT 1 |

| COMPETITION | STATION & AVG. RATING |
|----------------------|-----------------------|
| A. L. Football | KOMO 10 |
| Champ Bridge | KOMO 5 |
| Direction 61 | KOMO 5 |
| Sunday Show | KIRO 8 |
| Carnegie | KIRO 5 |
| It is Written | KIRO 2 |
| Stampede Theatre | KTNT 6 |
| Big Picture | KTNT 3 |
| Hour of Stars | KTNT 3 |
| Rev. Oral Roberts | KTVW 1 |
| A. A. Allen Revivals | KTVW 1 |
| Sunday Cinema | KTVW 1 |

National League

Continued from page 21

resumed came down from the press box and covered the broadcast like the final game of the world series.

Bob Prince, the Pirate broadcaster on KDKA, then came down and had the boys repeat their performance on tape with a lot more accusations being thrown from both sides with the topper by Dascoli saying he "was going to quite baseball" if the umpire doesn't get more protection. Prince put the rhubarb on tape and had a field day with it all evening as an inning or two would be put in and then Prince had to fill in. On Monday 15 Prince's constant repeat of the tape was used with everyone who was waiting for the game to continue listening to the big word battle. Prince milked it dry and held his huge audience until the game was finally called.

Ed Conway, the tv sports director on WTAE, got Hemus on tape the next day with the same charges but when Dascoli was offered equal time on the Conway show, the ump passed.

The next day Giles wired KDKA for permission to listen to Prince's tape and then issued the edict to his umpires not to appear on radio and tv on any controversial issue. Up to the time he left Pittsburgh three days later, Hemus hadn't heard from Giles.

Glett

Continued from page 23

tle, Bernard Cantor resigned as chief exec officer of NT&T. Exiting of Ungel leaves major principals in the NTA and NT&T deal out of their respective companies.

Until last summer Glett was with NT&T, reigning that company's operation of a tv booster system in Williamsport, Pa., and operation of a tv station in Kansas City, sold over a year ago. Since leaving NT&T he has specialized in consulting for proponents of feeble and kindred projects. NTA has acquired a toll tv system in a deal involving Martin Leeds, NTA board member.

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NATIONAL BROADCASTING

Norman Cash Defends Program Status Quo

Des Moines, May 23.

While tax dollars made possible the rocket flight to the fringes of outer space, "Americans who watched the feat on television did so "by courtesy of the westerns," Norman E. Cash, president of Television Bureau of Advertising, said here this week.

He said television networks are able to present such programs be-

cause the networks are economically sound and that revenue-producing programs, like westerns, make them that way.

Cash told the Advertising Club, "television is not a vast wasteland." He said tv is as it is because people want it that way. "Choice is basic to freedom and I want to keep that freedom in television. If people don't exercise their choice there's not much we can do about it. They're not infants," he said. He defended television's programming, saying there are many good programs available to the selective views.

3 Shows Hit By CBC Tape Hassle

Toronto, May 23.

With 23 Toronto actors refusing to turn up on union instructions for weekend taping of three Canadian Broadcasting Corp. dramas, Frank Murphy, administrator here of Assn. of Canadian Radio and Television Artists claimed that tapings were cancelled because of violation of union's agreement with the CBC in that tapes must be telecast in 28 days.

"Despite repeated warnings, CBC has gone ahead with taping shows that are scheduled to be shown after June 30," Murphy said. Included are five episodes of "Jake and the Kid," "Case for the Courts" and a National Canadian Ballet production for next season.

CBC spokesmen claimed "misunderstanding" would be settled with union.

Emmycast

Continued from page 29

gram achievement in the field of public affairs and education: "Young People's Concert — Copland's Birthday Party" (CBS), outstanding achievement in the field of children's programming; Raymond Burr (CBS) outstanding performance by a lead actor in a series, in this case "Perry Mason"; Barbara Stanwyck (NBC) won the counterpart for femme leads via own anthology series.

Other prizes were: Roddy McDowall (NBC) for outstanding single stage supporting role in "Not Without Honor"; Don Knotts (CBS) for supporting role in the continuing "Andy Griffith Show"; Leonard Bernstein (CBS) for the outstanding achievement in music; Rod Serling (CBS) for the outstanding writing achievement via various "Twilight Zone" episodes; Red Skelton's writers, Sherwood Schwartz, Al Schwartz, Dave O'Brien and Martin Ragaway; and Skelton himself (CBS) for outstanding comedy writing; Victor Wolfson (ABC) for outstanding writing in the documentary field because of various episodes in "Churchill's—The Valiant Years"; Sheldon Leonard (CBS) for comedy directing, in this case for "The Danny Thomas Show."

Remaining awards were: John J. Lloyd (CBS) for art direction and scenic design due to his labors on "Checkmate"; George Clemens (CBS) for tv cinematography on "The Twilight Zone"; Aaron Nibley (ABC) for tv film editing in "Naked City" and RCA, Marconic's Wireless Telegraph Co. Ltd. and English Electrical Valve Co. Ltd. for the independent development of the four and one half inch image orthicon tube and camera.

Trustees cited the National Educational TV & Radio Centre and its affiliated stations "for foresight and perseverance in promoting the development of educational tv."

The Nixon-Kennedy citation read: "We cite all those who contributed to presentation of the Presidential debates of the campaign of 1960. By utilizing the medium of tv they—for the first time in history—made available to all the people the simultaneous appearance of the candidates... and a free discussion between them of the issues of our time. The Trustees particularly cite John F. Kennedy and Richard M. Nixon for their political courage in taking part in this precedent making series."

This was the 13th annual Emmy-cast, but numbers have nothing to do with it; tv's luck has been almost always bad when it gives itself awards. After the latest telecast, at a time when Washington is really bringing pressure to bear for better programming, the question is: Can the Emmy become a mark of high respect so long as it's given as much for promotional and political reasons as for artistry?

Calgary, Alta.—Work has started on a \$90,000 building for radio station CFAC, operated by the Calgary Broadcasting Co. When completed in October it will end 39 years of operation in the Greyhound building in downtown Calgary.

'Hazel' Refurbished, NBC-TV Gives It Okay

Although the pilot was not entirely satisfactory, NBC-TV says that "Hazel" will definitely fill the Thursday-8:30 anchorage next season as the permanent replacement for Tennessee Ernie Ford.

Ford, which will sponsor the Screen Gems series, J. Walter Thompson, the sponsor's agency, the producer and NBC-TV got together after seeing the pilot and agreed to release Edward Andrews from a chief supporting role. Other changes were affected in the Shirley Booth-starrer, including a change in interior sets. All thought that the sets were altogether too lavish.

Granada's Big Upswing

London, May 23.

Sun of success is shining brightly on Granada, U.K. cinema and television group, which has just declared an interim dividend of 2s 3d (\$.32) on its 5s (\$.71) shares—or 45%. News sent price of shares jumping 9s (\$1.26) to 68s 6d (\$9.24).

Last year Granada's interim dividend was 10d (\$.12) a share—16 2/3%.

In January Granada topper Sydney Bernstein raised shareholders' hopes by telling them that the group's profits were running at more than twice the previous year's rate.

Top 10 Arbitron

| | | |
|-------------------|-----|------|
| Emmy Awards... | NBC | 33.9 |
| Candid Camera... | CBS | 31.2 |
| Ed Sullivan... | CBS | 28.2 |
| Untouchables... | ABC | 27.7 |
| What's My Line... | CBS | 26.4 |
| Gunsmoke... | CBS | 24.1 |
| Andy Griffith... | CBS | 22.2 |
| Naked City... | ABC | 21.2 |
| Hennese... | CBS | 21.0 |
| Jack Benny... | CBS | 21.0 |

'CBS Reports' Reruns Picks Up Summer Coin

It's something of a switch, but "CBS Reports," which has been sustaining for most of the season, will be SRO when it goes on a repeat pattern this summer. Burst of activity, including a sale of one minute per show for six shows to Bloch Drugs and a tentative order from Bristol-Myers for two minutes per week over the full summer, will bring "Reports" repeats to SRO. Earlier, Lipton tea bought one-half sponsorship of seven repeats, and combination of Lipton, Bloch and Bristol-Myers brings show to capacity. In addition, web earlier got Fedder's Air-Conditioners to buy one minute in one summer "CBS Reports" and two minutes in a "Face the Nation."

OMAHA—Radio outlet KLEM at LeMars, Ia., has been sold to Paul Olson & Associates of Dayton, O., subject to FCC approval. Martin T. Moeller and George DeRuyter Sr., station ops, said the price was \$75,000.

'Route 66': Dead-End

Pittsburgh, May 23.

The three Pitt tv writers, Win Fanning and Arnold Zeitlin of the Post-Gazette and Fred Remington, tv editor of the Press, rode to a dead end along "Route 66" last week. In this labor-conscious city, the story first broke in Fanning's column when a Mrs. K. M. McCrady wrote in to him to say that the "Route 66" company was not coming to Pitt on location because Bob Maharias, brother of George, had told her that 35 standbys were required by IATSE here. It seems that the reason given was that Pitt was under the jurisdiction of the New York local but Ohio came under Chicago who required only two.

Fanning broke the story. Zeitlin, who writes in the same space on alternate days, talked to Peter Thornton of KDKA-TV, who in turn called George Ettinger of the CBS press department who said that the condition existed as late as Thursday (18).

Fanning and Remington visited the location set in Kinsman, O., and were told by Gene Levy, accountant with the company, that the 35 were required but why, for sure, he didn't know. George Maharias, co-star of the show, tossed in a clincher with "if we bring in 60 technicians to Pittsburgh, we would have to have 60 standbys." His brother, Bob, con-

firmed this. Remington was sure the story was right when he was informed that due to the fact that his cameraman was on the set taking pictures, \$50 would have to be paid to the cameraman's union in Hollywood for a stand-by.

The Emmys were reduced to second position on the page as the crisis spoke of the labor union regulations along with their colorful account of the shooting. On Thursday, Fanning who actually started the whole thing got Walter Deal of IATSE in New York on the phone. Deal flatly denied that any standby regulation existed anywhere in the East with the exception of the five boroughs of New York. He refused to make a further statement. It was this phone call that Fanning made that would have stopped the whole tempest in a teapot.

While it is difficult to place the responsibility on anyone either with Screen Gems or CBS due to the story being so universally accepted among the press, the crew and all the execs, it would seem that someone would have had Fanning's initiative to make a phone call. Then again, there is evidence of the fine Italian hand of George Ettinger who saw a story, kept it going and moved along the many detours of "Route 66" until a thinking newspaperman forced him into a road block.



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|------------------------------|----------|
| "The Space Explorers" | 26 |
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| "Beauty and the Beast" | 16 |
| "The Magic Antelope" | 13 |
| "The Strange Circus" | 6 |
| "The Fisherman and The Fish" | 11 |
| "The Enchanted Princess" | 13 |
| | 104 |

New Group of
"CARTOON CLASSICS SERIALS"

| | Episodes |
|---|----------|
| "New Adventures of the Space Explorers" | 34 |
| "Giant The Killer" | 10 |
| "The Tying Game" | 10 |
| "Omar and the Ogres" | 8 |
| "The Woodcutter's Wish" | 10 |
| "The Amazing Gift" | 10 |
| "The Fire Bird" | 20 |
| "The Valiant Knight" | 19 |
| | 112 |

TOTAL FULLY-ANIMATED EPISODES 216

Jocks, Jukes and Disks

By MIKE GROSS

Pete King Chorale (Kapp): "IF IT ISN'T EVERYTHING" (Harms*) is a jaunty item from the "Donnybrook" tuner that'll nab programming attention because of the happy orch and chorus roll. "THE DAY THE SNOW IS MELTING" (Harms*) is a slow, sentimental ballad that probably has more meaning in its "Donnybrook" placement than on the turntables.

Ronny Douglas (Everest): "RUN, RUN, RUN" (Shepley*) steps out with an arresting beat and a sharp vocal treatment to grab hefty spins on all levels. "YOU SAY" (Shepley*) plays up a punchy rhythm and vocal for okay reaction in the juke areas.

Wendy Love (Palette): "WARD BOY" (Futura-Compton*)

"OF LIFE" (Chappell*) unfolds a serious message in ballad terms that will have a hard time cracking through pop market tastes.

Merv Griffin (Carlton): "YOU CAME A LONG WAY FROM ST. LOUIS" (Jewel*) is resurrected with a hot arrangement and a strong vocal to make a good spinning score again. "WOULD YOU" (Robbins*) is another oldie handled in a straight and respectful manner for tasty programming effect.

Lyn Cornel (London): "THEME FROM LA DOLCE VITA" (Robbins*) is a takeoff on the "Mack The Knife" arranging style but it's too close to take off on its own. "WHEN IS SOMEDAY" (Imogen*) is just a fair ballad but it

Best Bets

FERRANTE & TEICHER

THEME FROM GOODBYE AGAIN (United Artists) **Possessed**
Ferrante & Teicher's "Theme from Goodbye Again" (United Artists Music*) follows the clicko standard the duo has set on its theme music and this one has the exciting keyboard touch and a potent instrumental backing to bring it to the top. "Possessed" (Arlou Music*) has an energetic instrumental quality to get an occasional spot on late-hour programming schedules.

NEIL SCOTT

I Haven't Found It With Another (Portrait) **BOBBY**
Neil Scott's "Bobby" (Darnel*) is fashioned in the "Teen Angel" ballad groove but with a healthier approach giving it a smash potential as a juve entry. "I Haven't Found It With Another" (Miron*) has a sprightly rocking beat that will get some play.

CONWAY TWITTY

A MILLION TEARDROPS (MGM) **I'm In A Blue, Blue Mood**
Conway Twitty's "A Million Teardrops" (MooMoo*) pours out a rocking beat that can't miss especially the way it's dished out vocally. "I'm In A Blue, Blue Mood" (Acuff-Rose*) has a throbbing beat that gives Twitty a chance to show off his emotional style.

MARTY HILL

SUMMER JOB (Columbia) **Full Time Mama**
Marty Hill's "Summer Job" (Pogo*) is a seasonal swinger that the kids are sure to take to in a big way and turn it into a hot payoff platter. "Full Time Mama" (Ripley*) wears a country rocking mood that could catch some spinners' fancy.

SAM COOKE

CUPID (RCA Victor) **Farewell My Darling**
Sam Cooke's "Cupid" (Kags*) shoot right into the current ballad sweeps with a fine vocal on a catchy number that hits the bulls-eye. "Farewell My Darling" (Wenart*) has a fine ballad form that's fashioned along western lines but the vocal gives it okay pop chances.

LAWRENCE WELK ORCH

YELLOW BIRD (Dot) **Cruising Down The River**
Lawrence Welk Orch's "Yellow Bird" (Frank*) should soar to the top of the spinning heap because of its instrumental charm and Frank Scott's intriguing harmonischord lead. "Cruising Down The River" (Warlock-Campbell-Connelly*) rolls with a catching sing-along quality led by a vigorous chorus.

JANICE HARPER

AL DI LA (Capitol) **Lovers Gotta Cry**
Janice Harper's "Al Di La" (Remick*) is a San Remo tune festival winner with a fine English-Italian lyric blending to bring it to the spinning forefront on all levels. "Lovers Gotta Cry" (Remick*) has a sensible rocking ballad beat giving Miss Harper another chance to grab the teenage audience.

FABIAN

YOU'RE ONLY YOUNG ONCE (Chancellor) **The Love That I'm Giving You**
Fabian's "You're Only Young Once" (Debmara-Famous*) swings in a solid teenage style and the tie with the "Love in a Goldfish Bowl" pic gives it natural payoff qualities. "The Love That I'm Giving You" (Debmara*) has an okay ballad beat that makes it easy for the singer to handle and the kids to appreciate.

THE EXOTICS

DARLING, I WANT TO GET MARRIED (Coral) **That's My Desire**
The Exotics' "Darling, I Want to Get Married" (Champion*) is a natural for a hot spinning takeoff because of its strong rocking ballad treatment and the dramatic lead vocal that'll attract lots of young femmes to the group. "That's My Desire" (Mills*) rocks up the standard for okay coin action in the young market.

has the teenage beat and lyric down pat and the thrush makes it a good spinning item. "BYE BYE ALLEN" (Canon-Zodiac*) is a routine teen tune that has enough vocal spirit to get it some play.

Mitch Miller & The Gang (Columbia): "THE GUNS OF NAVARONE" (Columbia Pictures Music*) is a dramatic pic title song but it's loaded with a lyric narrative that makes it tough to take. "BYE BYE BLACKBIRD" (Remick*) is out of Miller's "Saturday Night Sing Along" package and will be a useful single as a juke offering.

Dean Martin (Capitol): "GIUGIOLA" (Cinet*) has a pleasing hit that's okay as lighthearted programming fodder. "THE STORY

does have a persuasive vocal belt. Carier Rays (Mala): "BLESS YOU" (Larry Spier*) is a rocker set in a reverent mood with the familiar shout that gives it a lift. KEEP LISTENING TO YOUR HEART" (Caldwell*) plays up a rocking ballad style for so-so results.

Lenny O'Henry (ABC-Paramount): "BILLY THE CONFIDENTIAL KID" (Saturday*) makes a lot of rocking noise which sometimes is enough to get the teeners on its side. "CHEATED HEART" (Saturday*) beats out a rocking sound that has a chance to draw some juke coin.

Wayne King Orch (Decca): "SONG OF THE ISLANDS" (E. B.



LAWRENCE WELK

Presents Another Fast-Rising New "Single" "MY THREE SONS" (Dot) B/W "Out of a Clear Blue Sky."

Marks*) is a throwback to the old days and there, still may be some deejays around who dig this sort of stuff. "THE WALTZ YOU SAVED FOR ME" (Leo Feist*) is full of the schmaltzy nostalgia that the maestro's fans like so much.

*ASCAP. †BMI.

Combo Review

JACK TEAGARDEN COMBO (6) Brookridge Club, K. C.

The vet trombonist and his current crew are invading the midwest for a string of dates, doing one at Topeka preceding this one at the Brookridge Golf & Country Club, the area's newest which actually is located south of Overland Park on the Kansas side. Teagarden was set to inaugurate the club's new poolside patio with a dance, and while the music came off great the weather made it a coolish affair.

With Teagarden are Henry Cuesta, clarinet, Don Goldie, trumpet, Stan Puls, string bass, Don Ewell, piano and Barrett Deems, drums. They play it together for dancing with emphasis on the old faves, then midway do a concert bit for the buffs. This enables Teagarden to have his innings on both trombone and vocals, then pass it around to Goldie and the others by turns. There are also a number of duet bits, and Goldie vocals much in the Louis Armstrong fashion. "Rampart Street Parade," "Ol' Rockin' Chair" and "When the Saints Go Marching In" get preferred treatment in this concert interlude.

Dixieland never came out better than as presented by this crew with much of the lead to Teagarden, but a fair amount of taking off by either Cuesta or Goldie during the dancing, and with featured interludes by each of the others. This was one of the gems of the season in these parts.

Erroll Garner: "Dreamstreet" (ABC-Paramount). This is Erroll Garner's first new album in three years and it's a natural for a hefty sales takeover. During the hiatus, he's been a steady concert, nitery and summer tent tour attraction building a varied and enthusiastic following along the way. The Garner fans will jump to this disk and they won't be disappointed. He's in top keyboard form here, fingering his way through originals like the title song or a "Mambo Gotham" and standards like "Just One of Those Things," "Come Rain or Come Shine," "Sweet Lorraine," "The Lady Is a Tramp" and an "Oklahoma" medley with a force that few jazz pianists around today can match. Eddie Calhoun's bass and Kelly Martin's drums help Garner make it all exciting and stimulating.

Peggy Lee: "Basin Street East Proudly Presents Miss Peggy Lee" (Capitol). The awesome title is worthy of the performer because there's no disputing the fact that Peggy Lee's date at N. Y.'s Basin Street last year started off the spot as one of the hottest music rooms in town. When she returned to Basin Street East this past January, Capitol wisely brought its tape recorders in and the result is this exciting album. With Joe Harnell at piano and conducting a lively orch, Miss Lee breezes through "Day In, Day Out," "Fever," "Them There Eyes," "Yes Indeed" and several ballads for total impact.

Merv Griffin: "Dance Party" (Carlton). Currently rolling with a noisemaking single, "The Charanga-Pachanga," Merv Griffin is playing from strength in this package by going all out in the terp groove. In addition to "The Charanga," he toys with "twists," "cha-chas," "slops & bops" and other dance terms that have big teen-age appeal. He's helped a lot by Sid Bass' orch and chorus.

The Nutty Squirrels: "Bird Watching" (Columbia). With no obvious apologies to N. Y.'s Birdland jazz club, Sascha Burland and Don Elliott, whose non-de-disk here is the Nutty Squirrels, go on a happy jazz kick pegged on ornithological tunes. The beat and sounds are sprightly and bright and make much of "Sparrow in the Tree Top," "Flamingo," "Sky-lark," "Bob White," "Bye Bye Blackbird" and the like. It's more for the audio buff than the Audubon Society.

Arthur Fiedler & Boston Pops Orch: "Music of Frank Loesser" (RCA Victor). The showtune fan who leans towards the works of Frank Loesser have a choice disk here. The Boston Pops, under Arthur Fiedler's baton, brings bright instrumental coloring to tunes from "Guys and Dolls," "Where's Charley?," "Greenwillow" and "The Most Happy Fella." Some pleasing items from the "Hans Christian Anderson" pic are included, too. Thanks to arrangers Jack Mann and Richard Hayman, Loesser's style is always in the spotlight.

Album Reviews

Al Hirt-Pete Fountain: "Block Bustin' Dixie" (Verve). With trumpeter Al now clicking for RCA Victor and clarinetist Pete Fountain similarly effective for the Coral label, Verve has a neat selling item in this early pairing of the two presently hot Dixielanders. It's their only joint appearance on disks and they make the most of it. The pace is fast and the repertoire surefire.

Adam Faith: "England's Top Singer" (MGM). A consistent hit-maker in England, Adam Faith has the kind of vocal attraction that would make a dent in the teen market here. He shows excellent pace-changing ability, switching from a rock 'n' roll version of "Singing in the Rain" to a lush orch-filled ballad like "Wonderful Time" with ease but keeping 'em both potent. It's like that throughout the rest of the platter and John Barry's arranging, conducting steers him along the right path.

Gene McDaniels: "100 Lbs. Of Clay" (Liberty). Already high on the pop single lists with "A Hundred Pounds of Clay," Gene McDaniels will have no trouble getting his fans into an album buying mood with this roundup. The reprise of the click single is the lure, of course, but McDaniels knows how to sell such others as "Cry," "Till There Was You," "You Belong To Me," "Send For Me," and "Are You Sincere" in a way that keeps teeners happy.

The Gaylords: "The Gaylords Sing American Hits In Italian" (Mercury). Ronnie Gaylord and Burt Bonaldi, who now make up the Gaylords, are on an Italo kick with an idea that adds up to disk fun despite the lingo barrier. The boys have taken such American clicks as "Yellow Polka Dot Bikini," "Yakety Yak," "Tom Dooley," "All Shook Up" and "Charlie Brown" among others, and with Ilio Benvenuti's Italian lyrics give 'em a happy reading that will appeal to many.

Keith Tector: "Sounds Terrific" (RCA Victor). Here is a fine addition to RCA Victor's "Stereo Action" series. Keith Tector is an inventive maestro with "sound" ideas and he puts 'em to work in an adventuresome audio style. The sound movement is played up nicely and adds listening fun to "Lullaby Of Broadway," "I Get A Kick Out Of You," "Perdido," "Hey Look Me Over" and others of varied melodic styles.

"All Time Country & Western—Vol. 3" (Decca). Following the style of its two previous clicko sets, Decca has sparked more of "The Original Hit Performers" of some of its top country artists. Included here are Webb Pierce's "Back Street Affair," Red Foley's "Tennessee Saturday Night," Jenny Lou Carson's "Jealous Heart" and many others to satisfy the alfalfa spinner.

Catherine Crozier: "New Dimensions In Organ Sound" (Washington). In a tieup with Aeolian-Skinner, Washington has a good packaging of Catherine Crozier's organ work. Although it's appeal is limited, it's still a nifty audio job that the organ fanciers will take to. Miss Crozier was grooved playing the A-S organ at the auditorium of Jesus Christ of Latter Day Saints, Independence, Mo.

Gros.

Novel About Jazzman

Ross Russell, whose postwar Dial diskery helped kindle the pop phase, has written "The Sound" (Dutton; \$3.95), about a Negro avant-garde jazz legend who confesses in his last breath that dope is "just another hype."

Storyline is prosaic, but may amuse some alligators and AFMers. Russell displays keen knowledge of, and love for, jazz and the world in which it flourishes, but he hasn't handled the yarn with much originality or perception. His characters are fictive and not sympathetic, and only point that succeeds is that dope isn't the nirvana it's cut to be.

There's also some embarrassing editing. Where Russell meant "proselytizing," it reads: "There were willing disciples to proselyte..."

Pitt.

Longplay Shorts

June will be Chet Atkins' month at RCA Victor with the diskery skedding a push on the guitarist's entire catalog of a dozen LPs in addition to a new one, "The Most Popular Guitar." Each of the packages has been redesigned for the sales drive which will include special display units and a tieup with the Kamkap barbecue company in a dealer window contest. Victor's June release will also include sets by Ray Ellic, Hugo & Luigi and the Bernie Green orch in a "Stereo Action" package.

Riverside Records, predominantly a jazz label, launching a new pop album series with a group of dance and vocal sets. Erroll Garner, whose first album for ABC-Paramount went out last week, has joined the North American section of the Performing Arts International Advisory Committee. The committee, which includes Katherine Cornell, Van Cliburn, Burt Tillstrom and Guthrie McClintic, has been formed by the Century 21 Exposition to help in presenting the best in cultural activities at America's Space Age World's Fair in Seattle next year. Enoch Light, head of the Grand Award-Command combine, is in Europe meeting with foreign accounts. Currently in Paris, Light is scheduled to also visit London and Rome to discuss sales and distribution of his two lines. John Vincent, Mills Music cleefer, is conducting his symphonic poem after Descartes at the First International Los Angeles Music Festival. The work will shortly be released on Columbia Records. Cy Leslie, president of the Pickwick Sales Corp., merchandising arm for Cricket, Instant Learning, Design Compatible Fidelity and Bravo-International Award Records, has been appointed to the National Board of Governors of the Joint Defense Council and the N.Y. Regional Advisory Board of the Anti-Defamation League. Riverside brought its recording equipment into N.Y.'s Village Vanguard for an on-the-spot album with the Junior Mance Trio. Hildgarde is in N. Y. for record discussions with the Riverside label.

BIG SPREAD ON B'WAY CAST SETS

Special Audits by Harry Fox Office Dig Up 500G in Disk Coin for Publishers

Harry Fox, publishers' agent and trustees, has rounded up an extra \$500,000 in mechanical royalties as a result of special auditing of small labels around the country. Figure exceeds the total fees paid by publishers to the Fox office for the collection of all royalties.

Using a closer checkup of disk payments to publishers, Fox has been sending a team of accountants around the country to examine the books of the indie companies. About 100 labels are covered each year under this procedure, covering the bulk of the active diskeries. Hundreds of labels in small localities are also in and out of the business, but the cost of examining their books generally exceeds the recovery potential.

The recovery of the mechanical royalties does not generally represent dishonesty on the part of the disk companies. In most cases, it arises from a difference in interpretation of sales policies. As for instance, when a diskery offers a free disk for every disk bought, often will not pay royalties on the cuff disk. The Fox office, however, insists on such payments and makes the diskers shell out.

Burden on the Fox office has been greatly multiplied in recent years due to the proliferation of indie diskers. As against the days when less than a dozen companies accounted for the overwhelming bulk of mechanical royalties, currently there is a nation-wide dispersion of disk operatives who number in the hundreds.

Musicians Guild Bids Disk Tooters Quit AFM Over Trust Fund Setup

Hollywood, May 23. Petition will be filed shortly with National Labor Board by Musicians Guild of America seeking to take over jurisdiction from American Federation of Musicians of collective bargaining representation for musicians in record companies.

Guild officers Cecil Read, Justin Gordon and board members Jules Jacob and Milt Bernhart winged to New York over weekend to meet with Gotham recording musicians for support and cooperation in campaign to win NLRB elections.

According to MGA, "Guild Phonograph Record Contracts with companies already under its jurisdiction have converted AFM Trust Fund payments into substantially higher wages and benefits for recording musicians, in some cases more than double AFM scales for the same work."

BELAFONTE, MAKEBA'S 12-WK. CONCERT TREK

Harry Belafonte will begin a 12-week concert tour of key cities in the U.S. June 15 with a two week date at the Carter Barron Theatre, Washington. Immediately following is a three-week stand at the Greek Theatre, L.A., starting July 10. This marks Belafonte's fourth year at the L.A. house.

Dates in Portland, Vancouver, Seattle, Minneapolis, Forest Hills (N.Y.) and the Oakdale Music Theatre in Wallingford, Conn., comprise the balance of the tour. Miriam Makeba, who toured with Belafonte last year, will be the only other featured attraction in the two-act presentation. A small vocal group, and the core of Belafonte's own accompanists, comprise the rest of the troupe.

The show is produced by Phil Stein and staged by Ralph Als-wang.

Room for Advancement

Sammy Kaye is having trouble holding on to his office boys.

Last summer Brian Hyland moved out of Kaye's stock-room onto the pop disk hit lists with "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" on the Kapp label. Now, Kaye's new office boy, Jerry Norell, has turned diskery, too. He's recorded "Dim. Dim The Lights" which the Amy label released last week.

John Schulman Exits As AGAC Legal Advisor

John Schulman, legal advisor to the American Guild of Authors & Composers, once known as the Songwriters Protective Assn., for over 30 years, is exiting as counsel to the songsmith's organization. Manifold increase of legal work required by the AGAC in recent years cued Schulman's withdrawal to devote more time to other clients.

Parting between Schulman and AGAC was on a completely amicable basis. AGAC prexy Burton Lane stated that Schulman would undoubtedly be available to the organization on a consultant basis. Lane said there was no disagreement between Schulman and AGAC. A replacement for Schulman is slated to be set at an early meeting of the AGAC board.

Latest big spurt in AGAC legal activity accompanied the AGAC formation of a royalty collection agency for songwriters, a plan which Schulman helped to formulate. Schulman negotiated the original 1932 basic songwriters agreement for AGAC, then known as SPA, and the subsequent pacts with publishers in 1939 and 1947. The basic advance made by songwriters via these pacts was that the copyrights automatically reverted back to them after the first 28 year term.

For the past seven years, Schulman has been representing a group of ASCAP tunesmiths in a Federal court suit against Broadcast Music Inc. and the major broadcasters. Action in the suit has been minimal for the past year.

NEW MEXICAN TARIFF UPS LOCAL DISK OUTPUT

Mexico City, May 23. The Peerless diskery here is set to produce the Secco longplay label in Mexico. This as outcome of increased duties on imports of foreign manufactured platters, as decreed April 8.

Other diskeries are also in various stages of negotiations with American and foreign labels, and the high duty is expected to favor the development of the national record industry.

End result, according to Department of National Economy opinion, is that the local market will have a marked production boost as all foreign platter firms arrange to press their disks in Mexico. There may also be a possible "normal" decrease in prices and a boost in employment.

CHI SYMPH'S 10 IN MILW.

Milwaukee, May 23. Chicago Symphony Orchestra has set 10 concerts for 1961-2 series at Pabst Theatre here with Fritz Reiner batonning three. Walter Hendl, the Symphony's associate conductor will conduct three, with (four) guest conductors out-fronting other concerts. Milwaukee Orchestral Assn., sponsors the concerts.

DISKERS, PUBS IN 1961-62 RACE

Diversity is marking the shape-up of the forthcoming Broadway legittunes season. Three record companies have already lined up original cast album product from the flow of the 1961-62 season entries while the publishing spread extends to five firms.

On the diskery end, Columbia and Capitol are running neck and neck with two shows each already in the bag and one apiece virtual certainties. RCA Victor has one, a postponement from this season, but is hot after other properties that are earmarked for production.

On the publishing end, Chappell, E. H. Morris and Frank Music are tied with two each while the Warner Bros. combine, Music Publishers Holding Corp. has one and Livingston & Evans Music, firm owned by writers Jay Livingston and Ray Evans, will handle their own "Let It Ride" score.

Lined up for Columbia release are "The Crime of Giovanni Venturi" and "Kean," shows in which the diskery is doubling as investor. "All-American," the musical being written by Charles Strouse & Lee Adams, will probably end in Col's hopper when it's ready. It's recalled that Col invested in the team's first Broadway effort, "Bye Bye Birdie," and it payed off with a clicko Main Stem run and strong selling album sales.

Col prexy Goddard Lieberman isn't revealing the amount of his company's financial stake in "Venturi" and "Kean," yet, but both of the show's production offices claim a "hefty" investment on the diskery's part. Lieberman again pointed out that a record company's investing in a show is a sound business enterprise if there's faith in the production. In his current case he feels that "Venturi" and "Kean" have the combination of performer and property that looks good. "Venturi" has a score by Milton Shafer (music) and Ronny Graham (lyrics) and stars Cesar! Siepi. "Kean" has a score by Robert Wright & George Forrest and stars Alfred Drake.

On Col's gambling on such newcomers as Strouse & Adams and Shafer & Graham, Lieberman has this to say: "We've got to develop (Continued on page 46)

Rep. Celler Set For ARMADA Meeting

Rep. Emanuel Celler (D., N.Y.), who is pushing Federal legislation aimed at the disk counterfeiters, will be the main speaker at the convention of the American Record Manufacturers & Distributors Assn. convention June 27 in Hollywood, Florida. It'll be Celler's first appearance before a disk industry body and he's slated to discuss his proposed legislation aimed at toughening the criminal and copyright law against the disk racketeers.

ARMADA prexy Art Talmadge and the organization's counsel, Sigmund H. Steinberg, both of which have been sparking ARMADA's fight against the counterfeiters, arranged the speaking date with Celler.

ARMADA has also arranged for 50 exhibit booths at the Diplomat Hotel where the conclave will be held to be made available to affiliate members. Booths will be used by album cover manufacturers, printers, pressing plants and other suppliers to the disk makers.

ABC REPS LARRY ELGART

Larry Elgart has signed a representation deal with the Associated Booking Corp. He's the brother of Les Elgart, also a bandleader.

Larry will record for MGM, while Les is under contract to Columbia.

Kingston Trio Breaking Up in Row Over Multi-Faceted Music Empire

First Lady's Fave Aria

Washington, May 23. Mrs. John F. Kennedy's favorite aria is "One Fine Day" from "Madame Butterfly." That's what the First Lady told Marguerite Piazza after she had sung it during the annual breakfast which wives of members of Congress give once a year honoring the President's wife. It is a standard for Miss Piazza, who included it in a program combining popular and classical numbers.

Belafonte Forms Disk Operation; RCA to Distrib

Harry Belafonte's production organization, Belafonte Enterprises Inc., has formed a recording division which will independently produce all of his LPs and singles as well as those of other artists under contract to the parent company. Belafonte, and RCA Victor pactee for the past nine years, will continue to have Victor distribute all his records but he'll retain ownership of the masters. No name has yet been designated for the new company.

This goes into effect with his next LP which will begin to be recorded next week. The package is slated for August release.

Although Victor will have the distribution rights, the pressing may be done by other companies. Belafonte's angle in seeking outside pressing facilities is to insure speedy production of his company's disks in the Victor plants are tied up with other jobs. Negotiations for the custom pressing work are currently being held with Columbia, Capital, and MGM among others.

The Belafonte recording company operation was instituted by Warren Ling and Bob Bolland. Both were formerly execs with Victor until they joined the Belafonte organization in July, 1960. Bolland handles most of the artists' repertoire work for the firm.

Other artists under contract to Belafonte Enterprises are The Chad Mitchell Trio, who were recently bought out of their tie with Colpix Records. Miriam Makeba, currently under contract to Victor; Erik Silva, Norwegian bass-baritone; Nancy Emis, singer now in Las Vegas production of "Tenderloin"; and Ned Wright, baritone gospel singer. The Belafonte diskery will work out separate distribution deals with other companies for the masters made by these artists.

GOLDMARCK ENDS LONG TIE WITH MOE GALE COS.

Goldie Goldmarck and Moe Gale are calling it quits. Goldmarck had been general manager of Gale's music publishing operation for the past nine years.

Gale has not yet set a replacement for Goldmarck but indicated that that's the only change to be made and that the rest of the personnel would remain intact. Goldmarck had "nothing to say" about his future plans. Among the firms in Gale's publishing setup are Sheldon, Sequence and Stratton.

PRESOLD JAZZ IN IND.

Fort Wayne, May 23. A presold series of jazz concerts, on the same basis as the Fort Wayne Community Concerts series, is being planned by charter members of Jazz Concerts of Fort Wayne, who will soon launch a general membership campaign. At least three concerts will be offered. The local group will be affiliated with the United Jazz Concerts Assn.

San Francisco, May 23. Months of dissension over a multi-million-dollar music business lie behind breakup of the Kingston Trio.

"Amicable parting," reported by trio manager Frank Werber, has banjoist Dave Guard leaving the group at end of six months, when current commitments are fulfilled. Werber's terse announcement said trio's other two partners, Bob Shane and Nick Reynolds, would get a third member, as yet unselected, and continue under Kingston banner, with Guard going out on his own.

But behind this are these facets: 1) Kingston's publishing firm, High Ridge Music, moved its headquarters from New York to Frisco three months ago when, according to Werber, a \$127,000 shortage was discovered in firm's books.

2) International Talent Associates, booking agency formed year ago last month by Werber and two ex-Joe Glaser office men, Bert Block and Larry Bennett.

3) Most important of all, probably is Guard's claim that the name, Kingston Trio, belongs to him, because his signature is on all contracts trio has signed since it was formed four years ago.

Werber has asked the American Federation of Musicians in New York to rule on who owns the trio's name and is confident AFM will rule name is an asset of a California corporation, the trio members and he set up some time ago. Guard, Shane, Reynolds and Werber each own 24 2/3% of company.

(Continued on page 47)

Frisco Station Sticks By Peter Tripp in Face Of Guilty Payola Verdict

San Francisco, May 23. Following is text of statement issued by Leslie G. Stein, program manager at Bartells' KYA, Frisco, after verdict was handed down in deejay Peter Tripp's New York trial:

"Our position is this. It is not our purpose to pursue a man's deeds to his grave. Peter Tripp has been severely punished for whatever trespasses he has committed. KYA believes in the American principle of fair play. The tremendous assurance we have received from our audience demonstrates that it does also.

"Since Mr. Tripp's employment began in November, we have found his conduct beyond reproach and he is a trusted and loyal member of the KYA working team. We will not tolerate an unfair blacklist of talent any more than we will overlook infraction of our rules. Peter Tripp has complied fully and, we believe faithfully to all the conditions of his employment and he will be on KYA as long as the audience wants him.

"We believe that a second chance is in the true American tradition."

MERCURY GEARS STAFF TO HANDLE INDIE DISKS

Chicago, May 23. Mercury, on the trail of indie-produced labels and pressings to handle through its own distributional setup, has formed a new special products division for this purpose. Charles Fach, formerly Mercury's national promotion director, will head up the new division as sales manager and Danny Driscoll will handle promotion. Barney Fields replaces Fach the promo spot vacated by Fach.

Mercury's latest indie deal involves an agreement with the Ensign label to handle their output through Mercury's distribution channels. The agreement calls for Ensign to produce 20 master sides in the next year for distribution by Mercury. Other recent deals include the handling of Pioneer, Clock and Dart labels.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|---|------------|----------|----------|-------------------|--|----------|----------|----------|-------------------|---|------------|
| 1 | 9 | 6 | RUNNING SCARED Ray Orbison | Monument | 34 | 40 | 4 | OLDIES BUT GOODIES Little Caesar | Del-Fi | 67 | 67 | 8 | TENDERLY Bert Kaempfort | Decca |
| 2 | 1 | 10 | RUNAWAY Del Shannon | Big Top | 35 | 46 | 6 | UNDERWATER Frogmen | Candix | 68 | 86 | 3 | JURA Les Paul & Mary Ford | Col |
| 3 | 2 | 11 | MOTHER IN LAW E. K-Doe | Mint | 36 | 44 | 3 | BUZZ A DIDDLE IT Freddie Cannon | Swan | 69 | 79 | 10 | HIDEAWAY Freddie King | Federal |
| 4 | 3 | 10 | ONE HUNDRED POUNDS OF CLAY Gene McDaniels | Liberty | 37 | 48 | 4 | A LITTLE FEELING Jack Scott | Capitol | 70 | — | 1 | QUARTER TO THREE U.S. Bonds | Legrande |
| 5 | 5 | 6 | BRAND NEW BROKEN HEART Connie Francis | MGM | 38 | 37 | 5 | HALF WAY TO PARADISE Tony Orlando | Epic | 71 | 58 | 14 | WALK RIGHT BACK Everly Bros. | WB |
| 6 | 10 | 6 | DADDY'S HOME Shep & Slimlighters | Hull | 39 | 97 | 2 | STAND BY ME Ben E. King | Atco | 72 | 53 | 8 | WHAT DID I SAY Jerry Lee Lewis | Sun |
| 7 | 6 | 5 | TRAVELIN' MAN Rickie Nelson | Imperial | 40 | 41 | 6 | PEANUT BUTTER Marathons | Arvee | 73 | 64 | 4 | LIFE'S A HOLIDAY Jerry Wallace | Challenge |
| 8 | 14 | 5 | MAMA SAID Shirelles | Imperial | 41 | 29 | 4 | BIG BIG WORLD Johnny Burnett | Liberty | 74 | 39 | 7 | FOOLING AROUND Kay Starr | Capitol |
| 9 | 17 | 5 | HELLO MARY LOU Rickie Nelson | Imperial | 42 | — | 1 | BOLL WEEVIL SONG Brook Benton | Mercury | 75 | 83 | 9 | TRUST IN ME Etta James | Argo |
| 10 | 8 | 8 | YOU CAN DEPEND ON ME Brenda Lee | Decca | 43 | 49 | 8 | I FALL TO PIECES Patsy Cline | Decca | 76 | 56 | 13 | PLEASE LOVE ME, FOREVER Cathy Jean | Valmor |
| 11 | 4 | 11 | I TOLD EVERY LITTLE STAR Linda Scott | Can-Amer. | 44 | 59 | 3 | SOMEBODY ELSE'S BOY Connie Francis | MGM | 77 | — | 1 | FOUNTAIN OF LOVE Barry Darvell | Cub |
| 12 | 13 | 5 | TRAGEDY Fleetwoods | Dolton | 45 | 31 | 8 | BABY BLUE Echos | Segway | 78 | 65 | 3 | WAYWARD WIND Gogi Grant | Era |
| 13 | 11 | 9 | HELLO WALLS Faron Young | Capitol | 46 | — | 1 | HOW MANY TEARS Bobby Vee | Liberty | 79 | 78 | 2 | OKLAHOMA HILLS Hank Thompson | Capitol |
| 14 | 22 | 4 | LITTLE DEVIL Neil Sedaka | Victor | 47 | — | 1 | IT KEEPS RAINING Fats Domino | Imperial | 80 | — | 1 | WILD IN THE COUNTRY Elvis Presley | Victor |
| 15 | 12 | 12 | JUST FOR OLD TIMES SAKE McGuire Sisters | Coral | 48 | 95 | 8 | I'M IN THE MOOD FOR LOVE Chimes | Tag | 81 | — | 5 | SCOTTISH SOLDIER Andy Stewart | Warwick |
| 16 | 33 | 2 | I FEEL SO BAD Elvis Presley | Victor | 49 | 43 | 5 | GIRL OF MY BEST FRIEND Rral Donner | Gone | 82 | 91 | 6 | GREAT SNOW MAN Bob Luman | WB |
| 17 | 15 | 14 | PORTRAIT OF MY LOVE Steve Lawrence | UA | 50 | 42 | 9 | MY THREE SONS Lawrence Welk | Dot | 83 | 82 | 2 | ALWAYS HURT ONE YOU LOVE Clarence Henry | Argo |
| 18 | 7 | 11 | BLUE MOON Marcells | Colpix | 51 | 35 | 3 | BILBAO SONG Andy Williams | Cadence | 84 | 87 | 7 | LOUISIANA MAN Rusty & Doug | Hickory |
| 19 | 23 | 4 | LITTLE EGYPT Coasters | Atco | 52 | 34 | 10 | TONIGHT MY LOVE Paul Anka | ABC-Par | 85 | 69 | 9 | SHU RAH Fats Domino | Imperial |
| 20 | 16 | 9 | BUT I DO Clarence Henry | Argo | 53 | 38 | 8 | TONIGHT I FELL IN LOVE Tokens | Warwick | 86 | 71 | 3 | SINCERELY YOUR FRIEND Benny Joy | Decca |
| 21 | 24 | 3 | MOODY RIVER Pat Boone | Dot | 54 | — | 1 | KNOCK ON YOUR DOOR Eddie Hodges | Cadence | 87 | 93 | 2 | GOT MY FINGERS CROSSED Teresa Brewer | Coral |
| 22 | 27 | 5 | MESS AROUND Chubby Checker | Parkway | 55 | 25 | 5 | FLAMING STAR Elvis Presley | Victor | 88 | — | 1 | WHO ELSE BUT YOU Frankie Avalon | Chancellor |
| 23 | 18 | 12 | TAKE GOOD CARE OF HER Adam Wade | Coed | 56 | — | 1 | GOLDEN CHAIN Tommy Edwards | MGM | 89 | 75 | 4 | GOOD GOOD TOWN Chubby Checker | Parkway |
| 24 | 20 | 11 | BUMBLE BOOGIE B. Bumble & Stingers | Rendezvous | 57 | — | 1 | BARBARA ANN Regents | Gee | 90 | 51 | 14 | ASIA MINOR Kokomo | Felsted |
| 25 | 28 | 7 | I'M A FOOL TO CARE Joe Barry | Smash | 58 | 61 | 2 | RAINING IN MY HEART Slim Harpo | Excella | 91 | — | 1 | THAT'S THE WAY WITH LOVE Sossici Magoni | Kip |
| 26 | 45 | 2 | PAINDROPS Dee Clark | Vee Jay | 59 | — | 1 | GLORY OF LOVE Roommates | Valmor | 92 | 94 | 2 | GREENER PASTURES Stonewall Jackson | Col |
| 27 | 50 | 3 | OLD BLACK MAGIC Bobby Rydell | Cameo | 60 | 54 | 3 | RONNIE Marcy Joe | Robbie | 93 | — | 1 | SHE GIVES ME FEVER Premieres | Rust |
| 28 | 19 | 8 | BONANZA Al Caiola | UA | 61 | — | 1 | GHOST TRAIN Marty Robbins | Col | 94 | 66 | 2 | THE REBEL Johnny Cash | Col |
| 29 | 21 | 11 | ON THE REBOUND Floyd Cramer | Victor | 62 | 47 | 6 | WHO WILL THE NEXT FOOL BE Charlie Rich | Philips | 95 | — | 1 | BUTTONS AND BOWS Don Roberts | Victor |
| 30 | 36 | 10 | ONE MINT JULIP Ray Charles | Impulse | 63 | 60 | 3 | YOU'RE GONNA NEED MAGIC Roy Hamilton | Epic | 96 | — | 1 | RING OF FIRE Duane Eddy | Jamie |
| 31 | 30 | 7 | TRIANGLE Jani Grant | Caprice | 64 | 55 | 4 | CONTINENTAL WALK Hank Ballard | King | 97 | 92 | 2 | DON'T BE AFRAID Bobby Rydell | Cameo |
| 32 | 26 | 7 | SOME KIND OF WONDERFUL Drifters | Atlantic | 65 | 57 | 2 | RIGHT OR WRONG Wanda Jackson | Capitol | 98 | — | 1 | SUCO SUCO Catarina Valente | London |
| 33 | 32 | 7 | FUNNY Maxine Brown | Nomar | 66 | 98 | 3 | BABY FACE Bobby Vee | Liberty | 99 | 62 | 2 | EXODUS Eddie Harris | Vee Jay |
| | | | | | | | | | | 100 | 90 | 2 | EVERY BEAT OF MY HEART Pipps | Vee Jay |

Inside Stuff—Music

The race or color of musicians in Washington's National Symphony Orch. has nothing to do with art, and the hubbub raised over it is "only politics," in the opinion of Rep. Carroll Kearns (R-Pa.). Kearns was commenting in a House speech on a recent statement by Harlem's Democratic Congressman, Adam Clayton Powell, charging the orchestra with "bias against Negro musicians." Powell complained he had been told orchestra officials knew of no qualified Negro musician available fitting needs of the orchestra.

"Because I am confident that competent Negro musicians can be found who will add luster to the National Symphony," Powell declared, "I hereby offer my own services in an effort to find a Negro instrumentalist for the orchestra." Kearns' view of Powell's complaint was so: "One is inclined to suspect that politics are involved because, or so it is said, all other major American symphony orchestras have exactly the same hiring policies that the National Symphony does."

The Broadway legit production team of Robert E. Griffith and Harold S. Prince have started a monthly newsletter for newspaper editors, radio and tv on their forthcoming productions and recording activities from their musical shows. The team currently has "Fiorello" running in N.Y. and on the road, "Tenderloin" at the Dunes Hotel, Las Vegas, and "West Side Story" in London, Melbourne and Paris. A similar newsletter was launched last year by Alan Jay Lerner & Frederick Loewe.

Dick Shawn Sez Nitery Acts on Disks Is Fad That Will Kill Comedians

St. Paul, May 23.

Although such stars as Shelley Berman, Bob Newhart and Nichols and May rocketed to fame on hit LP comic disks, comedian Dick Shawn says he wants none of it.

Shawn, who concludes a two-week stay at the Hotel Radisson Flame Room, Minneapolis, tomorrow (Wed.) told St. Paul Dispatch tv scribe P. M. Clepper he thinks such disks "will kill the comedians who make them." He spoke without reference to particular performers.

"These records at first were a fad," he says. "But now, these comics just haven't been drawing at the boxoffice. Why? Well, people know their routines. And besides, these comics don't come to a club with a real 'act.' They just talk. All of their stuff is as good listened to as seen."

"Another thing. They're only as good as their last disk. If that's a flop—and they can't all be great—nobody'll come to their shows."

Touching on longevity, Shawn said today's young performer must be versatile. "There was a time in show biz when you acted, or you sang, or you told jokes. Today a performer must have a toe-hold in each branch of the business, or you're dead for the public in a matter of years."

CAN. AFM IN MIDDLE OF TORONTO HOTEL STRIKE

Toronto, May 23.

Stating that the Toronto local can be sued for the non-playing of Moxie Whitney's 14-piece orch in the Imperial Room of the strike-bound Royal York Hotel here, Walter Murdoch, executive member for Canada of the American Federation of Musicians, warned any union member not to sign any new contracts to play at the hotel until the strike is settled.

Under fire from organized labor because musicians are crossing picket lines nightly, Murdoch said that Whitney's band has agreements that expire at the end of June but that these must be honored.

The hotel walkout totals some 1,200 hotel & club employees, with replacements flown in by Canadian Pacific Railway Hotels, plus strike-breaking hirings obtained in Toronto. Meanwhile, the Labor Council has threatened to cancel 18 bands scheduled for the Labor Day parade if union musicians continue to play the Royal York Hotel.

Three busloads of the N.Y. Philharmonic, here for a two night and mat (12-13) engagement at the O'Keefe Centre, snubbed the Royal York Hotel here on advice of Murdoch and found other accommodation in downtown hotels after witnessing the picketing.

Royal York is also being boycotted by stage and tv artists who refuse to cross picket lines.

Domenico Savino, conductor-composer, off to Naples last week on the Cristoforo Colombo accompanied by Mrs. Savino.

Dick Schory Tours

Dick Schory's Percussion Pops Orch will head out on its first tour in the fall. Schory, who records for RCA Victor, will bring his orch of 19 with its battery of 119 instruments to college and concert subscription audiences in a three-week tour working out of Chicago, his home base.

The orch is scheduled to make its N.Y. debut at Town Hall Nov. 19. Schory's next album for Victor, "Stereo Action Goes Broadway," is due for release this summer.

Paul Taubman Projects Series of Band Concerts At Coliseum for Summer

Music is coming to the N.Y. Coliseum in a display that will run from July 8 through August.

The music show will be under the auspices of Paul Taubman's new producing company, Empall Productions, which will present Taubman and his All-American Band in an evening of "Fun & Music" every night except Monday. Taubman is taking over the entire fourth floor of the Coliseum for his 35-piece brass band show. He's reconfiguring the spot so that there'll be sawdust on the floor, checkered table cloths and beer, hotdogs, hamburgers, soda pop, etc. will be sold. Admission will be \$1.50. The capacity will be 2,100 seats; 500 seats at tables and 1,600 seats in regular theatre seating style.

According to Taubman, the band concert will mark a return to the tradition of John Philip Sousa, Roger Pryor and Creatore. He thinks that the time is ripe for this type of music as indicated by the popularity of sing-along on records and tv.

Roulette Won't Fight SEC Rap of Stock Issue

Washington, May 23.

Roulette Records has decided not to fight Securities & Exchange Commission's order accusing it of making false and misleading statements in connection with a stock offering. SEC had cited, among other things, failure of Roulette to mention a pending Federal Trade Commission payola complaint in its stock circulars.

Diskery's decision makes permanent SEC's order lifting a so-called Class A exemption granted for a \$200,000 stock offering. The exemption, had it stayed in effect, would have enabled Roulette to sell the stock without filing a regular registration statement with SEC.

NIP PRADO FOR NO-SHOW

San Antonio, May 23.

When Perez Prado, the mambo maestro, arrived in town recently for an appearance at the Granada Hotel he was promptly served with a \$1,500 garnishment originated by Raul Cortez, head of KCOR-TV.

The judgment had been awarded by the local court when Prado had defaulted a few years back on a show he had contracted for.

OSCAR BRAND'S CONCERT IN SCHIZO LP DEAL

Oscar Brand will record under two different disk banners when he does a double concert at N.Y.'s Town Hall May 27.

The folk singer's morning concert for kids will be put into the groove by Riverside Records for its Wonderland series. It'll be called "Oscar Brand Sings For Children." The evening concert will be etched by ABC-Paramount for an LP titled "Oscar Brand Sings For Adults." It'll be Brand's first album for ABC-Par. Both concerts are being produced by Peter Rachman who also produces Brand's WCBS-Radio show in N.Y.

Mexican Clefifer Outfit Wins Quick Settlement Of Demands for Foreign Coin

Mexico City, May 23.

As a result of threats of legal action initiated with the approval of the Mexican Society of Authors & Composers about two weeks ago, the PHAM and EMMI firms have started motions to pay off overdue royalties to Mexican composers.

Luis Martinez Serrano, spokesman for the firms, revealed that talks with representatives of composers have resulted in an amicable solution and that various Latin American nations and Spain, which owed royalties for years, will now liquidate past due payments for exploitation rights of Mexican music.

Liquidation of overdue Mexican royalties is due to success achieved in negotiations of the U.S. music houses. Serrano added, and not to any efforts of the Society. Actually the entire situation had been cleared up during the international convention of Southern Music in New York last September. However, Serrano evaded answering why royalties had not been released until initiation of legal measures brought action.

Serrano indicated that PHAM and EMMI are in final phases of receiving royalty liquidations from Argentina, Spain and Brazil. There will be a virtual clear up of payments due from these countries as well as Chile, and practically all owed by Colombia. These were the principal countries where Mexican royalties had been tied up.

The prompt offer of liquidation of back royalties is hailed as a feather in the cap of the Society. Carlos Gomez Barrera, head of the Society, said that the organization will continue its "unceasing efforts" to collect all royalties owed its membership from foreign areas.

Typist in London Symp For Satie's Work on '20s

London, May 23.

Barbara Ball, a 21-year-old London secretary, makes her debut at Royal Festival Hall May 30—playing a typewriter with the London Philharmonic Orchestra. Twenty-five typists went to RPH to be auditioned by conductor John Pritchard for a 25-second solo of clicking keys and smartly rung end-of-line bells in "Parade," a musical evocation of life in the 1920s by French composer Erik Satie.

Typewriter passage in Satie's work, which is also scored for musical bottles, foghorn and police-siren, is supposed to evoke a typical American girl of the Charleston era.

Miss Ball's pay for the RPH engagement will be \$11.20, plus \$5.60 for each rehearsal. As her solo counts as "an extraneous effect" she will not have to join the Musicians' Union.

Messenger to Handle Col Sales Promo in Field

Robert Messenger has been set as national promotion manager of field sales for Columbia Records Sales Corp. He'll work on the development and coordination of national promotion in all Columbia product categories supervising artist personal appearances and promotional tours and serve as liaison with radio and tv networks.

Messenger joined Col's sales division last year as assistant product manager for pop albums.

A Horn Blows for Showmanship

Al Hirt Clicks as Jazzman in Blend of Trumpet Tricks & Technique

British Disk Best Sellers

London, May 23.

Blue Moon Marcell (Pye)
You're Driving Me Crazy Temperance Seven (Parlophone)
Runaway Shannon (London)
On The Rebound Cramer (RCA)
Frightened City Shadows (Columbia)
More Than I Can Say Vee (London)
Don't Treat Me Like Child (Columbia) Shapiro
Wooden Heart Presley (RCA)
Easy Going Me Faith (Parlophone)
I'm From Dixie Eddy (London)

Miles Davis-Gil Evans Carnegie Hall Concert Spiked With Politics

Jazz was spiked with politics at Carnegie Hall, N. Y., last Friday night (19) when a benefit concert headlining Miles Davis and Gil Evans was accompanied by demonstrations before and during the performance. The concert was a fund-raising affair for the African Research Foundation and the disidents included a number of extreme Negro nationalists who paraded outside the hall with crudely printed signs, one of which said: "The African Research Foundation is a Zionist front organization."

Inside the hall, a brilliant exhibition of modern jazz trumpeting by Davis was interrupted briefly when a fellow jazz man, drummer Max Roach, marched uninvited on stage and sat down front and center, Yogi style, holding up a couple of African nationalist slogans. Davis cut his playing short, walked off stage and returned only after Roach had been gently, but forcibly removed, by a trio of guards.

Davis, in a group of numbers with his regular quintet, was at the top of his form, blowing with a powerful thrust and an absolute clarity throughout the evening. Accompanied by the Evans orch, a large ensemble with a richly textured sound, Davis was spotlighted in several numbers from his recent Columbia Records album "Sketches of Spain."

At a benefit price top of \$300 per box, the near capacity gate raised over \$25,000 for the foundation. Pete Long produced.

Herm.

Mathis to Tour Britain With Ted Heath Orch

Johnny Mathis will team up with orch leader Ted Heath for a tour of Britain this summer. The trek kicks off in London from July 14-16. Dates have been set in Scotland, Wales, and Northern Ireland for late July and early August.

This will be Mathis' first trip to Europe. The Columbia diskster wound up a three-weeker at N.Y.'s Copacabana last week and has a one-weeker set at Blinstrub's, Boston, starting tomorrow (Thurs.).

Yugo's 2d Jazz Fete

Berlin, May 23.

The 2d Yugoslav Jazz Festival will take place June 8-11 at Bled near the Austrian border. More than 25 Yugoslav jazz ensembles reportedly will participate in addition to the two big bands of Yugoslav radio. These two bands have already found much praise by W-European critics.

Phil Woods, a member of the Quincy Jones band, said that Yugoslavia boasts of so many outstanding jazz musicians that this country would at once emerge as one of the world's foremost jazz nations were it given the chance to belong to the West.

Al Hirt, New Orleans trumpeter who just wound up a three-week stand at Basin Street East, N.Y., has emerged as the hottest jazz performer for the masses in some years. A svelte 310 pounds, Hirt has combined his virtuoso technique on the horn with some old-fashioned showmanship in a switch from the back-to-the-audience stance of so many modern jazz artists.

Hirt's click is being reflected in the most extensive lineup of television bookings ever accorded a jazz man. He's set for a minimum of 10 dates on the Dinah Shore Show next year, plus spots on the Bell Telephone Hour, the "Roaring Twenties" and other shows. He's also being lined up for a role in an upcoming Warner Bros. film.

Hirt broke into the bigtime only last fall as a result of a stand at the Dunes in Las Vegas. He climbed from \$2,500 a week to a current price of about \$5,000 a week and is working steadily along the one-niter, concert and nitery route. He's playing with Ella Fitzgerald at the Carter Barron Amphitheatre in Washington, D.C., in a couple of weeks and will also play the Greek Theatre in Los Angeles in a show titled "Sounds of the '60s."

Hirt is one of the few musical names to come up without jiding a disk click, but now he's developed into a potent platter seller. His first album for RCA Victor, released less than two months ago, has already gone over the 100,000 mark and Victor is now prepping a drive for him in the singles market.

Hirt asserted that showmanship can only help jazz develop a large public following. "A lot of jazzmen play with the attitude that the audience can't possibly dig them and they refuse to bend even a little bit," he said. That hurts not only those jazzmen but jazz itself, he said. A veteran sideman of many top bands, Hirt has been ballwicking in New Orleans for many years. He's 37 and the father of eight children.

KAPP UPS STEINMETZ TO EXPORT SALES MGR.

Eric Steinmetz has been tapped at Kapp Records to the post of export sales manager. He'll now head the entire export operations of Kapp including Kapp International.

Steinmetz, who has been advanced from his post in charge of service and export, recently returned from a trip to South America where, among other things, he negotiated a licensing agreement with Transradio Disc in Mexico and Venevox in Caracas.

Stanley Silk, who was assisting Steinmetz in orders, services and export, will move up to take charge of his vacated post. Both Steinmetz and Silk came to Kapp from Decca Records.

Say Freberg 'U.S.A.' Satire Not Getting Air Brush

Hollywood, May 23. Capitol Records denied company "was having difficulty having the Stan Freberg satire on American history receive air time" and added, "we expect the album to hit between 60,000 and 70,000 sales within 60 days. It is currently our best seller."

Cap execs, however, did admit that none of the so-called "top 40 stations" were giving the disk ("Stan Freberg Presents the United States of America, Vol. 1.") air play but that "good listening stations" were playing all tracks except one. That track, "Take An Indian to Lunch This Week" has caused various minority groups to register their protests with individual stations, notably in Detroit, Boston and Philadelphia.

On the Upbeat

New York

The Barry Sisters will introduce the tune "Look At Us, We're Walking" for the United Cerebral Palsy Drive at the all-star show Ed Sullivan is staging today. Wed. 10 in Greenwich, Conn. Roulette releases their disk of the song this week. Jackie Wilson cut four sides for Brunswick Monday 22, his first sessions since his hospitalization four months ago. Joe Williams is set for a month at the Flamingo, Las Vegas, starting June 22. Sammy Kaye has inked an exclusive tv pact with the William Morris Agency. Arthur Cohn's "The Collector's 20th Century Music In The Western Hemisphere" has just been published by J. B. Lippincott. Cohn is head of Mills Music Symphonic Department. Don Glasser orch signed for a return to Roseland Dance City in October.

Bill Snyder heading a five-piece combo at the Waldorf-Astoria's Peacock Alley until June 24. He's also got a CBS remote from there and new disk coming up on the ABC-Paramount label. Carlos Chavez, under exclusive contract to Mills Music, will be guest conductor at Aspen, Colo., this summer. He'll be conducting his or-

chestral transcription of the Buxtehude Chaconne, which is now on the press and will be released shortly. The Furness Bros. signed for a four-week return engagement at the Fabulous Dunes, Neptune, N.J., starting June 26. The Professional Music Men org. will hold its annual outing at Fred Waring's Shawnee Inn June 15. Jane Oliver, formerly with Victor, and Lee Smith, formerly with General Distributors, will represent Morty Wax's promotional network in the Pittsburgh and Baltimore-Washington areas, respectively.

London

Billy Eckstine, the Kirby Stone Four and singer Gogi Grant all expected here for British tours in the fall or early 1962. BBC Television launching skein of nine weekly trade-jazz programs, starting July 1. Each will showcase two bands. Chris Barber, Bob Wallis, Acker Bilk, Terry Lightfoot, The Temperance Seven and Dick Charlesworth among those expected on the rostrum. EMI planning a six-month series of spectacular hour-long disk shows from Radio Luxembourg, commercial station beamed to British audiences. Russian soprano Bela Roudenko appearing with Tommy Steele on "Sunday Night at the London Palladium" tv show June 11. Show which gospel singer Mahalia Jackson taped for Granada tv on her visit last month goes on the air tonight (24). Pop singer Adam Faith, who isn't 21 yet, has just published his autobiography. Title: "Poor Me." Poor Adam only earns \$140,000 a year.

Hollywood

L. Wolfe Gilbert, ASCAP's "grand old man," will be feted at a special songwriters party June 12 at Albert Deitch's Golden Violin. Richard Boone has been pacted by MGM Records to narrate a series of stories of Jesus, based on scenes from forthcoming MGM production "King of Kings." Elaine Dunn, of national road company of "Bye Bye Birdie," in town to talk over material for her Warner Bros. LP which she is scheduled to record next month. Bronislau Kaper will compose title tune for Metro's "Ada" and MGM Records will do both instrumental and vocal versions; probably using Dean Martin's orchestral arrangements but with Connie Francis chirping since Martin is Capitol pactee. Sid Kaiser, former flack, has bought Universal Records and has landed a substantial portion of the Frank Sinatra Reprise Records recording account. Brown Meggs, Capitol Records exec, says diskery has "orders exceeding 60,000 for Stan Freberg's satirical album, "The United States of America, Vol. 1," and confidently expects it to be one of our all-time bestsellers. George Russell, former Columbia Records promo chief, resigned and has opened publicity office here. First account is Esquivel with Walt Disney also pacting him to special promo job for Disney's "The Parent Trap" for Buena Vista Records.

Philadelphia

Quincy Jones and his 18-piece orch working Pep's this week.

Big Spread on B'way Sets

Continued from page 43

the second line of composing people. Works by the well-known writers are few and far between and it must be remembered that Maynard Ferguson, June 16-18; Gene McDaniels, in first booking as a jazz singer, June 23-25; and Herbie Mann, recently at the Inn and the first jazz name at the spot, leaves on a South American tour with Zoot Sims, Bill Evans, Sonny Sitt, Clarke Terry, Jo Jones and Jimmy Rushing. At Alberts into the Erie Social Club, May 27; the DeJohn Sisters, June 3, 4. Kay Little, former vocalist with Bunny Berigan, Tony Pastor and Dick Stabile, making a comeback at the Capri.

Capitol Angeling

Capitol, too, is on the angeling kick. After getting its feet wet with a \$480,000 stake in "The Unsinkable Molly Brown," which at

this point looks like a profitable payoff, the company is coming back next season with a \$200,000 investment in "The Gay Life," the new Arthur Schwartz-Howard Diet tuner. Also scheduled for a Capitol original cast album treatment 1 Noel Coward's "Sail Away." And almost under wraps is Dick Adler's first solo effort for Broadway: since the death of his partner Jerry Ross. The Adler venture is called "Kwamina."

RCA Victor's lone commitment so far is with Frank Loesser's "How to Succeed in Business Without Really Trying." The show was originally scheduled for a May opening but was postponed until the fall.

The publisher activity is divided this way: Happell has "Sail Away" and "Kwamina"; Frank Music has "How to Succeed in Business" and "Kean"; E. H. Morris has "Giovanni Venturi" and "All American"; and the Warner Bros. firm has "The Gay Life."

Meantime, "Let It Ride," the Jay Livingston-Ray Evans musical treatment of "Three Men on a Horse," is listening to record company offers. It's interesting to several of the bidders that Alan Livingston, Capitol's veepee in charge of creative services who handles the original cast album deals is the brother of Jay Livingston and that Columbia put out the original cast album of Livingston & Evans' last Broadway venture, "O! Captain." It was a flop.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. on chart

| | | | |
|----|----|----|---|
| 1 | 1 | 24 | EXODUS (Victor) Soundtrack (LOC 1058) |
| 2 | 5 | 39 | NEVER ON SUNDAY (UA) Soundtrack (UAL 4070) |
| 3 | 2 | 20 | CAMELOT (Columbia) Original Cast (KOL 5620) |
| 4 | 6 | 19 | LAWRENCE WELK (Dot) Calcutta (DLP 2539) |
| 5 | 3 | 10 | FRANK SINATRA (Capitol) All the Way (W 1538) |
| 6 | 11 | 22 | MANTOVANI (London) Music from Exodus (LL 3231) |
| 7 | 4 | 18 | GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122) |
| 8 | 9 | 31 | ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256) |
| 9 | 8 | 15 | MITCH MILLER (Columbia) Happy Times (CL 1568) |
| 10 | 7 | 15 | KINGSTON TRIO (Capitol) Make Way (T 1474) |
| 11 | 12 | 15 | WILDCAT (Victor) Original Cast (LOC 1060) |
| 12 | 17 | 6 | FRANK SINATRA (Reprise) Ringading Ding |
| 13 | 10 | 55 | SOUND OF MUSIC (Columbia) Original Cast (KOL 5450) |
| 14 | 21 | 3 | MITCH MILLER (Columbia) TV Sing Along (CL 1628) |
| 15 | 32 | 2 | CARNIVAL (MGM) Original Cast (E 3946) |
| 16 | 13 | 17 | LIMELITERS (Victor) Tonight: In Person (LPM 2272) |
| 17 | 14 | 9 | JOHNNY MATHEIS (Columbia) I'll Buy You a Star (CL 1623) |
| 18 | 16 | 10 | RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2) |
| 19 | 22 | 19 | RUSTY WARREN (Jubilee) Knockens Up (JLP 2029) |
| 20 | 18 | 17 | RAY CONNIF (Columbia) Memories Are Made of This (CL 1574) |
| 21 | 27 | 5 | BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366) |
| 22 | 36 | 5 | AL HIRT (Victor) Greatest Horn in the World (LPM 2366) |
| 23 | — | 3 | MITCH MILLER (Columbia) Sentimental (CL 1457) |
| 24 | 15 | 29 | BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393) |
| 25 | 20 | 6 | BRENDA LEE (Decca) Emotions (DL 4104) |
| 26 | 19 | 20 | BERT KAEMPFERT (Decca) Wonderland by Night (DL 4101) |
| 27 | 25 | 3 | BOBBY DARIN (Atco) Bobby Darin Story (LP 33130) |
| 28 | 24 | 5 | PETE FOUNTAIN (Coral) French Quarter (CL 57359) |
| 29 | 29 | 7 | TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808) |
| 30 | 39 | 2 | EDDIE HARRIS (Vee Jay) Exodus to Jazz |
| 31 | 28 | 57 | BOB NEWHART (WB) Button Down Mind (W 1379) |
| 32 | 33 | 3 | WOODY WOODBURY (StereoDitties) Concert in Comedy 'NW 3' |
| 33 | 34 | 23 | UNSYNABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509) |
| 34 | — | 1 | PETE FOUNTAIN (Coral) On Tour (CRL 57357) |
| 35 | — | 3 | GONE WITH THE WIND (WB) Soundtrack (WB 1322) |
| 36 | 23 | 19 | FRANK SINATRA (Capitol) Swinging Session (W 1491) |
| 37 | 38 | 26 | THE ALAMO (Columbia) Soundtrack (CL 1558) |
| 38 | 35 | 14 | DO RE MI (Victor) Original Cast (LOC 2002) |
| 39 | — | 1 | BILL BLACK COMBO (H) That Wonderful Feeling (HL 12004) |
| 40 | — | 1 | MANTOVANI (London) Italia Mia (LL 3239) |

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YOU 'DO' HEAR

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"HAPPY SEVENTY-FIFTH"

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May 29 - July 8 - HOLIDAY INN, Augusta, Ga.
July 10 - Sept. 30 - THUNDERBIRD LOUNGE, Jacksonville, Fla.
Oct. 2 - Oct. 28 - HOLIDAY INN, Augusta, Ga.
(Repeat Engagement within 3 Months)
Oct. 30 - Dec. 2 - RIVIERA REST. & LOUNGE, Atlanta, Ga.
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THE PLEASURE OF HIS COMPANY
On Columbia Records

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NEWEST HITS!

THE BILBAO SONG
PERCY FAITH... COLUMBIA 4-419
LEROY HOLMES... M.G.M. 129
ANDY WILLIAMS... CADENCE 13
From the Warner Bros. Picture "PARRISH"
LUCY'S THEME
CLEANOFF STRINGS... MERCURY 71815
GEORGE GREELEY... WARNER BROS. 5218
THE HOLLYRIDGE STRINGS... CAPITOL 4557
LEROY HOLMES... M.G.M.
FREDDY MARTIN... KAPP K-391X

ALLISON'S THEME
PETE FOUNTAIN... CORAL 62268
GEORGE GREELEY... WARNER BROS. 5218
RUTH WELCH... CAPITOL 4552

PAIGE'S THEME
FREDDY MARTIN... KAPP K-391X
MAKE BELIEVE LOVER
CONNIE STEVENS... WARNER BROS. 52

MUSIC PUBLISHERS
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The SONG of the RAIN

Theme from the New Film
"The Cow and I"

ROGER WILLIAMS
on KAPP

MILLS MUSIC • 1619 B'way, N. Y. 19

Kingston Trio Breaking Up

Continued from page 43

poration, while lawyer Sid Rudy has other 2%.

Werber says if AFM rules for Guard he'll go to court.

The booking agency, according to Werber, was formed as a "small, custom-service outfit with a few choice clients . . . we agreed in writing that all decisions would have to be unanimous." Werber claims he, Block and Bennett each had option on one third of agency's stock and "when I got back from Far East about six weeks ago I called in my stock."

"I was told I had no stock coming. The fellow who told me was Allen Kramer, a lawyer with Manning, Hollinger & Shay, of New York. He is also Block's brother-in-law."

Werber points out the agency's greatest asset is the Kingston Trio — "without them, there wouldn't have been an agency." But "Block went direct to Guard, bypassing me."

Other Acts

In addition to Kingstons, agency has been booking Limelinters, Brothers Four, Cumberland Three, Buffalo Bills, Ronnie Schnell, Hermione Gingold, Barbara Carroll and Peter Appleyard.

Block, says Werber, "convinced Guard the Kingston Trio name belongs to Guard because Guard's name is on the contracts . . . in most cases, I signed Guard's name—that's common practice in the music business."

As for High Ridge Music, Werber says that "perhaps I moved too slowly." "But Guard hasn't been hurt—in the last quarter alone he received \$18,000 as a writer . . . we hope to make up the \$127,000 shortage in a couple of years."

Split between Werber, Shane and Reynolds on one side and Guard on the other came to breaking point at meeting of their corporation May 12.

That's when Guard gave six months notice, as provided by the corporation rules. Under rules he also gets pro rata share of the Kingston salary for three years and keeps his corporate stock.

Reconsidering

Guard apparently has been reconsidering his position, and commented in Phoenix this weekend:

"Does Count Basie resign from his band? I'm the leader of the group and all contracts have been signed with my name for four years. I suppose I could put the others on notice, so to speak, and dissolve the group."

"I have not resigned employment contract with the Kingston Trio Corporation. I've only indicated my intention of selling my stock in the corporation in six months."

In New York, Block at ITA headquarters, said he had formal notification from Guard "not to do business" with Werber and that all contracts should be sent to Guard, as trio's leader.

Guard, however, denied his instructions to Block were that specific: "It's okay to send the contracts to Werber," he said, "only now I will submit them to all the partners for consideration, and decisions will be made that way."

At stake in this struggle are the Kingstons' estimated \$100,000 a year in booking agency commissions, their more than \$300,000 in annual royalties from Capitol Records, upwards of \$750,000 in concert and nightclub fees, plus grosses of other ITA-booked acts.

Kingstons started in Frisco in 1957, when they were working for between \$150 and \$335 weekly. Within the past year they've made as much as \$15,000 per night.

Says Block & Bennett

In New York yesterday (Tues.) Bert Block and Larry Bennett made this statement:

"Dave Guard, leader of the Kingston Trio, who is signed exclusively to International Talent Associates, notified us on May 17th, that thereafter all business was to be done directly with him. Any statement about the Agency being on the verge of breaking up is completely untrue and unfounded. The Kingston Trio is only one of many concert attractions under our exclusive management."

"According to Dave Guard's at-

torneys, he is not leaving the Kingston Trio and will continue as its leader. Dissension was caused within the act and its relationship with Frank Werber, due to the alleged mismanagement of Highridge Music. Frank Werber was notified in early October, 1960 to investigate the operation of Highridge Music, upon which no immediate action was taken. Not until early February of 1961 was the loss discovered in this company while Werber and the trio were on a foreign tour and were out of the country."

"Frank Werber is not a stockholder in International Talent Associates Inc. and never was. This Agency is legally, ethically and morally bound to honor its exclusive management contract with Dave Guard leader of the Kingston Trio and to abide by any reasonable request made from him in that capacity."

Limelinters Gross \$9,000

Pasadena, Calif., May 23.

The Limelinters pulled in \$9,048 in an SRO performance at the 2,968-seat Pasadena Civic Auditorium here Friday (19). House was scaled from \$2 to \$3.75.

The show was produced by Concerts Inc. and the Limelinters' own production outfit. The RCA Victor recording group opens at the Crescendo, L. A., July 6.

Reich Jazz Fest

Continued from page 1

interview, to a "local" tags put on American jazz, classifying it as "West Coast jazz, East Coast jazz, hard bop, third stream, cool and all that." He commented that the jazzists are all individualists and don't feel they belong to any particular school.

Highest paid group of performers were the Thelonious Monk Quartet, who reportedly were paid \$100 a minute—\$2,000 for their 20-minute performance.

Segovia Gets New Decca Longterm; Cap Signs Journeymen; Other Deals

Andres Segovia, dean of the long-hair guitarists, has signed a new longterm deal with Decca Records. Segovia has been with the label since 1944 and has been one of the most consistent sellers in the classical LP market.

Segovia recently completed a series of recordings for Decca in New York. In addition to solo selections, he sliced a concerto with the Symphony of the Air conducted by Enrique Jorda. Before taking off for another European concert tour, Segovia blueprinted an additional series of LP with Israel Horowitz. Decca's classical artists & repertoire chief.

Sinclair: Alan Dale, Eddie Cari Veteran pop singer Alan Dale and Eddie Cari, from New England, have joined the roster of Sinclair

Records. Don Ames and Vincent Catalano run the diskery.

Capitol: Journeymen III

Latest addition to the Capitol roster is the Journeymen III, a new folk singing trio. Cap nabbed the group just a few weeks after it was formed by John Phillips, Richard Weissman and Scott McKenzie.

Diskery will release their first single record shortly as well as a debut LP.

SILVER DISK TO SCOT

Glasgow, May 23.

Andy Stewart, Scot comedian-singer, was awarded a silver disk at ceremony here in recognition of the 250,000-plus sales of his Top Rank disk "A Scottish Soldier."

Award was made during a performance of "The Andy Stewart Show" at the Empire Theatre here.

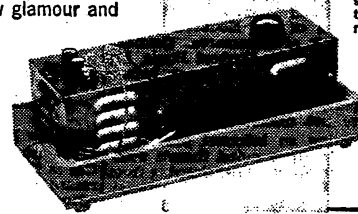


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Not the Same Show, Latino Showmen Charge, So They Cancel Hetzer Unit

The South American tour of Jim Hetzer's "Japanese Spectacular" has been cancelled because of the alleged failure of Hetzer to deliver the same show that was originally contracted for.

Oscar Ornstein, of Rio de Janeiro, currently in the U.S. on a talent looksee, explained that one of the major featured acts of the "Spec" had bowed out of the unit. He claimed that the absence of the juggling act, the Kotetsu Troupe, removed one of the salient points of the show and therefore the layout is no longer as originally contracted for.

According to Ornstein, "Japanese Spectacular" was bought as a result of its engagement at the Americana Hotel, Miami Beach. On his recommendation the unit was inked by TV Record, of Sao Paulo, for eight weeks, and immediately four were spun off to the Opera Theatre, Buenos Aires, which was to have started this month. But since a major turn is missing, the show is no longer as originally presented. Therefore, Ornstein says, his principals have lost interest.

Ornstein asserted that this is the first bit of major trouble that South American showmen have encountered since they started touring major American names and units. To provide the same kind of show, "Holiday in Japan" produced by Steve Parker, is being sought.

Hetzer's "Japanese Spectacular" is reported to be in Trinidad following an engagement in San Juan. Just what Hetzer's next step will be is unclear. But it's believed some action before the American Guild of Variety Artists is likely.

Ornstein further stated that the contract with Hetzer stipulated that the show to be presented in South America would be the same as shown at the Americana. He added that the contract gave Hetzer the right to substitute. But this arrangement, he said, applied only to chorus girls or production people, not featured or star acts.

SHERATON HOTELS ADD PUERTO RICAN OUTLET

The Sheraton chain will break ground for its first Puerto Rican hotel on May 30. Inn, situated in the Condado section, outside San Juan, will be a 20-story structure containing 450 rooms and costing \$10,000,000. Hotel will have a super club, casino and ballroom.

Inn will be built by the Hotel Development Corp. with Sheraton operating. Architects are Toro & Ferrel, who also designed the Caribe Hilton and La Concha Hotels there. Robert L. Moore, chairman of the Sheraton board, will head the roster of the chain's execs at the groundbreaking. Hotel is expected to be completed in December of 1962.

The Sheraton chain is also blue-printed at an inn at Kingston, Jamaica.

'Capades' Record 580G At L.A. Sports Arena

Los Angeles, May 23. "The Capades" racked up a record \$389,000 net after taxes for its 12-week stand at Sports Arena, ended May 13.

Take, biggest in show's 21-year history, was \$20,000 ahead of last year, according to John H. Harris, former director, who reported that the spectacle averaged \$20,000 per performance for its 20 performances. Show was sealed at \$4,000.

Ojai Music Fest Events

Ojai, Calif., May 23. Ojai Music Fest marked its 15th season with this year's presentation, opening last Friday (19). Saturday's program was all-American in the longhair idiom, with evening sessions given over to jazz. Strayhorn's "Pulcinella" highlighted the Sunday concluding event.

Artists scheduled include Lukas Foss, and jazz exponents Andre Previn, Shelley Manne and Red Mitchell.

Disney Winning Race For Space; 64 Flyng Saucers Blasting Off by Summer

Anaheim, Cal., May 23. Walt Disney isn't waiting for the U.S. or Russia, or any other nation to explore the outer stratosphere. Come summer, his Disneyland will have its own space stations, where guests can climb aboard their own saucer for a flying saucer experience, become airborne, guide their own ship and return to land on the space station.

Disneyland, according to park's v.p., Joseph W. Fowler, has been experimenting with flying saucers in northern California for some months. Because of the air-cushion principle involved, company has kept the tests completely under wraps. However, he says that it can be revealed that each saucer will be a self-contained unit in which one guest pilots his own ship "in free flight."

Construction has already started on the new attraction in park's Tomorrowland, located adjacent to the "Rocket to the Moon" concession, as one of Disney's new attractions for the 1961 summer season. A total of 64 individual saucers will be in operation sometime early this summer, Fowler reports.

Top N. Y. Hotels Start Booking 1961-62 Roster

Next season's buying of talent for the top New York hotel rooms has already started. Now that the Malsomette of the Hotel St. Regis has indicated that it will continue with the same policy, the three top rooms have started to fill in the schedules so that many acts for next year has already been committed for.

The Persian Room of the Plaza has already done the bulk of its buying. Room is slated to open with a newcomer to this scene, British singer Shirley Bassey who comes in Sept. 13 for four weeks. She's followed there by Gogi Grant, Oct. 18; Diahann Carroll, Nov. 22, two bills to fill, and then Marguerite Piazza, April 23, and Eartha Kitt for five weeks, May 22 to close the room.

The Empire Room of the Hotel Waldorf Astoria is working on an ambitious schedule for next season. They are presently negotiating for Eddie Fisher and Genevieve. Dates are still being juggled. The room is hopeful of getting others in the top brackets. Dates for Genevieve and Fisher are being held up pending pacting of other toppers.

The St. Regis, of course, has committed itself to opening with Patachou for six weeks, and will hold off buying for some weeks to see what names become available at their price level.

Upcoming 50th State Fair To Headline Danny Kaye

Honolulu May 23. Danny Kaye will headline the first five days of the 50th State Fair, which opens June 30 under auspices of the Honolulu Junior Chamber of Commerce. Contract was signed by Herbert Bonis, his agent, only a few hours before the comedian arrived at Honolulu airport, en route to Japan. Terms were not disclosed.

During an informal press conference, Kaye noted there's nothing new about comics drawing from current events for topical material. "It was done by Will Rogers as well as anybody has done it. It's been done by Mr. Bob Hope for years and he's as good as anybody at it. When we stop laughing at ourselves and what's going on around us, we're in very bad shape."



JOAN BISHOP

Pianist - Mezzo Soprano

Currently THE EMBERS and ROGER SMITH HOTEL, New York City.

Joe E. Howard, 83, Dies on Chi Stage

Chicago, May 23. Joe E. Howard, composer and oldtime vaude headliner, died on-stage of the Opera House here last Friday (19) during a benefit performance for the Marmion Military Academy. He was supposedly 83.

An SRO audience of 3,800, who had paid \$25 a seat for the program, saw him collapse as he was leading a community sing of "Let Me Call You Sweetheart." His last words were the line, "I'm In Love With You." Five doctors from the audience were unable to revive him backstage.

His death occurred in Chicago, the city in which he first hit the vaudeville, in 1885, as a song-and-dance act with his first wife Ida Emerson; the city in which he collaborated with Will Hough and Frank Adams on a string of musical comedies; and the city in which all 18 of his shows had their premiere, between 1905 and 1911. In later years a resident of New York, he had made the trip to Chicago for the benefit performance. His body has been flown back east for burial.

Howard had spent three-quarters of a century in show business, starting as a boy soprano billed as "Master Joseph." At a young age he had also played the role of Little Eva in a traveling company production of "Uncle Tom's Cabin." If he was 17 when he teamed with Miss Emerson in 1885, as thought, and in his early twenties when he wrote his first hit song, "Hello, My Baby," which sold over 1,000,000 copies, he might have been 93.

With Hough and Adams, he wrote such stage musicals as "Isle of Bong Bong," "The Empire," "The Time, the Place and the Girl," "Sweetest Girl in Paris," "Broadway Honey-moon," "In and Out," and a dozen others. He was the composer of over 200 songs, the best known of them being "Wonder Who's Kissing Her Now," "Honey-moon," "Remember Pearl Harbor," and "Goodbye My Lady Love."

At age 60 he was a headliner, at Billy Rose's Diamond Horseshow. He had also emceed a network radio show, "Gay Nineties," and did a show on ABC-TV a few years back titled "Gay Nineties Revue." Two motion pictures were based on his works, Warner Bros. "The Time, the Place and the Girl" in 1929, and 20th-Fox's "I Wonder Who's Kissing Her Now" in 1947.

Sid Epstein New Chief Of Wm. Morris Chi Branch

Chicago, May 23. Sidney Epstein, William Morris agent who was transferred from Chi to the West Coast last year, is returning here to head up the local office.

He replaces Lou Mindling, who is leaving the agency to become director of special entertainment projects at the Arlington-Washington Park race tracks. Epstein's staff here will consist of Herb Tannen, Art Moskowitz and Tony Fantozzi.

Century 21 Expo Pushes Advance Tix Sale, Steps Up Bally for '62 Preem

Seattle, May 23.

Entertainment Contest Of 5th Army Proves Good Acts Are Hard to Find

Kansas City, May 23. Recent finals in the Fifth Army's annual entertainment contest held at Fort Riley, Kans., (April 29-30) points up fact that good acts are not easy to come by today. The Department of the Army has conducted the contest on an Army-wide basis since 1954.

Since then the contest has turned up some notable alumni, including singer Peter Palmer, choreographer Joe Layton, Met singer Ezio Flagello and recordist Jack Larson. Whether this year's crop will turn up anything of this calibre is anybody's guess. The assortment which took part in this year's contest seems no worse or better than previous entries, according to James Campbell, Fifth Army entertainment director.

This year's entries were heavy on vocal and instrumental soloists, came up with a good eccentric dancer and a crack tap dancer, and saw the commander's cup for large installations go to Fort Leonard Wood, Mo., and that for smaller installations go to Fort Carson, Colo.

National finals of the All-Army contests are to be held at Fort Belvoir in June, the winners there to make up the All-Army Show to tour installations world-wide.

High Court Denies AGVA Plea For Detroy Reversal

Washington, May 23. The U. S. Supreme Court yesterday (Mon.) denied a writ of certiorari (review) to the American Guild of Variety Artists in a case involving a disciplinary dispute with Gene Detroy who does the Marquis Chimps act. AGVA sought to upset a temporary injunction which bar it from harassing Detroy for payments growing out of his alleged failure to complete a date at the Dunes Hotel, Las Vegas.

Detroy won the restraining order from the U. S. Court of Appeals in New York last January on the contention he wasn't given a fair hearing by the union under provisions of the Landrum-Griffin Act. Case now goes back to the lower court to determine whether the injunction should be made permanent. Henry B. Katz, who repped Detroy before the high court, has already moved for summary judgment seeking to make the order permanent.

The case was the first in the atrial annals to test the Landrum-Griffin Act. Detroy charged he was harassed by AGVA without a fair hearing when it circulated his name on its "unfair" list and sent organizers to various places where he worked to collect his salary.

Dispute stems from AGVA's claim that Detroy walked out of the final week of an eight-week engagement at the Dunes. Denying the charge, he maintained he had obtained permission to leave the date from the hotel management and had even conferred with his successor act.

Lillian Roth Walks Out Of Coast Nitory Show

Hollywood, May 23. Lillian Roth, set to open with Jerry Lester last Wednesday (17) at Slate Bros. nitory, walked out on opening night's second show.

Singer finished six songs rehearsed with Harry Hellings quartet, left the stage and didn't return. Lester kept things going until Duke Hazlett stepped in to fill out for second round of evening.

Century 21 Exposition, with opening day less than a year away, is readying advance ticket sale push, intensifying nationwide publicity and promotion campaign and pulling into focus entertainment, amusement and exhibit aspects of the fair.

First advance ticket sale has been a promotion by Greater Seattle Inc., local civic booster organization, on a two-for deal, with Greater Seattle members getting \$10 worth of admission and entertainment tickets for \$5. Sale has hit 2,642 packages for a total take of \$13,215. This two-for deal will continue until August 6, final day of this year's annual Seafair celebration.

Operations cost for the expo staff, for promotion, publicity, advertising, etc. is being paid from advances from Seattle and Washington State firms and business men. Repayment will be made from a fund obtained by taking 60c from each \$2 admission charge. Such expenditures are expected to reach about \$4,500,000 by the time the fair opens in April, 1962.

See 10,000,000 Patrons. Fair officials have set total of 10,000,000 attendance as their estimate, but this is viewed with skepticism in some quarters. Figure is based upon a survey by the Stanford Research Institute and skeptics point out that same outfit grossly over-estimated attendance at the Portland (Ore.) Centennial in 1959.

Boosters counter with fact that the Alaska-Yukon-Pacific Exposition here in 1909 had an average daily attendance of 33,000 (Century 21 average is set at 55,000) and that Seattle is not the far north-west, end-of-the-line city it was more than 50 years ago.

Fred V. Schumacher, director of operations and services, and Leo F. Wagman, both formerly associated with Disneyland and Freedomland, aren't minimizing problem. (Continued on page 50)

MCA CUFFS SHOW AS D.C. PHOTOGS HOST PREZ

Washington, May 23. White House News Photographers Assn., hosted President Kennedy and other capital brass at its annual banquet Friday night (19). A variety bill was furnished gratis MCA.

Entertainment program, m.c'd by Shelley Winters, featured Alan King and Jane Morgan. Latter wowed the 1,200 members and guests at the Sheraton Park ball room who gave the songstress standing ovations and received three encores. The President appeared to share the enthusiasm for Miss Morgan and gave King a heavy mitting too.

Others on the program included: the Augie & Margo dance duo; Betty Cannon's Beauty Dots, precision dance team; and Chet Atkins Trio. Navy Aviation Cadet choir from Pensacola and U.S. Navy Orchestra furnished background music throughout the dinner and entertainment.

Joe Margolis, of Loew's here, staged and directed. B. Richard Rubin was the MCA man in charge.

Extend 'Andy Stewart Show' to 1 Month Runs

Grass Valley, May 23. Heavy and unexpected demand for seats has forced Leslie A. Macdonnell, Moss Empires chief, to alter his policy of changing the content of "The Andy Stewart Show" at Empire Theatre here every two weeks.

First program was allowed to run for a full month, and ditto will apply for the second edition, which opened last night (22). This will also run for four weeks, the third edition now being set for June 19.

New specialty acts will be pacted for each edition. Despite summer weather and shortage of coin due to customers saving for vacations, business at the Empire here is exceptionally good.

Jackie Barnett's New **PLAYGIRLS** breaks records

Riverside, Reno
Reno, May 6.
Jackie Barnett's *Playgirls*, with Sherree North, Sue Carson, Sabrina, Shirley Harmer, Edmond Sisters (2), Caballeros (2), Lou Levitt's Orch. (12); written, produced and directed by Jackie Barnett; staging and choreography, Jonathon Lucas; arrangements and original dance music, Dean Elliott; associate producer, Jerry Frank; no cover, go minimum.

In previous offerings Jackie Barnett has proved his multiple talents as writer, producer and director, but current edition of *Playgirls* will undoubtedly evolve as his best effort. Appeal is varied, talent is plentiful, and it's a slick package that augurs for potent response in this Bill Miller hospice.

Albert full production includes only nine performers, the hour show is stage-filled. There's no wasted minute, staging and choreography is exciting, and the material is smart and brilliant. And with such diversity as the impressive dances by Sherree North, the comedy antics of talented Sue Carson, the vocal and vocal group of Sabrina, and the authoritative song styling of Shirley Harmer—it's a "can't miss" show.

Four lead names are ably backed by the vocal and dance routines of the Caballeros (Bill Damion, Frank Reynolds and Jim Stevens) and the Edmond Sisters (Kay and Lynn). Lou Levitt's Riverside orch capably handles the all-new arrangements in first-rate manner.

Barnett has built the show naturally around the four females but includes nine different original routines to showcase the abundance of talent. Each of the girls displays ability in the comedy, vocal and dance departments, but production allows for accent on the respective specialties. Intros are handled in neat fashion by the Playmates: the Edmond Sisters and the male dance-vocal trio.

Opener is "Playgirls," sung and danced by the four leads, and sets the pace for the full hour presentation. Miss Harmer opens intelligently with "A Lotta Livin'" with Miss North and Sabrina following with a headlin' impress wrapped up in "Mothers of Tomorrow." Latter is done with duo in loose high-necked sweaters, long and airy beat-cuffs, and at exit dressed with blinged babes (also of the best variety with hair style to match) in arms.

Standout of the offering is Miss Carson, who on past dates in the Reno-Tahoe area has showed herself as one of the smartest play comedienne in the business. Barnett, in "The Seven Deadly Arts," has penned a perfect vehicle for Miss Carson to sell her wares. In "Arts" she recounts the seven basic approaches men use to win the girls, and she does it to perfection, making full use of voice inflection and facial mobility.

Sabrina makes much of her fabulous measurements essaying "Life's a Party," with the blonde Edmond Sisters (who also command lots of eye appeal) giving an assist with the wardrobe. What Sabrina lacks in the vying is more than compensated by the avoirdupois distribution and the enthusiasm.

Heavy tabler response is solicited by Miss Harmer and Miss Carson in a "Miss America" routine—with the former as the contest winner and the consequence as the runner-up. Balanced by the serious and the comedic, skill gives Miss Harmer good change to display her vocal prowess (and convincingly on such as "Indian Love Call") and gives Miss Carson second opportunity to score with a series of bird call impressions.

Miss North is most effectively upstaged in an exciting (and some times torrid) bit of choreography and song called "Hey, Caballeros," executed with the well-rehearsed Caballeros. The female dancer shows both imagination and perception, and ably establishes the theme.

In their single turn alone at the front, the Edmond Sisters, as understudies for the *Playgirls*, come across strongly as potential top-league material. Their forte to date has been song-selling, but current stint is also developing choreography abilities.

Next to final scene has the four marquee names out front in "If You Don't See What You Want—With Each Accusing Her Particular Talent re the clever scripting. Exit is full company in "Let's Wrap It Up." Costing for full show (durs by Mannis of Hollywood, and formal by After Six Formal) is smart and in good taste.

Current edition of *Playgirls* is a book that should run indefinitely. It's ideally suited for the better saloons as class presentation. First sight and reaction in this room indicates Jackie Barnett has come up with another solid hit that should keep maitre a' Norman Mistrretta busy at the rope for the full four weeks show is billed. Change due June 4. Long.

"Appeal is varied talent is plentiful..."
"slick package..."
"choreography is exciting..."
"material is smart and brilliant..."
"visual and vocal appeal..."

"hour show is stage-filled..."
"not a minute wasted..."
"authoritative song styling..."

IT'S A CANT MISS SHOW!

"first rate..."
"abundance of talent..."
"perfection..."
"fabulous measurements..."
"Heavy tabler response..."

"one of the smartest nitery comedienne in the business..."
"perfect vehicle..."
"lots of eye appeal..."

"shows both imagination and perception..."

"exciting (and something torrid)..."
"potential top-league material..."
"clever scripting..."

"smart and in good taste..."

"should run indefinitely..."
Playgirls Break Records With New Riverside Show

"SOLID HIT"

As a result of the first week's performance, owner Bill Miller of the Riverside Hotel reveals that Jackie Barnett's *Playgirls* has broken all existing records for this time of year. The brilliant musical production, which was written, directed and produced by Barnett, features Sherree North, Sue Carson, Sabrina and Shirley Harmer.

OPENING CORK CLUB, Houston, June 19-July 1

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NEW LOTUS CLUB WASH.,
D. C.

Playboy Club's Miami Spot Preems To \$10,000 Take, Turns Away 1,400

By MORRY ROTH

Miami, May 23. Playboy Clubs, burgeoning offshoot of Playboy mag, opened its new spot here Saturday (20), the second in a projected chain of o&o and franchised clubs throughout the U.S. and Europe. The local preem and keyholders (at \$50 per key) lined up eight abreast waiting to get in despite the spot's off the nitery circuit location (7701 Biscayne Blvd.).

With 4,900 of Playboy's 48,000 members registered in Florida, they apparently all tried to make the opener since approximately 1,400 were turned away from the 300-capacity club. Playboy International veepee Victor Lowmes III reported a gross take of about \$10,000 for the night.

With the Chi club reportedly earning more than the magazine, Playboy has a New York location (5 E. 59th St.) set to open in early 1962 and a Los Angeles club skedded for October or November of the same year. A New Orleans franchise will open in October of 1961, and franchises are also being set up in Baltimore, Pittsburgh, Detroit and St. Louis for opening within the next two years.

Main entertainment room of the Miami operation is Playboy's Penthouse, as in Chi. Room is decorated with Miami skyline panorama from floor to ceiling and current bill features Starr Sisters, Johnny Janis, Don Sherman and the Julian Gould Trio. Another show room, the Library, which is fitted

with deep leather chairs and shelves of books, has Mae Barnes and Clancy Hayes.

Living Room, with a solo keyboard, overlooks a waterway and is glassed along the wall overlooking the water. In addition, the club has four separate cocktail lounges located at various spots between the major rooms. Lowmes said that by fall the club would have yacht docks, a swimming pool and cabana club and steam and exercise rooms.

Miami Playboy differs from Chi prototype in that all of the rooms are on the same floor. Windy City club has Penthouse on third floor. Library on second and Living Room on first. Like the Chi club, Miami setup has a closed circuit tv camera at the entrance which beams front door activity to members in the other rooms and a covey of bosomy and briefly clad waitresses in bunny costumes, per Playboy's trademark.

Entertainment policy in Miami, as well as in projected clubs, will follow the Chi pattern of seven or eight variety acts.

Small Burgs Go For Jessel, \$39,657

Green Bay, Wis., May 23.

George Jessel, in a six-day concert tour, in this area, grossed \$39,657 in a series of one-niters sponsored by various service clubs in the area and promoted through Project Associates, headed by Bill Griffith. In company with Jessel were Lyda Fairbanks, vocalist, and Leo Arands, musical director.

Dates played were in Menominee Falls, West Allis, Glendale, La Crosse, Waukesha and Green Bay. He wound up here Saturday (20). Dates were sponsored respectively by the Rotary Club, Disabled American Veterans, Lions Club, Exchange Club, Optimist and Kiwanis clubs.

Jerry Lester's Victory; Court Raps Taxmen For Law Switch on Comic

Washington, May 23.

Comedian Jerry Lester won a bout with the Bureau of Internal Revenue when the U. S. Supreme Court in a unanimous decision yesterday (Mon.) declared that payments made to his former wife via a divorce settlement made in 1951, were completely tax deductible. In the decision delivered by Justice Tom Clark, the court flayed the Bureau, declaring it should have gone to Congress for a change in the law as written and not to the courts. Lester's case was argued by his N. Y. attorney Louis Mandell.

The contested separation agreement provided for periodic payments to his former wife based on a percentage of his earnings for her support as well as that of his three children. The former wife, per agreement, was to pay the income tax on the amounts received. In 1951, Lester paid \$23,000 and the following year paid out \$39,000, and deducted the amounts in full. The Bureau however, disallowed the payments on the ground that it was for the support of the children. Court felt that Congress should provide the remedial legislation.

Trapezist in Fall

Ottawa, May 23.

Myrna Moon, 31, of Chicago, fractured both wrists and suffered facial lacerations when she fell 35 feet to the floor of the Auditorium here (19) during her circus trapeze stint.

With Clyde Bros. circus, Miss Moon, an Australian by birth, lost her grip from a faulty hitch and fell as more than 1,000 onlookers gasped. Hospital reports her condition not critical.

A.C. Spots Sked Top Names For Summer Season

Atlantic City, May 23.

The summer night club picture is beginning to firm up here.

Paul "Skinny" D'Amato has booked into his big 500 Club Frances Faye; Billy Williams and his revue; Al Martino, who incidentally got started there; Julius LaRosa; the Goofers and the Vagabonds.

Larry Steele, a regular at the Club Harlem for the past decade and more, returns despite rumors to the contrary and will open the back room of the big club the last week in June or the first in July. His annual edition of "Smart Affairs" will bring back Damita Jo, who scored with a Steele show there two summers ago and went on to successful engagements at "Skinny" D'Amato's 500 Club and then Las Vegas and the Florida hot spots.

The Treniers and comic Slappy White are also in Steele's new show with Arthur Lee Simpkins to come in for a two-week stand during the season. If Billy Daniels, who also comes in to play with the Steele show each season, is sufficiently recovered from his illness, he too, will play his usual two-week August stint.

Le Bistro, which last season featured Duke Hazlett all season, gets into the swim with Belle Barth, who opens July 1. With her will be Milt Trenier with Buddy Greco and Joan Proctor slated to play dates. Hazlett is expected to come in sometime early in August.

Club to first greet the public will be Jack Bernato's Gondola with Denise Darcel slated for a week starting June 16th. Gondola is new spot just finished in time for the summer season.

Voters Okay Sunday Liquor For Pitt Hotels; Predict Relaxed 'Blue Laws'

Pittsburgh, May 23.

NEW A. C. SPOT HEDGES ON SUMMER BOOKINGS

The Gondola Room, Atlantic City, which is starting its first year as a name nitery, June 16, is booking only through July at this point, and will wait until the season is under way before booking further.

The cessation of bookings for August is being made as a hedge against bad business. It's fairly well known that name bookings, unless of the extreme top level, are fairly hazardous in this town. The extent of the risk involved is seen by the fact that Paul (Skinny) D'Amato's 500 Club will not operate the large room, except when weekend reservations warrant, or when a performer such as Frank Sinatra, Dean Martin or Sammy Davis becomes available. Otherwise it will confine itself to the lounge only.

The Gondola Room has set Denise Darcel to open June 16 and will follow with Karen Chandler and Steve De Pass, Oct. 23; Earl Grant, June 30; with Dick Haymes & Fran Jeffries set for July 28. Pinky Kravitz is buying the talent.

Set CNE Sundays To Cut Deficit

Toronto, May 23.

To avert a \$100,000 deficit which the Canadian National Exhibition has budgeted, two Sunday evening grandstand shows will be presented for the first time this summer on the three Sunday nights which occur between Aug. 18-Sept. 4.

Attractions committee has contracts with performers for built-in acts which provide for extra payments for Sunday evening grandstand shows but rules out Sunday mats for Shriner Circus acts.

Committee was also cool to suggestions that midway be open on Sundays, but buildings where no admission is charged can stay open on Sundays in addition to evening grandstand performances, latter at \$3.50 top.

By an overwhelming majority, Pitt voters along with Philly last Tues. (16) legalized the right of hotels in the city to serve liquor on Sundays between the hours of 1 p.m. and 10 p.m. After the hotel association here was able to get the referendum on the ballot, it was given support by leading local civic groups, labor organizations and both newspapers. Backers said the move was necessary to keep Pitt in step with other cities in its drive to bring conventions into the city.

This is the first break in the state's long resistance to easing the strict restrictions on public sale of liquor on Sundays. During every session of the legislature a bill is introduced to allow licensees to stay open until two a.m. Sunday mornings but it is invariably beaten by the rural legislators from the so-called "Bible Belt."

The hotels had claimed that the city has been deserted over the weekend, and the big reason was the lack of conventions which could not properly be entertained unless the strict liquor laws were relaxed. The niteries were not included, however, in the new law since it only entitles licensees which are considered hotels and whose income from food represents 55% of their sales.

But night club ops who would like to come back feel the legislation is a step in the right direction and other "blue laws" may be eased. A big deterrent, however, remains since Pitt still continues to hold onto its 10% amusement tax, the largest in the country.

Pete Fountain Launches Houston's Skylane Inn

Houston, May 23.

Pete Fountain and his sextet will open the Orbit Room in the Skylane Inn near the International Airport. The new private club will open on June 15 and Fountain will be in for a week's engagement.

After that the Four Aces will take over for a two-week stand. Skylane Inn prez Bob Salter said that he is now negotiating with such performers as June Christy, Chris Connors, Johnny Nash and Gene Austin and comedians Joe Bishop and Jack E. Leonard. The Bill Gannon Trio will be the house band.

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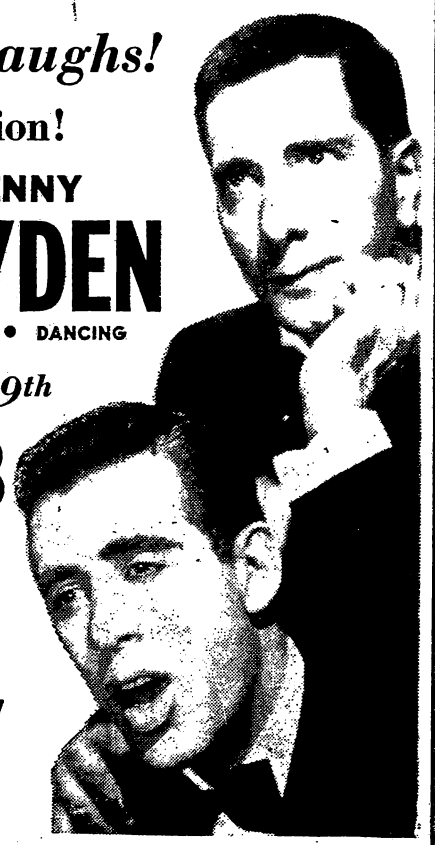
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Copacabana, N.Y.

Connie Francis, Dave Astor, Bill Kennedy, Barbara Dodd, Copacabra Girls, Paul Shelley and Frank Marti Orch.; \$5.50 minimum, \$6 weekends.

The prom season is opening and the Copacabra is now pitching for the younger set with this booking of a repeat stand for Miss Francis and a preem showing in New York for Astor (see New Acts) in a "You're That" customer-satisfying even if lacking the heavy-weight talent punch of a top-of-the-season C show.

Miss Francis, who rates this Copacabra comeback because of her string of di-clics, is a pert pop singer with an appealing mien and a growing show biz savvy. She dishes up a well-paced songalo, mixing up the standards, the rhythm items, the disk hits and the Italo-flavored numbers with a variety of deliveries ranging from the sentimental ballad oozing through blue-styled slurring to infectious rocking.

A product of the current disk market, her repertoire sticks closely to her platter identifications. In one medley, she wraps up a flock of her best-sellers, including "Stupid Cupid," "Among My Souvenirs," "Linstick on Your Collar," "Who's Sorry Now," "Everybody's Somebody's Fool," and "Where the Boys Are." Most of these tunes are strictly for the coke set but the typical middle-aged Copacabra crowd opened them as their own.

Miss Francis also belted numbers like "Malaguena," "Swanee," "You're the Top" (with undi-clic lyrics) and others in a begoff after two encores. Joe Mele, her arranger-conductor, backstops shrilly.

Two production numbers spotlight the fine voice of Bill Kennedy and the bright hooting of Barbara Dodd. The line of Copacabra is unusually good-looking and, on opening night at least, unusually inept in their choreographic assignments. Herm.

Desert Inn, Las Vegas

Las Vegas, May 16. Eddie Fisher, Joey Forman, Donn Arden, Dancers (12), Carlton Hayes Orch. (12); presented by Wilbur Clark; produced by Frank Semco; choreography, Donn Arden; \$4 minimum.

Eddie Fisher's "comeback" after a two-year absence from the Vegas scene is an auspicious one which showcases his voice in probably its all-time best. With enrichment by the 27-piece Carlton Hayes orch, Fisher offers such songs as "People Will Say We're in Love," "So Far," "Never On Sunday" (in Greek), "It Could Happen To You," "Mack the Knife" (in German), "Hava Nagela" (in Hebrew), "You Made Me Love You" and "That Face."

Fisher seizes from the romantic to the stirring to the bright with ease; he has pleasant warmth and a fine sense of showmanship. Top level assistance is given by musical director Colin Romoff, 88er Eddy Samuels, and arranger Jerry Fielding.

Joey Forman makes his bow here as a single, after appearing with Mickey Rooney for the past five years. (See New Acts.)

A new Donn Arden production number called "A Girl By Any Other Name" is the curtain raiser. It's tasteful, gorgeously gowned creation, featuring the dozen Arden dolls which magnifies the choreographer's flair for genius.

Show is in for four weeks, followed by the McGuire Sisters July 13. Duke.

Latin Casino, Camden

Camden, May 11. Louis Prima & Keely Smith with San Butera & The Witnesses; Dick Humphreys, Moro-Landis dancers (14) and the John Wood Trio, Jack Curtis, Martyn King Orch. (14); \$6 minimum.

Louis Prima and Keely Smith have an act which has few equals in audience approval on the club circuit today. Their turn is fast-moving, exciting and a lot of fun.

The real star of the duo, of course, is Miss Smith, although Prima's clowning grows on you. In the top rank of girl singers, she has a clarity of delivery and phrasing that few can approach. Her immense singing talent, plus her keen comedy sense, makes one wonder how far she could go on her own.

The act could stand a change of

pace occasionally. Although it is deliberately frantic, with the wild antics of Prima and Butera's Witnesses designed to contrast with frozen-faced Miss Smith standing by, too much time elapses before she gets her chance.

But when she does, a hush comes over the big Latin Casino as Miss Smith whips through ballads like "Don't Take Your Love From Me," "I Wish You Love," "Misty," and "It's Been A Long, Long Time."

And there isn't much of a letup when Prima joins in for "When My Baby Smiles At Me," "Confessin'," "Black Magic," and the rousing finale, "Bei Mir Bist Du Schoen."

Tenor sax, star Butera, who has a whimsical comedy sense, proves himself a top-rank reed man in his solo on "Come Back to Sorrento" and he and Prima have fun telling a story of a mythical visit to Israel. Lou Scioneaux, an acrobat trombonist, shows off a fast horn technique on "Tiger Rag" and he and bassman Rolly Dee get a chance to sing.

Prima seems to be doing less trumpeting but he sings several numbers in his peculiar, raucous, New Orleans style which was once jazz-based but now is pure Las Vegas.

Dick Humphreys does some fast and tricky tap dancing and the John Wood Trio does an effective bit featuring some daring pitching and catching of a shapely blonde by two male dancers. The Moro-Landis dancers are attractive on a military routine and emcee Jack Curtis sings well with them on a George Cohan medley. The Martyn King orch is heard but not seen as it plays behind a screen.

Next attraction, scheduled for May 29-June 10, are the McGuire Sisters and Allen & Rossi. Bill.

Pigalle, London

London, May 18. Patti Page, with Rocky Cole, All Drums Line (10), Jack Nathan and Tony Scott orchs; \$6.75 minimum, \$4.50 after 11 p.m.

Pop disk singers, however difficult and successful, are not always ideal cabaret attractions. What virtually amounts to a long-player disk can just as easily be enjoyed at home.

Be that as it may there's no doubt that easy-on-the-eye-and-ear Patti Page is another Pigalle hit and should pull them into this popular niter for the full five weeks. Miss Page has looks, charm and a nice sense of humor. And her act, devised by her husband, Hollywood dance director Charles O'Curran, offers plenty of variety. It is also well lit and staged.

Miss Page, with Rocky Cole slickly at the piano, opens with "Soft Lights and Sweet Music" and the arrangement gets the act away to a gently swinging start. She goes into "Dark Town Strutters Ball" and an over-lazied version of "Night and Day." With well over a score of songs, she is able to cater satisfactorily to most tastes.

Among the novelty items in her program is a skit on Fred Astaire, complete with straw boater and cane, in a song and dance called "I've Never Met a Singer Who Didn't Want to Dance." The number gets over okay even if her dancing is scarcely up to the standard of her warbling. "Misty" scores effectively and in "Tumbling Tumbleweeds" she uses a production gimmick. Off-stage tapes enable her to reproduce the multi-voiced effect which she features in many of disks, but it doesn't quite come off.

Songstress has some cheerful comedy with Cole in a Jimmy Durante skit called "I Love Ya, I Love Ya" and also puts over a medley of her many disk successes, notably "How Much Is That Doggie in the Window" and "Tennessee Waltz." Miss Page has a slick act and she is well backed by Jack Nathan's combo.

Allen Drake is another of the apparently endless stream of American patter comics who josh the habit and customs of their own country in an amiable and often funny manner. He is more subdued than some of his colleagues, but is none the worse for that. He earns lotsa yocks and appreciation.

The line has a couple of slick modernistic routines with Audrey Gunner and John Keel which round off the floor show colorfully. Jack Nathan's band, Tony Scott's combo and the Mambo Cha-Cha orch look after the dance seshes in breezy fashion. Rich.

Dunes, Las Vegas

Las Vegas, May 18. "Tenderloin," starring Ron Hunsman, with John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Emes, Marjorie Pragon and Christine Norden; presented by Robert E. Griffith and Harold S. Prince in cooperation with Sammy Lewis; based on the novel by Samuel Hopkins Adams; directed by George Abbott; book by George Abbott and Jerome Weidman; music, Jerry Bock; lyrics, Sheldon Harnick; dances and musical number restaged by Lee Becker; sets and costumes, Cecil Beaton; Bill Reddie Orch. (19); \$4 Minimum.

Sammy Lewis has brought another Broadway show to the desert. "Tenderloin" is a natural for Las Vegas. Trimmied from its original running time down to an hour and 23 minutes which the casino bosses won't object to, the package is a bawdy romp with spicy dialog, pretty girls, catchy songs, clever choreography and a nostalgic Gay 90s flavor.

The musical comedy is based on actual fact—a crusading reverend's attempt to shut down New York's notorious "Tenderloin" district which featured girls for hire.

John Alexander, as the reverend is believable in his role, and Ron Hunsman, a clean-cut handsome juvenile, gets star billing for his portrayal of a reported on a scandal sheet. Hunsman clicks in the vocal department, especially with his version of "Artificial Flowers."

Nancy Emes as one of the girls, Christine Norden as the girl in charge of the girls, and Ralph Dunn as the corrupt police lieutenant are outstanding. Irene Kane, Marjorie Pragon, Rex Everhart, Eddie Phillips, and Tally Brown are also effective in their roles.

Production is directed by George Abbott, who also wrote the book with Jerome Weidman. Robert E. Griffith and Harold S. Prince produced, the music is by Jerry Bock, lyrics by Sheldon Harnick, sets and costumes by Cecil Beaton. Bill Reddie's orch. (19) does a splendid job of backing, and special credit should go to Lee Becker who restaged the dances and musical numbers, giving them a delightful polish.

"Tenderloin" is skedded for six weeks. Duke.

Chateau Madrid, N.Y.

Teresa & Co. Carbia (3) and Jose Jimenez (5) instrumental and vocal groups. Minimum \$5 & \$6.

First show, caught last Friday (12): night after opening, indicates anew this can be a tough room for the talent; it's often a noisy crowd.

Teresa & Co. hurdle the barrier after about the first 20 of a turn of 50 minutes. Clatter gives way and customers become aficionados. Flamenco troupe catches on. Audience is with it.

This is a spirited Iberian assembly. It's a first-time-out in the States for the imports from Spain (excepting Teresa herself) and they show class and color. Youthfulness of the company is refreshing. They work charmingly in choreo section and flavorfully in male vocalistics. Las chicas '3 and los chicos '2 offer engaging footwork but could stand more precise coordination, which figures to develop as they gain further experience. Girl's facial expressions are at variance in a fandango, for example.

Guitarist Jose Antonio is a talented juvenile, appealingly shy. Then, of course, Teresa, genuine pro. Her dance and castinet performance has vigor and excitement. Stat also designed impressive costumes which help set off the entire display nicely.

Jose Jimenez and Carbia bandstanders meet all requirements in the background and the cha cha music and vocals are an unusually good let's dance enticement to the Arthur Murray, et al., alumni. Gene.

Talk Of The Town, London

Sophie Tucker, Ted Shapiro, Steve Arlen, Pat Ferris, Josephine Black, The Kims, Girls About Town (24), Boys About Town (5), Sydney Simone Orch. (12); \$5.95 Minimum.

Sophie Tucker, that living legend of show biz, had a packed audience at "Talk of the Town" in the hollow of her expressive hands. Okay, put down much of the applause and excitement to nostalgia and gratitude that London has another chance of seeing Miss Tucker

er for six weeks. But in the first-night audience were a lot of youngsters, some of them pop stars in their own right. Their reception wasn't based on nostalgia but on sheer admiration for the technique of this veteran performer.

Dressed majestically in a white sequined gown, she commanded the floor with a boff act that's not so much singing as rhymed monologues to a musical background with (who else?) Ted Shapiro at the keys. But the voice is as strong and clear as ever, the delivery as expert.

This imperious philosopher with her twin messages, how to remain youthful and how dames can keep their men tees off with "You, Too, Can Be A Red Hot Momma." She follows briskly with "Be in the Business of Staying Young" and the frank advice that "You're Only As Good As Your Last Kiss." Her act on the first sesh, at least, sparked stentorian interruptions of "You're Wonderful!" from the packed supper tables.

"The Saga Of Sophie Tucker" recalls some of the songs that have highlighted her career. She does "Monkey Rag," which she first sang at Tony Pastor's; "Down on The Farm," and inevitably "After You've Gone," "Life Begins At 40" and "Some of These Days," five ditties readymade for milking maximum audience praise.

Shapiro, who last week, celebrated his 40th anni (without a contract) with this top league performer, takes over for a brief spot of audience joshing while Miss Tucker gets into a flamboyant Wild West outfit to sing her wind-up, "I'm A Wild Wicked Woman From The Bad Lands." She returns to give English and Yiddish versions of "My Yiddisher Momma" as a final audience appetite appeaser. Robert Nesbitt's colorful and lively "10 O'Clock Show" which precedes Miss Tucker, has only one change from the Lena Horne stand. The Kims, a smart comely acrobat team from Sweden, has replaced Page & Bray. Rich.

Edgewater Beach, Chi

Chicago, May 17. "Polynesian Revue" with Nalani Kele, Mahi Behmer, Sunbeam, Napua, Tala Malua, Melia & Kealoha, Ribueca Twins, Johnny Kaula, David Kulu, Nani, and Koholani; produced by Miss Kele; Les Waverly orch (5); \$2.50 cover weekends, \$2 weeknights.

This is the third revue format in a row for the Polynesian Room and by far the most successful. The large stage and room require a big show and "Polynesian Revue" is not only appropriate to the decor, but also handily fulfills the room's space-filling requirements.

This is not to say that any standard South Pacific package will do for these classy surroundings. It has to be a quality show, and the current offering is just that. It's colorful, neatly produced and presumably authentic.

Opening production number has hula hipswingers on four pedestals throughout the house and stunningly attractive singer-dancer Nalani Kele on stage, backed by revue's trio of two guitarists and drummer plus Les Waverly's house unit. Miss Kele undulates through "Keep Your Eyes on the Hands," but no one does. She's billed as the star and fills the requirements visually and vocally. Dancer and falsetto-singer Mahi Behmer ably carries a substantial part of the show, working with Miss Kele and in other numbers.

Tala Malua's fire knife dance is a breath-catcher as he crisscrosses the flaming sword around his body. Philippine log dance, wherein various members of the cast terp in and out of cane poles that are rhythmically slapped sharply together, is a quaint, colorful and exciting showpiece.

Miss Kele and Mahi do a "Soft Shoe Hula" that niftily combines the old vaude routine with an island touch. Comedienne Napua's hipswitching is particularly amusing because of her hefty size and bulky attire. Tahitian finale closer is the familiar black-light sarong production number, albeit staged for maximum dramatic effect.

Eye-filling as it is, this is just what the Polynesian Room needs and is more congruent with the decor than the standard procession of niter acts. Talk of a resident island show is justified by this revue, and this might be the group to do it.

Les Waverly's unit is a decided asset in backing the show. Mor.

Hotel Plaza, N.Y.

Katyna Ranieri (5), Ted Straeter Orch, Mark Monte's Continentals; \$4 cover.

The international character of the Plaza Hotel has been retained by its selection of chanteuses in its Persian Room. Under Neal Lang's guidance there's been a smart mixture of singers from several lands and with many styles in this poshery. While the French flavor used to be predominant, femmes from other countries are now important to the entertainment scheme of this room. With Katyna Ranieri, the accent becomes Italian and it's highly acceptable to the patronage.

Miss Ranieri has apparently been influenced by Edith Piaf's modus operandi. For this occasion, the Plaza has erected a temporary proscenium arch on which a small cyclorama has been hung. Behind this silken curtain stalks a male quartet, hidden from view, who give a choral background and add further color to Miss Ranieri's offerings.

Miss Ranieri's path in the U.S. has been paved by her RCA Victor albums. She's a repeater in this situation and with this visit shows a perceptible change in style and technique, which enhances her boxoffice and entertainment prowess. Contrasted to her previous work, she has toned down her formerly olympian approach. She works more easily and softer. This underplaying tends to bring the customers to her rather than forcing her to go after them. The technique pays off in heavy returns.

The song-catalog is predominantly Italian. She provides a brief spoken intro, and thence into alternate chanting of her native tongue and Ingles, which in her case works out tremendously. She doesn't wait for the tune to be completed before turning to the translation. The raison d'être is almost immediate, which tends to heighten interest.

The catalog is heavily represented by the music of Riz Ortolani. It is generally highly melodic, expertly delineated and sung with taste and technique. There are many times when an essential warmth comes through, but failure of more of that quality to permeate the air may have been due to preem nightlights. Her flowing white gown is utterly feminine and quite pretty.

Pe usally, the expert musical backing by the Ted Straeter band helps greatly, and Mark Monte's Continentals also make it easy for the dancers. Jose.

hungry i, Frisco

San Francisco, May 16. Irwin Corey, Grandison Singers (4), Olga Sbragia, John Mosher Trio; \$3 admission.

"Professor" Irwin Corey, an authentic comic genius, breaks up this cellar bistro with a wild act that leaves many customers gasping for breath—and, of course, leaves a few of them cold.

Corey has worked up a funny intro through a hidden mike, but when he finally appears he does his usual, long (12 minutes) pantomime to warm up crowd. In this particular case, he broke silence long enough to remark, "This is the only nightclub where the audience and performer have equal time," but that was just giving vent to his anti-amateur bias.

The pantomime is in the classic pattern—crummy, disreputable little man preparing to lecture, losing notes, getting much fright, remembering private jokes, on and on, and very funny.

Then he launches into his "speech," a series of non-sequiturs, burps into the mike, some funny lines and, eventually, the main act, which consists of browbeating the audience and anything else that comes to mind. It sounds horrible, but with Corey working it, the crowd loves it.

Final section of act focuses on how to get Corey offstage, an old problem at the hungry i. Corey never wants to get off, and hidden mike voice keeps pushing him into final bow. After 48 minutes, the Professor finally departs.

Grandison Singers, three girls and man at piano, are gospel group, with a good sound and their own slick arrangements. They rate a nice hand, and also a few raised eyebrows when one of group does a fine version of "House of the Rising Sun." This is gospel?

Olga Sbragia's Italian songs are pleasant, show opener and John Mosher, Don Asher and Eddie Duran furnish good musical accompaniment. Stef.

Sheraton-Blackstone

Chicago, May 18.
Gloria De Haven (with Peter Appleyard), Franz Benteler Orch; \$2 cover weekends, \$1.50 weeknights.

For its second booking under its new show policy (Hildegard was its first), the swank Bonaparte Room is showcasing a songstress Gloria De Haven. A graduate of the Bob Crosby and Jan Savitt bands and a half-dozen films to her credit, Miss De Haven has been playing clubs in England and the U.S. recently and acquires herself as a savvy performer who knows her way around a nitery floor. She should do well in this setting.

Miss De Haven has selected a songalog tailored to her sultry and sophisticated image, and she handles it with an ease that gives more than adequate evidence of her experience. Her turn is well paced, alternating torchy ballads, uptempo numbers and several novelty pieces.

One small point of cavil: two of her numbers are a bit jarring for the after-dinner euphoria of the Bonaparte. "They're Rioting in Africa," a somewhat macabre recital of the world's troubles and atrocities, albeit lightly handled, is too close to contemporary sick comedy for the amiable affluence of a plush supper club.

The other, "White for the Bride," involves the donning of a bridal veil and clutching of a bridal bouquet which, with its religious overtones, seems out of place. But these don't seriously hamper the overall effect of Miss De Haven's act, which is solidly crowd-pleasing.

Vibraphonist Peter Appleyard, who has played the London House here and recently returned from a goodwill tour for the United Nations, is a substantial plus value for the show. His backing of Miss De Haven's numbers is cool and sophisticated—just the right tone for her repertoire.

His vib solo on "Sweet Georgia Brown" is a deft blending of the familiar melody with subtle improvisations and variations. He and Miss De Haven also make for light-hearted fun with a special-lyric duet of "Whoopie."

Bill is in till May 30. Next booking has not been set. Mor.

Sands, Las Vegas

Las Vegas, May 17.
Danny Thomas, King's IV, Garr Nelson, Cova Girls (12), and Morelli Orch (17); produced by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

Danny Thomas, first star of the Sands when it opened Dec. 15, 1952, is still one of Jack Entratter's heavyweights, and he handily demonstrates it again on his latest outing. Thomas had clear sailing from his entrance on opening night and had the laughs pouring on him steadily for 60 minutes.

He revives some of his favorite stories—such as his all-time favorite parrot joke—tosses in plenty of freshies, and pleasantly sings "Hushabye," "Whoopie" and "This Is All I Ask." (About the latter number he says, "Listen to the lyric closely and you'll send Gordon Jenkins a fan letter.") Walter Popp, the steady teammate at the 88, gracefully guides the Antonio Morelli orch (17).

The King's IV (plus two) balance the bill, and offer a rousing session of humor via vocal and instrumental novelty. "Sit Down, You're Rocking the Boat," and "76 Trombones," with very rockable special material, are outstanding.

Two festive Renne Stuart production numbers, featuring Garr Nelson and the dozen comely Copa Girls are delightfully sandwiched. Show is in for three weeks. Duke.

Beverly Hills, Cincy

Cincinnati, May 19.
Anita Bryant, Wier Bros. (3), Moro-Landis Dancers (12) with Bill Raymond and Freddie Letuli Samoans (5), Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3-\$4 minimum, \$1-\$1.50 cover.

Absence of name power, following the Rit Bros, Jimmy Durante and the Vagabonds, does not detract entertainment value of this Kentucky nitery's current floor show. Mainstays are Anita Bryant, on-the-way-up captivating canary, making her Greater Cincy cafe bow, and the Wier Freres, musical madcaps, back after a 14-year absence.

Miss Bryant, young auburnhaired

looker, sells a varied vocal bouquet with ease. Piping is strong and clear. Biggest returns at opener were on a "Sound of Music" medley, her Carlton waxing clicks "Paper Roses" and "Till There Was You," "Detour '66" and "Danny Boy." Her director, Art Lane, batons the capable Gardner Benedict crew, sporting new summer coats this session.

Harry, Herbert and Sylvester Wier, vet Continental dependables, fill a fast 35-minute frolic with violin, guitar and bull fiddle serious and clown handling including their trademark fiddle bow on nose bit, some old soft shoe stepping and barbershop harmonizing. Miss Seymour, their '88er, has her own Baldwin.

The augmented Moro-Landis ensemble, extraed with the Freddie Letuli Hawaiian group, plus production singer Bill Raymond, hold over a spectacular Polynesian festival number for a third fortnight.

Jimmy Wilber's threesome in spires intermission anklung and Larry Vincent entertains at the cocktail lounge piano.

Myron Cohen returns to headline the new show June 2. Koll.

International, N.Y.

Dion, The Treniers (8), Boots McKenna's Girls (8) and Boys (4); Mike Dursio Orch, Avile Rhumbas; \$6 minimum.

Jack Silverman's commodious International has a forthright, lusty new layout with the current show which stars Dion, youthful singer just starting in niteries, and features the Treniers. Dion (New Acts), who formerly sang with the Belmonts (they made five hit records in a row), has arrived with this engagement. Everything he warbled went over solidly with the crowd here. Despite an apparent surplus of vocalizing on this new lineup, it adds up to a smart booking for this spot.

The Treniers, originally caught by VARIETY when only two were in the combo back in 1949, have had their current crew of eight for some time. They combine instrumental work, close harmony, ballads, fast stepping and plenty of live noise. At times, the act seems to get out of hand from sheer noisy enthusiasm, but the mob here loved it all and clamored for more after three bowfalls.

One of the standouts is "Sorcerer," which is done on the sax by Don Hill in regular tempo. Buddy Trenier is excellent warbling "Just in Time." Another smoothly executed number is "I Love Her So."

Gene Gibeaux at the piano should be used to better advantage since he only gets one break in the entire routine. Impressions of the Mills Bros. and Ink Spots are so good they deserve further development without so much mugging. Skip Trenier scores heavily with "Lady Is a Tramp," but the noisy chorus backing to bring the tune to a climax almost spoils the original good effect. "Mack the Knife," which tees off stoutly, is belabored so much the tune runs nearly six minutes.

Entire group is garbed in excellent taste and has the material to do better if properly routinized.

The same Boots McKenna hit routines of the last show are clicking again with this layout. Wear.

Angelo's, Omaha

Omaha, May 20.
Ford & Reynolds; Al Lamm Orch (4); \$1 cover.

Frankie Ford & Gary Reynolds have been regulars—on about a once-a-year basis—at Omaha niteries the past seven years. But the comic-musicians evidently haven't worn out their welcome, as evidenced by the packed house at Angelo's 450-seat nitery when caught (19).

Act hasn't changed much, with the handsome Reynold playing straight to the zany Ford. New biffs include a big book, labeled "Lady Chatterley's Lover," which catches fire when opened and a musical challenge, with Ford on trumpet and Reynolds on sax.

Ford likes to toss in some barbs at the auditors. However, latter are fairly mild after the recent visit of Jack E. Leonard at this spot.

Lads are on 38 minutes for three shows nightly. They're preceded by Al Lamm's excellent four-man group featuring leader on piano and Nuncio Pomodoro on clarinet. Ford & Reynolds are in for one week, with Johnny Puleo & the Harmonica Rascals following Friday (26). Trump.

Harrah's, Lake Tahoe

Lake Tahoe, May 19.
Jimmy Durante with Eddie Jackson & Sonny King, Sally Davis, Jack Roth, George Finley, Johnny Mack, Dorben Singers & Dancers (13), Leighton Noble Orch (13); \$4 minimum.

Jimmy Durante in this Tahoe outing (an annual affair) is again proving himself one of the show biz greats—as attested by an opening night audience responding with a standing ovation.

As in prior dates, Durante works the hour-plus show at a young man's pace—constantly making with his brand of salomatics that are mastered to perfection. And he's ably backed by his standbys: Eddie Jackson, Sonny King, Jack Roth on the drums and George Finley at the piano.

Basically, the format is not changed but for current stint there are a couple of variations on the familiar routines. It's a trifle phrase, but—the vet showman has never worked better.

With an apparent endless supply of energy, he cavorts with a shapely gals extolling the attributes of each; he makes mayhem with both Sonny King (throws him over the piano) and Finley (dragging him from the 88s by the scruff of the neck); tosses the piano stool pillow back and forth with drummer Roth; and generally keeps the tempo in a constant high gear. Included are the costume changing (with assist from the girls) to "It's the Man That Makes the Clothes"; a "Just Because," duo with King, and the three on "Inka Dinka Do."

As per usual, the vet showman mixes with the rest of the crew for top reaction. But he does allow King to go it alone (for brief moments) to show some good vocal work, and Jackson comes through with the strut routines no other entertainer can duplicate. King, with each local book, is proving a valuable adjunct to the act and is coming through with lots of stage savvy. Jackson is in a class alone. On this bill, Miss Davis onstage only for one short turn (to a bit of choreography with King) and Johnny Mack makes it up front for a neat display of hoofing and cane manipulations.

Dorothy Dorben Singers & Dancers hold the opener spot with a smart production of "Rain," that wins top endorsement for both the costuming and presentation. Ray Vasquez nicely fills the slot as production singer in this Lake Tahoe debut. Skillfully backing the entire show is the Leighton Noble Orch.

Nat King Cole takes over June 8. Long.

Saddle & Sirolo, Tucson

Tucson, May 19.
The Gaylords, with Buddy Beck Trio; no cover, no minimum.

Making their first Tucson appearance, the Gaylords premeditated to a first-night audience of enthusiastic ringleaders and regaled the table-sitters with closely-knit harmonies and interspersed comedy routines. Sharply dressed, Ronnie Gaylord and Bud Holiday open strong with a vocal, "One Hundred Pounds of Clay," and segue into a satirical rock 'n' roll version of "Blue Moon."

Heavy mitting followed a Gaylords expedition into the oldies with amazing carboning of the Ink Spots ("Gypsy"), Mills Bros. ("Glow Worm") and Four Aces ("Tell Me Why"), done in Tweedle-d & Tweedle-dee manager.

Big yocks came from Gaylords' spoof of two Englishmen and Castro execution, but high spot of program is country music bit with Holiday borrowing bass from side-man, Vern Vaughn. The duo is booked into 1964 with gradual rise in salary.

Next Saddle attraction is the King Sisters. Alex.

Stadler Hilton, Boston

Boston, May 18.
"Salute to Academy Award composers," directed by Lee Daniels, produced by Ruby Newman, Show Toppers (6) with Guy Rotondo, Roberto Sorbello, Guy Taro, Mary Bradley, Jerry Senior, Ruth Ramsey; Sammy Dale Orch (10), Jay White Quartette; \$2 cover.

Current stanza in this second season of the Terrace Room's salutes to songsmiths is a grabbag of tunes, which run all the way from the oldies right down to

"Never On Sunday." The no-name policy has given the swank room greater impact and more b.o., and Lee Daniels has made his three femme and three male singers into musical production terps with bits and props all adding up to a joyous melange. Running through 27 numbers in 60 minutes, the cast turns in a most creditable job on all counts. Guy Rotondo is spotted solo in a fine rendition of "All The Way."

Roberto Sorbello, contralto, has a nice way with a song, and she takes "Que Sera, Sera" for a big-voiced ride as anchor man in a production threesome of Mary Bradley and Ruth Ramsey. Miss Bradley is slick with "Love Is Many Splendored Thing" and fronts a production number with the three male singers, Guy Taro, Guy Rotondo and Jerry Senior. "Never On Sunday" with boff effect. Ruth Ramsey, soprano, and Taro, baritone, turn in a fine effect with "Love and Marriage."

Solid applause punctures singing, bit of dancing, and intros over fast route. The three boys and three girls strike easy rapport with the customers in their rollicking blend of showtunes; voices are well selected and entire layout has been integrated in slick fashion. Guy.

Thunderbird, Las Vegas

Las Vegas, May 15.
Vicenne della Chiesa, Sammy Shore, George Arnold, Shirley Linde, Margie Lee, Phil Richards, Ice Cubettes (12), Garwood Van Orch (11); produced by Marty Hicks, staged by George Arnold; \$4 minimum.

Vicenne della Chiesa is one of the few stars today who can honestly live up to the "magnificent" adjective—the songstress with the opera-trained pipes brings a thrilling spine-tingling response to her audiences which invariably are left limp from appreciative applause. On many occasions, such as her opening show here, she gets a well-deserved standing ovation.

Sammy Shore, who made a tremendously favorable impression with connoisseurs of comics when he initially appeared here last year, repeats with embellishments. His zags which hilariously magnify Page One stories are fresh, and the kind which are bound to be stolen by other comedians.

He socks across some very funny special material songology, and caps the turn with a trumpet session which brings booming yocks. Shore shows here that he's a strong attraction for any type room.

The Marty Hicks production is balanced with two colorful "Scandals on Ice" revivals, in which the nudes are covered at dinner shows.

Package is in for four frames. Duke.

Roundtable, N.Y.

Adam Wade, Marion MacPartland Trio, Cootie Williams Orch; \$4-\$6 minimums.

The Roundtable's set of entertainment staples brings the room back to its normal stride. Following a one-week interim bill in which an abortive attempt was made to introduce Jackie "Moms" Mabley to 20th Century nitries, the set of principals, which includes the return of Adam Wade, Marian MacPartland and the hold-over Cootie Williams band, provides a bright evening.

Wade, who came up via Coed wax, is a personable singer possessing a vivid sound. At some intervals, he's reminiscent of Johnny Mathis, but these moments seem to be accidental. He has his own viewpoint and his own modus operandi. Wade makes good use of the time allotted him with tunes that have been in circulation, many of them via his own efforts, and he has a session bringing good returns. At times, he was handicapped by uncertain backing, but generally, he came out ahead on his preem show.

Miss MacPartland has been a strong item in the jazz field for some time. Backed by drum and bass, Miss MacPartland dispenses a showy and colorful brand of pianistics with some unusual figures to catch and amuse the ear. Her work is in a bright key, easy to assimilate and providing warm and pleasant rapport with the audience.

Williams' trumpet work is of the swing school, but ever in favor. Backed with a rhythm section, Williams dishes out with a variety of arresting sounds. Jose.

Basin St. East, N.Y.

Louis Armstrong All-Stars (6), Julie Wilson (6), La Vern Baker, Harold Quinn Trio; \$3 cover.

The feast is on at this eastside spot, and it's very liable to surfeit the customers. Should also—not to miss a vital club itself with business per the ropes-up Monday (22) opener—a seldom-seen session—sponsored by Louis Armstrong's first Manhattan nitery date in several seasons.

But if initial performance is typical of the club, should arrange a seventh-inning stretch. Two and a half hours of a good thing (and it is) can still be too much. Nuff explanation to say that Joe Glaser has booked himself a package, and management has any misgivings anent the overload, the fortnight receipts ought to soothe.

Armstrong's All-Stars rocked 'em and joshed 'em (for well over an hour) per the showmanly-musically mode that's click in any event and glove-right for this boite. Satchmo's muic is tapping rapture via New Orleans harkback, souped-up evergreens, filmtracks (inevitable "High Society Calypso"), and such as "Blueberry" and the "Knife," etc. Sidekicks are crucial components in the toot-and-kibitz department, with Barney Bizard's "Tea for Two" clarinet a particular standout. The maestro himself is, of course, the legend and galvanizer.

The curtain-raising chore falls to Julie Wilson, which means another musical mood altogether. She's one of the tonier disuses with the manner that strokes the credit card set under their chins. Her laryngitic piping has the advantage of technical savvy and customized arrangements. There is, per image, the shimmering V-neck couture to go with the sly boy-girl frivolity, not to mention the house book of showtunes and the like. She has five smooth-as-silk sidemen, including F's Larkins at the keys.

More restive tablers (who could blame them?) were making for the exit by the time La Vern Baker's closeout turn was lauded as a dis-paragement of her ability to command, which, in fact, was startlingly potent considering the hour. Actually, she has the right showasing here for her wares, and garnered lively praise. She runs the blues-torch-belt as a strong rhythmic instinct that's a quick appreciation snare. She can register with equal moxie on a fine bluesy "After You" and an Italo lyric, or the rock 'em jazz that's mainly been netting her brisk deejay spins. All-Stars back her and Satch per a 15-15-15 her windup with a couple of delightful duets in the wry rispy vogue.

Harold Quinn's house threesome is a swinging group in the melodic groove. Layout stays two weeks, with Mort Sahl and the Limiters in June 6. Pit.

Drake Hotel, Chi

Chicago, May 12.
Jimmie Rodgers, Jimmie Blade Orch (6); \$3 cover weekends, \$2.50 weeknights.

Suffering from a severe cold at his opening night in the tony Camellia House, Jimmie Rodgers perspired through nine numbers in a 25-minute turn that was as much a show of perseverance as it was a performance. However, he managed to overcome a good deal of the handicap and, although under visible-strain, put on as good a show as could be expected under the circumstances.

Possessed of a pleasant voice and generally savvy stage presence, Rodgers is at his best with uptempo numbers such as "Keep Your Sunnyside Up" and "Look for the Silver Lining." He registers strongly also in a pair of novelty tunes he recorded, "Bim Bom Bey" and "Tucumari." Although he rocked with "Jericho" and "Didn't It Rain," these latter two lacked the fervent emotional content prescribed for gospel songs.

Folk singing has become a somewhat specialized art, and Rodgers' pop versions of "Wreck of the John B" and "Come Along Julie" will neither please the purists nor be of any particular interest to the Top Ten addicts. On this basis, it would be well for him to choose those folk songs that lend themselves best to pop interpretation. Mor.

Joan Sutherland to Sing 'Lucia' As Frisco Opera Season Opener

San Francisco, May 23. Joan Sutherland will sing "Lucia" for opening night, Sept. 15, of the Frisco Opera's season. The full repertoire for the six-week season, to be followed by another month of performances in Los Angeles and San Diego, will also include the premiere of Norman Dello Joio's new "Blood Moon", the American premiere of Benjamin Britten's new "A Midsummer Night's Dream", the first Frisco staging of Verdi's "Nabucco," plus Verdi's "Rigoletto," "Un Ballo in Maschera" and "Aida."

Also Puccini's "Madam Butterfly" and "Turandot," Beethoven's "Fidelio," Mozart's "Figaro," Wagner's "Meistersinger" and Mousorgsky's "Boris Goudonoff."

Singers due for American debuts are soprano Graziella Sciutti, tenors Alberto Lance, David Thaw and Fritz Uhl, baritone Vladimir Ruzdak and basses Kith Engen and Gottlob Frick. Making debuts with the Frisco Opera, in addition to Miss Sutherland, will be sopranos Gre Brouwenstijn and Lucille Udovick, bass Joshua Hecht, baritone Ettore Bastianini and Claude Heater and counter-tenor Russell Oberlin.

Returning singers include sopranos Mary Costa, Gwen Curatilo, Lisa Della Casa, Leontyne Price and Marilyn Horne, mezzos Irene Dalis, Margot Blum and Janis Martin, tenors Sandor Konya, Howard Fried, Raymond Mantion and Giuseppe Zampieri, baritones Cornell MacNeil, Geraint Evans, Colin Harvey and Paul Schoeffler and basses Giorgio Tozzi, Andrew Foldi and Henry McGuckin.

In addition to Adler, Leopold Ludwig, Francesco Molinari-Pradelli and Silvio Varviso will conduct, with Paul Hager and Dino Yannopoulos as stage directors.

Designing the new "Blood Moon" will be Rouben Ter-Arutunian. Harry Horner will design "A Midsummer Night's Dream." Andreas Nomikos will do "Nabucco," and Leni Bauer-Ecsy will handle a new "Figaro."

Actor Wins Compensation; Previous Denial Because Of Unpaid Theatre Job

Los Angeles, May 23. Gene Benton's preemptory writ of mandate against California Dept. of Unemployment for payment of unemployment coin denied on a legal technicality was granted last week on eve of case going to court.

Assistant Attorney General Herschel T. Elkins reported that decision came as a result of extensive review of the case by the Unemployment Board, which found "this particular situation" justified payment. "This is not to say all others will be so treated," Elkins stated, noting there are at least two more similar cases pending on part of Actors Equity.

Benton was denied compensation between July 17 and Sept. 24, 1960, because he was working—without pay—in local little theatre production. Unemployment Dept. contended that he thus was not available for other employment; hence, not eligible for unemployment pay.

Spokesman for Screen Actors Guild, which gave notice of entering case as amicus curiae, declared, "We are very pleased by the decision."

Ft. Wayne Bus Tour to Stratford (Ont.) Fest

Fort Wayne, May 23. A bus tour has been set to take Fort Wayne theatregoers to the Stratford Festival in Stratford, Ont., July 10-13. The group will attend performances of "Coriolanus," "Henry VIII," "Love's Labor Lost" and "The Pirates of Penzance."

The tour has been organized by Mrs. Ralph Feagles, assisted by Mrs. James Newkirk and Mrs. Donald F. Tripp.

David Susskind has arranged with Paramount Pictures to present a legit edition of the film, "Roman Holiday."

Montreal Strawhat Has Early Start This Week

Montreal, May 23. Norma Springfield will open her 12th season of stock next Saturday (27) at the Mountain Playhouse atop Mount Royal in mid-Montreal. Peter Coke's "Breath of Spring" will be the initial show.

This will be the earliest opening since Miss Springfield took over this attractive 200-seater several years ago. She plans an 18-week season this year instead of the usual 14 weeks.

"Breath" will be directed by Walter Massey and the cast will include Lilla Carter, Anne Buller, Josephine Barrington, Charles Palmer and Nan Stewart. "Two for the Seesaw" follows, with Yolanda Bartoli and Massey starring.

'Birdie' Has Made \$172,366 Profit

The Broadway production of "Bye Bye Birdie" had a net profit of \$172,366 as of March 25. However, there had been no dividend payment up to then to the management and backers, the latter having previously been repaid their \$300,000 investment. The holdback on the profit distribution was to provide funds for the production of the touring edition of the musical, which opened April 24 at the Curran Theatre, San Francisco.

Of the profit earned by the New York company, \$55,417 had been applied to the road vehicle. Undistributable coin included \$26,513 for bonds and deposits and \$40,000 sinking fund, leaving \$50,426 available for additional road company costs. The cost of producing the touring presentation was expected to run around \$225,000, with \$100,000 of the financing guaranteed by the Frisco and Los Angeles Civic Light Opera setups.

For the eight weeks ending March 25, "Birdie" earned an operating profit of \$7,930, after deduction of the deficit on four losing frames. Grosses for the period ranged from \$35,426 for a loss of \$1,577 to \$52,060 for a profit of \$1,780. Since March 25, the Broadway production is figured to have earned a substantial operating profit, as has the touring company, now in its fifth week at the Curran on CLOA subscription.

Income thus far includes some of the revenue from the sale of the film rights to Columbia for \$850,000 against 10% of the distributor's world-wide gross. The production's 40% share of the basic pic payoff, after the deduction of 10% commissions, will come to \$306,000.

The film deal specifies that the picture, scheduled to start shooting next fall, is not to be released until after the close of the Broadway run and in no event prior to next November. Edward Padula, producer of "Birdie," in association with L. Slade Brown, will produce or co-produce the film.

The musical, now in its 58th week on Broadway, has a book by Michael Stewart, music by Charles Strouse and lyrics by Lee Adams.

SUBURBAN CHI GROUP BUILDS 250G THEATRE

Chicago, May 23. An amateur group in suburban Western Springs has built a \$250,000 theatre from funds raised locally. The amphitheatre-style house, with 417 seats on curved tiers, will be leased for ballet, professional legit and concert promotions, besides housing the community theatre group. The spot opened last Sunday (21) with a local production of "Dark of the Moon."

The Theatre of Western Springs is in its 32d year of non-pro operation and has a membership of 1,800 season ticket holders. The new building will make possible an expansion to 2,400 subscribers. The season consists of five plays of six performances each, and during its more than three decades of operation the company has staged over 100 plays.

Theatre Party Agency Opened in Great Neck

An agency has been opened in Great Neck, N.Y., by Helen Prisant and Beverly Landau to book theatre parties and assist in raising capital for Broadway productions. The firm, named the Great Neck Theatre Ticket Agency, Inc., has been licensed by the N.Y. License Commissioner.

For the present, the office will not handle individual ticket orders, but will ultimately also cover that field.

Second City Co., Chicago Troupe, Will Go on Tour

Chicago, May 23. The original company of the Second City Players will go on tour in June with its repertoire of satirical revues. The first booking is for the Elvar Theatre in Los Angeles, probably for the whole summer.

In the fall, the Chi group is expected to make stops across the country until it gets to New York. A replacement company is currently being mounted for the local Second City cabaret theatre, where the show premiered two weeks ago. Two performers, Mina Kolb and Paul Sand, will make the tour to Los Angeles, for the first two weeks of the engagement. Then they'll return to resume their roles in the opening show, "The Explainers" at the new Playwrights, operated by the Second City management.

'Hansom Cab' Melodrama Bails Out Aussie Group, But Makes Way for Rep

Melbourne, May 16. A hokum melodrama, "The Mystery of a Hansom Cab," has beaten all records of the Union Theatre Repertory Co. here and is being withdrawn after a total of 12 weeks to make way for other plays in group's list. The piece was specially written by Barry Free from an old novel of the last century.

"Hansom" played for five weeks at the Union's own theatre and then opened the company's new season at the Russell Street Theatre, where it has run for seven weeks, with several changes of casting taking place throughout the run.

The meller put the Union in the black for last season, as other plays such as "Roots," "She Stoops to Conquer," "Man and Superman" did less than so-so business. The Union company is guaranteed by the Australian Elizabethan Theatre Trust for losses up to \$11,200 a year.

"Hansom Cab" is being followed by the Aussie preem of "Five Finger Exercise." John Sumner, who is responsible for staging most of Union productions, sounded out London actress Joan Miller, here with British director-husband Peter Cotes for six-month television assignment, to be guest star in the Peter Shaffer drama, but she declined because of a tv contract.

B'klyn Group Presenting 'Angry Men' Stage Play

Reginald Rose's "Twelve Angry Men" is being presented by the Brooklyn Theatre Arts Co., a non-profit resident company, at the 1,208-seat theatre of the Brooklyn Academy of Music. The drama, originally presented on television and subsequently made into a film, has had extensive legit performance, but has never been done on Broadway.

Seats are scaled to a \$2.80 top, with \$1 student discount tickets also distributed. "Angry Men" is the group's initial presentation and concessions were reportedly obtained from the Assn. of Theatrical Pressagents & Managers and the scenic designers union. Negotiations with Actors Equity were not completed in time for the production, but arrangements have been made to enable future shows to be bonded.

Joseph Yaver, Jay Rosenblatt and Earl Muron are the organizations producers, and Yaver directed.

Curtain Call, New Chi Cafe-Legit, To Feature Capsule Comic Operas

Det's Northland Slates Summer Stock Schedule

Ginger Rogers and her husband, William Marshall, will costar in "Bell, Book and Candle" to open the summer stock season June 8 at the Northland Playhouse here. The engagement is for 12 performances.

Other Northland bookings include Don Ameche in "Holiday for Lovers," June 20-25; Dorothy Collins in "Carousel," June 27-July 2; "Oklahoma," July 4-9; Menasha Skulnick in "The 49th Cousin," July 11-16; Mae West in "Sex-Tette," July 18-23; Martha Raye in "Separate Rooms," July 25-30. Also, Darren McGavin in "Under the Yum Yum Tree," Aug. 1-6; William Bendix in "Father of the Bride," Aug. 8-13; Mickey Rooney in "Sailor Beware," Aug. 15-20; Hedy Lamarr in "Glad Tidings," Aug. 22-27, and Robert Rounseville in "The Student Prince," Aug. 29-Sept. 3.

'Tenderloin' Had \$114,297 Deficit

"Tenderloin," which began a post-Broadway engagement last Friday (19) at the Dunes Hotel, Las Vegas, ended a 27-week New York run April 22 with a deficit of \$114,297 on its \$350,000 investment. An early May distribution of \$17,500 to the show's backers brought to \$210,000 the amount thus far repaid them on the investment. The divvy left a balance of \$25,703 available for distribution.

The Vegas presentation, in which John Alexander plays the role originated by Maurice Evans, was directed by Harold S. Prince, who co-produced the musical on Broadway with Robert E. Griffith. The New York production was staged by George Abbott and members of the original cast continuing with the show at the Dunes include Ron Hussman, Irene Kane, Rex Everhart and Nancy Emes.

The musical adaptation of Samuel Hopkins Adams' novel, with book by Abbott and Jerome Weidman, music by Jerry Bock and lyrics by Sheldon Harnick, earned an operating profit of \$14,602 for the last eight weeks of its Broadway run, after the deduction of a two-week loss of \$923. Grosses during the eight-week spread, during which time the musical had discount tickets in circulation, ranged from \$32,044 to \$40,965.

Royalties for the eight weeks were waived. The Vegas booking is for a minimum of six weeks.

SPLIT REACTIONS ON CHI'S NEW MCCORMICK

Chicago, May 23. The sight-lines, acoustics and dimensions of McCormick Place Auditorium, Chi's new 5,000-seat showplace on the lakefront, met their first longhairs' test last week in four performances by the Metropolitan Opera Co. The critical verdict was interestingly divided.

Daily News music critic Don Henahan wrote that the opening production of "Aida" was "shrunk-in intolerably" by the size of the hall and opined that the house failed to afford sensible focus and balance of sound.

Robert C. Marsh, of the Sun-Times, reported that the hall met "all reasonable requirements." He found the acoustics impressive, the sight-lines excellent and the dimensions nothing at all like the "big, booming spaces" many opera buffs feared they would be.

Still a third view was offered by Claudia Cassidy of the Tribune. She said that it was impossible to make any assessment of the acoustics, and other qualities of the hall because the Met's road company version of "Aida" was too "dead" to afford a basis of judgment.

Dona Davis will present George Jessel, in "Star Time," a variety show, at the 350-seat Civic Auditorium of the Monmouth (N. J.) Shopping Centre, this summer.

Chicago, May 23. Cabaret theatres are busting out all over as the Windy City's newest show biz vogue. While most of them offer sophisticated revues, the newest entry will go longhair. The Curtain Call Theatre, slated to open in June, will stage short comic operas and occasionally a program of scenes from the better known full-lengths.

The new legit cafe, incidentally, will be the first to open in the Loop, in a longshuttered Randolph St. room that had a brief history as a conventional niter and later became a dance joint known as Mambo City. It's an odd location for an opera showplace, inasmuch as Randolph is the Loop's most honky-tonkish street.

The operators of the Curtain Call are Samuel and Flo Levine, opera buffs who own a pair of Randolph St. eateries called Flo's and Lucy's. They have hired Burton Lowell Kaplan as artistic director and are surveying the field for singers, musicians, stage directors and a conductor. The opera presentations will be given in contemporary English.

The room is being remodeled as an auditorium seating about 200, with a section of regulation theatre seats and another with table setups. The stage will be in modified proscenium style, and the bar is to be located at the rear of the room.

It's Now John B. Kelly Park Playhouse, Philly; Stars Attend Ceremony

Philadelphia, May 23. In ceremonies attended by city officials and stage stars, Philly's Playhouse in the Park was officially dedicated Sunday (21) as the John B. Kelly Playhouse in the Park. The municipally operated theatre was renamed last year in an ordinance passed by City Council. Kelly, the leading advocate of the summer theatre, was president of the Fairmount Park Commission, sponsors of the spot at the time of his death.

A bust of the civic leader was unveiled by his widow and his daughter, Princess Grace of Monaco. Also present were Prince Rainier and other members of the Kelly clan. The bust was sculpted by Reggie Beauchamp, president-elect of the Poor Richard Club, a local advertising men's organization.

Those attending the dedication included Sibban McKenna, John Baragrey, Herbert Marshall, Faye Emerson, Eli Wallach, Anne Jackson, Jules Munshin and Cathleen Nesbitt. Also participating were James H. J. Tate, president of City Council; Ethelyn R. Thrasher, managing director of the playhouse, and Poor Richard's Club members.

Mrs. Thrasher is beginning her second year as Playhouse head. Tom LaBrum is general manager and press representative; Paul E. Stoudt, assistant managing director, and Chuck Romm is LaBrum's assistant. Charles Evans returns as designer and technical director; Harry Silver is treasurer, with Barney Abrahams and Joseph Carlin as assistants; Dorothy Fowler, production stage manager; David Eliscu, stage manager; Bruce MacMullen, lighting designer, and Mrs. George G. Meade, in charge of group sales.

The new season opens next Monday (29) with Carol Channing in "Show Girl."

Chi 'Fantasticks' Moving To Downtown Cafe Spot

Chicago, May 23. Richard Alan Woody's road company edition of "The Fantasticks," playing off-Loop at the southside Del Prado Hotel, will move downtown the first week of July into the Conrad Hilton Boulevard Room. Normally a niter with an ice show format, the Boulevard Room usually shutters for the summer months, not even operating as a restaurant. This season it will be a cabaret-theatre, with a boxoffice and hard-ticket policy. Drinks will be served during the performances, but not food. "Fantasticks" will continue to do eight performances per week at the Hilton.

Shows Abroad

Beyond The Fringe
London, May 11.
William Donaldson & Donald Sibley presentation, by arrangement with Anna Deere Woman, of two-act revue, with music by Jonathan Miller, Dudley Moore. Written by Alan Bennett, Peter Cook and Jonathan Miller; music by Dudley Moore. Staged by Eleanor Fagan; decor and lighting, John Wickham. Stars Bennett, Cook, Miller, Moore. Opened May 10, '41, at the Fortune Theatre, London; \$2.90 top.

Originally staged at last year's Edinburgh Festival, "Beyond The Fringe" has successfully made the journey to London. It is an undeniable click, an outrageously funny, sharply satirical revue and the most nimble, lively and off-beat entertainment in town.

At the small Fortune Theatre it could, in normal circumstances, settle down for a very long and profitable run. But it is problematic how long the four young men who have written and devised the revue and constitute its entire cast will be available.

Jonathan Miller, for instance, is a pathologist who works by day at a London hospital. Alan Bennett is a postgraduate research student at Oxford University. Dudley Moore is in constant demand as an orchestrator. Peter Cook, who wrote much of the material for "Beyond The Fringe" and "One Over the Eight" is, in fact, the only fully fledged theatre man in the quartet. But if they stick to "Beyond the Fringe" their evenings are going to be fully occupied for many hilarious months.

It is the combination of infectious amateur enthusiasm allied to immaculate professional performance that gives this irreverent revue a special kick. Nothing is sacred to them. Politics, capitalism, the H-bomb, Shakespeare, royalty, the Establishment, religion, the last war, television, the press, racial prejudice are all targets for their unerring, witty swipes and inspired lunacy.

The four performers are dressed in ordinary grey lounge suits and, without benefit of makeup, scenery or props (with the exception of an occasional hat), they rely on effective lighting by John Wickham and their own precise timing and inflections. Their four talents are highly individual yet under the direction of Eleanor Fagan, also blend unselfishly.

Miller is a gangling eccentric with a touch of Danny Kaye. Bennett appears to be permanently puzzled by the oddities around him. Cook specializes largely in deadpan caricature and Moore, who is responsible for the music, is also a considerable droll.

One or two of their jokes are a shade too sour, notably a take off called "The Aftermath of War" which joshes the BBC admirably but also gives one the uncomfortable feeling that, at the time, the war was as funny as all that to a lot of people. There is also a brilliant but snide observation on capital punishment.

But these are minor flaws in a program that keeps up a constant level of adult acid wit and fantastic fooling. Whether it is Miller debunking the death of Nelson, explaining how 400 pairs of corduroy trousers could get lost in one year on public transport, or leading the gang in a riotous skit on the Old Vic; whether it is Moore trying desperately to finish a piano concerto; Cook explaining that the reason he never became a judge was because he couldn't learn Latin, or caricaturing the Prime Minister in a tv talk; or Bennett as a pompous parson neck deep in platitudes, they are all admirable.

The effect is rather like a Third Program at the Victoria Palace, offering plenty of food for thought for customers who wish it or just sheer laughter for others. Since the four propose keeping the revue topical by frequent new material, it is likely that the Fortune Theatre will become a regular rendezvous for devotees at the same house was for addicts of Flanders and Swann. Which is as clear a hint as possible to N.Y. producer Alexander H. Cohen, who sponsored F. and S. on Broadway last winter.

(Cohen has already acquired the U.S. rights to "Beyond the Fringe." —Ed.)

The Sound of Music
London, May 19.
Williamson Music Ltd. presentation of a two-act (20 scenes) musical drama, with lyrics by Oscar Hammerstein 2d, music by Richard Rodgers and book by Moss Hart. Adapted from "The Trapp Family Singers," by Maria Augusta Trapp, and by John Van Druten. Based on the cent J. Donohue's original Broadway production; musical staging, Joe Layton; scenery, Oliver Smith; costumes, Lucinda Ballard; music director, Robert Russell Bennett; orchestration, Trude Rittman; choral arrangements, Trude Rittman; Robert Russell Bennett. Stars: Maria Rainer, Jean Bayless, Sister Berthe, Sylvia Beamish, Sister Margaretta, Hilary Gilbert, Sister Constance, Constance Crouse, Sister Sophia, Lynn Kennington, Capt. George Von Trapp, Roger Dann, Franz, Joan Joyce, Mary Martin, Frau Schmidt, Diana Beaumont, Von Trapp's Children: Barbara Brown, Maria Rainer, Maria Rainer, John Bosch, Susan Whitnell, Ann Dyer, Melanie Parr.

Rolf Schuder, Nicholas Bennett, Elsa Gruber, Elaine Gayson, Ursula, Betty Wood, Max Delweller, Harold Kasket, Herr Zellerbach, Peter Swannick, Baron Elberfeld, Jack Lorenzo, Postulant, Marilyn Dougan, Austria, Ann Schreiber, Peter Swannick, Others: Patricia Brooke-Greene, Irene Cole, Mary Cunningham, Marilyn Dougan, Marie Fidock, Elaine Howells, Patricia Kennedy, Marie Lorraine, Alison McGuire, Georgina Pearce, Sonia Peters, Patricia Ridgway, Tina Rula, L. Tovey, Betty Wood, Christina Wren.

The much-heralded "Sound of Music" has at last reached London, with the support of a Broadway success behind it. This last Rodgers & Hammerstein show drew a mixed, sometimes patronizing morning press. But it received a tumultuous first night welcome, and the \$168,000 in advance bookings points to a click run.

This is not to imply that the show represents the magical team of Rodgers & Hammerstein at its brilliant best, but inferior R & H is better than none at all. Howard Lindsay and Russel Crouse's book, based on the story of the Trapp Family of Singers, is old fashioned stuff, veering from the frankly dull to the cloyingly sentimental.

But a musical is sometimes as good as its songs and there are enough that are tunelessly hummable in the batch of 18 to satisfy most customers. The lilting title song, as well as "My Favorite Things," "Sixteen—Going On Seventeen," "So Long, Farewell" and "Do-Re-Mi" are standouts, though some of the ditties are reminiscent.

The evening is short on wit, but provides moments of quiet humor and there is a warmth that is irresistibly appealing. It's no joke, even at 3,000 miles range, for a girl to play a part created by such an artist as Mary Martin, but vivacious, rehaired Jean Bayless takes it in stride. She is particularly at home in the scenes with the children, giving "The Lonely Goatherd" and "Do-Re-Mi" the works and also scoring with the title song, and in her due with the captain, "Ordinary Couple."

Roger Dann makes a suitably unbending Von Trapp in the early stages, skillfully changing under the influence of Maria. Harold Kasket punches out the rather corny humor of his role as the Imperialist, but his role of the Impresario, a visual stunner, cannot make much of the cardboard role of the Viennese other woman. From opera comes Constance Shacklock to play the Mother Abbess and her delightful singing of "Climb Every Mountain" brings the first act to an outstanding close.

Oliver Gilbert as Sister Margaretta unfortunately has no solo but gives great help to the excellent nun's chorus. Nicholas Bennett as Rolf has a pleasant duet and dance, "You're Sixteen," with Barbara Brown, a real discovery playing the eldest of the Von Trapp children, and they carry out their slight romance with charm.

The children effortlessly steal many of the scenes they are in and they are played with mischievous spirit. But the youngest, an assured moppet named Melanie Parr, is the main cynosure among the kids.

Peter Swannick as the Nazi, Jay Denyer as the butler, and Hilary Wontner, Lynn Kennington, Sylvia Beamish, Diana Beaumont and Jack Lorenzo are others who play subsidiary but useful roles.

The staging, by Jerome Whyte, based on Vincent J. Donohue's original, and the scenery by Oliver Smith and costumes by Lucinda Ballard's costumes ditto, fit into the mood of a show which is certainly not for cynics. But the pleasant tunes, the acting, the combination of religion and chil-

dren, the sentiment and a hint of drama add up to entertainment which will not let down those in search of an escapist night out.

Rich.

Time and Yellow Roses
London, May 12.
Murray Macdonald & John Stevens Ltd. presentation of a three-act (six scenes) drama by Lesley Storm, Staged by Murray Macdonald; decor, Alan Tate. Stars Flora Robson. Opened May 11, '41, at St. Martin's Theatre, London; \$2.80 top.

Nina Rourke, Patricia Healey, Grace Rourke, Madge Ryan, Mrs. Curtis, Greta Wood, Alfred, Grace Rourke, Flora Robson, James Curtis, Andrew Laurence, Roger Balton, Keith Baxter, Laurette Gerard, Margaret Christensen.

Lesley Storm is a skilled operator in the art of whipping up a novelistic story for the stage, and persuading her sponsors to provide skilled operators as her cast. This time, however, she plods on an endless belt of words, most of them cliches. Moreover, she isn't quite at ease with her characters, and seems unsure what message she is putting over, what play she is trying to project.

Flora Robson, who has a dedicated following, provides "Yellow Roses" with enough support to ward against an undignified, scampering exit. But this pedantic piece surely cannot run long in the West End, and is dubious for Broadway. With some clinical, assured rewriting there may be the kernel of an interesting picture in the yarn.

The authoress tries to sew together a couple of themes, with one or two sub-themes obtruding. Main theme is the rather old-fashioned idea of a clash between two generations, a middle-aged widow and her free-thinking daughter. This hinges on rather muddled, though well-meaning thinking, about the Congo situation.

The evening is saved from major disaster by the competent cast. Miss Robson brings quiet authority to the role of the wealthy widow, but the star's forte is well controlled suffering and her problem here is negligible since the nubile young daughter seems merely spoiled. As a spritely-tongued nurse, Madge Ryan earns the few yucks in this rather sombre evening.

The rest have to struggle. Patricia Healey grapples pertly but without much confidence with the role of the daughter. Andrew Laurence deals out bromides skillfully as a tweedy, hidebound English blimp, and Keith Baxter shows promise as a more intellectual than ardent young lover. Greta Wood sits around the stage as a senile grandmother for no good apparent reason than to act as stooge to Miss Ryan. Robin Lloyd has an unnecessary role as a servant and Margaret Christensen as the late husband's mistress, copes valiantly with a stiffly written part.

Alan Tagg's decor pinpoints the horror of a penthouse in a luxury London hotel, and Murray Macdonald's direction infuses some reality and life into a static play.

Rich.

Three Posts On The Square
London, May 19.
New Theatre Production Inc. presentation, by arrangement with Campbell Williams of two-act (eight scenes) drama by Leo Heaps. Staged by David Gills, assisted by Eric Jones, Douglas Langston, Melford. Stars Robert Edmond, Michael Craig, Ian Wallace, Roy Patrick, Douglas Langston. Opened May 18, '41, at the Arts Theatre, London; \$1.76 top.

Gen. Villiers, Robert Edmond, Gen. Lederer, Ian Wallace, Col. Lessard, Michael Craig, Capt. Roux, Michael Craig, Lt. Duhamel, Michael Spire, Col. Canby, Douglas Langston, Brian Claus, Roy Patrick, Native Prisoner, Ian Mullins, Prosecutor, David Burke, Boule, Ricky Felgate, Padre, Ian Mullins, Soldiers, Ricky Felgate, Stewart Monro.

The three posts of the title of this grim drama are on a square, at a military headquarters in a rebel corner of North Africa that looks like Algeria. They are intended to support the slumped bodies of two soldiers and an officer due to be shot for cowardice.

All the accused are innocent. The charge has been rigged by a megalomaniac general to satisfy his vanity and to save the face of a bungling High Command. The Leo Heaps play is one more indictment of the wastefulness, the chicanery, the shoddy power politics of an army at war.

The author, a Canadian business man, has an eye for theatrical effect, but lacks skill in dramatic (Continued on page 57)

Shows on Broadway

Donnybrook!
Fred Herbert & David Kapke presentation of two-act (13 numbers), musical comedy, with music and lyrics by Johnny Burke and book by Robert English, based on Maurice Walsh's novel, "The Quiet Man." Staged and choreographed by John G. Breen. Musical direction, Aratunian; lighting, Klaus Holm; musical direction and vocal arrangements, Chay Warrick; arrangements and orchestration, Robert Ginzler; ballet musical arrangements and orchestration, Laurence Rosenthal; production associates, Morton Walkowitz and Maurice Pollock. Stars Eddie Foy, Art Lund, features Joan Fagan, Susan Johnson, Philip Bosco, Sibyl Bowman, Grace Carney, Clarence Nordstrom, Charles C. Welch, Bruce MacKay, James Gannon, Alfred Desio, Eddie Erickson. Opened May 18, '41, at the 46th Street Theatre, N.Y.; \$9.60 top.

Willie O'Banlie, Bruce MacKay, Matthew Gilbane, James Gannon, Gavin Collins, Alfred Desio, Old Man Toomey, Clarence Nordstrom, Tom O'Connell, Darrell J. Askey, Will Danahoe, Susan Johnson, Ellen Roe Danahoe, Joan Fagan, Esme Gillette, Marissa Mason, Mary Danahoe, Sibyl Bowman, Birdy Monahan, Grace MacKay, Mikeen Flynn, Eddie Foy, Father Finucane, Charles C. Welch, Irish Boy, Eddie Erickson, Jimmie, George Harwell, Bob Murdoch, Norman Nean, Principal Dancer, George Freighthon, Nancy Foster, Dee Marless, Georgia Kennedy, Mauden, Sullivan, Darrell J. Askey, Eddie Erickson, John Ford, George Harwell, Charles Rule, Bob Murdoch.

Dancers: Gloria Ann Bowen, Judy Dunford, Mickey Gunnersen, Marissa Mason, Carol Sheehan, Grace Carney, Pamela Wood, John Arstides, Robert Evans, Larry Fuller, William Goske, David Lober, George Martin, Keith Stewart.

Musical numbers: Overture, "See I," "The Snow Is Melting," "Sad Was the Day," "Donnybrook," "Ellen Roe," "Sunday Morning," "Loveable Irish," "I Wouldn't Bet One Penny," "He Makes Me Love," "I'm Sorry," "I Have My Own Way," "Toast to the Bride," "Wishin' Wurra," "Mr. Flynn," "The Irish," "For My Own."

Even the fastest pitcher needs something besides speed, and the liveliest musical comedy must have more than drive and noise. Finesse and change of pace—that's the trick.

In "Donnybrook!" which opened last Thursday night (18) at the 46th Street Theatre, they've taken the title seriously, even to the exclamation point. The musical is probably not the most riotous show in Broadway history, but it may be one of the loudest. It's as if someone had set out to prove that the Irish are all stereotype brawlers.

The show's title refers to the annual fair that used to be held in the town of Donnybrook, Ireland. It was noted for drunken free-for-alls, so the name has come to mean a riotous melee or slugfest—a sort of Gaelic rumble or stretch—a point, an authentic edition of the occasional mob mayhem of television wrestling.

The impression seems to be that the creators of the show feared that audiences would be not only hard of hearing but dull of comprehension. Everything is done in broad, obvious terms, and the performance has the pace and volume of a passing freight train. There's no such thing as subtlety, modulation or restraint. No change of pace.

"Donnybrook" (omitting the exclamation point hereafter) is a stage version of the Maurice Walsh novel titled, of all things, "The Quiet Man." John Ford made a picture some years ago with John Wayne, Maureen O'Hara and Barry Fitzgerald in leading roles. It is reputed to have been a memorable film. The legit musical, in contrast, manages to discount a number of agreeable elements.

To accent the positive, Johnny Burke has written several good if hardly sensational numbers. If Robert E. McEnroe's libretto lacks adroitness or distinction, it apparently clings with admirable fidelity to the original story. And Rouben Ter-Arutunian's scenery and costumes, though seemingly limited by budget requirements, are vivid and tasteful.

Ex-choreographer Jack Cole's staging, in contrast, is gimmicky and distracting, besides being senselessly rushed and loud. There are few moments for anything but the broadest characterizations, or anything like expressive variations of tempo or tone. His choreography is lively, with a suggestion of Gaelic themes, but little point as to situation or characterization.

The story is about an American ex-prizefighter who, having accidentally killed an opponent in the ring, is determined to live a peaceful life but, on a visit to his ancestral Ireland, falls in love with a strong girl and finally gets into a fight to prove his manhood.

Shows on Broadway

It's a provocative yarn, seemingly material for an excellent musical. But the inept treatment, including occasional pretentious trickiness, as in the artificial opening in which the characters are introduced in what amounts to tableaux through a scrim, or the slam-bang rush and noise, is hopeless. The shouted dialog, even in the romantic scenes, and the bellowed songs leave an audience's ears ringing. Under the circumstances, the rock 'em and sock 'em fight between the hero and his bully-boy brother-in-law is not only inevitable but anti-climatic.

Eddie Foy is occasionally funny as a timid, conniving marriage broker, particularly when he abandons the part and the story to do vintage two-day hokum comedy hoofing. Art Lund is admirably cast as the giant hero who is ultimately forced to use his fists. But it is an unknown, Joan Fagan, making her Broadway bow in a leading part, who attracts attention as singer and actress. She was originally a chorus singer and then understudy in the show, but promoted just before the tryout tour. Her performance should lead to other attractive roles.

Susan Johnson belts over her songs and is amusing as an ungrudging widow. Philip Bosco is acceptably pugacious as the heroine's domineering brother, Sibyl Bowman and Grace Carney are laughable as rag-bag harpies, Charles C. Welsh is diverting as a very human local priest and Clarence Nordstrom is engaging as an enthusiastic agent.

Songs that might have scored in a better show include "Sad Was the Day," "Ellen Roe," "The Loveable Irish," "He Makes Me Feel I'm Lovely," "I Have My Own Way," "Wishin' Wurra" and "Mr. Flynn." Arriving late in the season, with a small advance and practically no parties, Helen Thompson's Play of the Month Guild has taken several weeks in June, however, and a lack of strong boxoffice names, "Donnybrook" would be a chancey prospect at best. As is, it seems doomed.

Hob.

Mandingo
Billy Baxter & Edward Friedman presentation of three-act (20 scenes) drama, based on the novel by Kyle Onstott. Staged by Louis MacVillain, settings and lights, Frederick Fox. Stars Franchot Tone, features Brooke Hayward, Duke Farley, Georgia Burke, Clarke Montgomery, Hopper, John Burrows, Dennis Hopper. Opened May 22, '41, at the Lyceum Theatre, N.Y.; \$9.50 top.

Lucretia Borgia, Georgia Burke, Warren Maxwell, Franchot Tone, Calvin Brownlee, Duke Farley, Mennon, Clarke Morgan, Alpha, Ronald Stone, Tense, Vinie Burrows, Ellen, Maurishia Ferro, Meg, Arnold, Nora, Lucy, Rockne Tarkington, B. Bear, Frank Bennett, Hammond Maxwell, Dennis Hopper, Blanche Maxwell, Brooke Hayward, Redfield, Philip Huston, Romick, John A. Topp, Neri, Arnold Soboloff, Topaz, Coley Wallace.

Probably "Mandingo," which opened last Monday night (22) at the Lyceum Theatre, is no more sordid than, for example, "Camino Real" or "The Balcony." But it beats the Tennessee Williams and Jean Genet plays all hollow in tastelessness. Is there a market for such a deliberately tawdry shocker? Assuredly not Broadway, or pictures, stock, little theatres or foreign—and now probably not off-Broadway.

Jack Kirkland, who struck a bonanza with his dramatization of Erskine Caldwell's "Tobacco Road" (Continued on page 58)

Touring Shows
(May 21-June 4)

Bye Bye Birdie (2d Co.)—Curran, S.F. (22-23).
Fierlot (2d Co.)—Municipal, Amarillo (22); Municipal, Lubbock, Tex. (23-24); Ector High School, Odessa, Tex. (25); Liberty Hall, El Paso (26-27); University, Tucson (28); Union High School, Phoenix (30); Fox, San Bernardino (31-1); Granada, Santa Barbara (2); Haive, Bakersfield (3).
Flower Drum Song—Murat, Indianapolis (22-27); Aud., Rochester (29-31); Gypsy—O'Keefe, Toronto (22-27); Shubert, Chi (29-31).
Majority of One—Biltmore, L.A. (22-31); Merry Widow—Opera Assn., Philadelphia, L.A. (22-31).
Miracle Worker (2d Co.)—Erlanger, Chi (22-31).
Music Man—Playhouse, Wilmington (22-27); Shubert, New Haven (29-31).
My Fair Lady (2d Co.)—Hanna, Clevel. (22-31).
Once Upon a Mattress—National, Wash. (22-27, closes).
Rain in the Sun—Aud., L.Villa (22-24); Hartman, Columbus (25-27); National Wash. (29-31).
Sound of Music (2d Co.)—Krant, Des Moines (23-27); Farmand, Omaha (29-31).

B'way Shows and Pressagents

The following are the current Broadway shows (and respective theatres) and pressagents, with the address and telephone number of each. This is published as a service to drama critics and editors and other newspaper people who may be planning their going visits to New York. Willard Keefe, of the League of N.Y. Theatres, 137 West 48th St. (JU 2-4455) also serves as a clearing house out-of-town theatres scribes for seats for Broadway productions.

All the Way Home (Belasco); Arthur Cantor, 234 W. 44th St. (LO 3-4370).
Best Man (Morosco); Shirley Herz, 1700 B'way (JU 6-8894).
Big Fish, Little Fish (ANTA); Harvey Sabinson, 321 W. 44th St. (JU 2-4747).
Bye Bye Birdie (Shubert); Reuben Rabinovitch, 55 W. 42d St. (LA 4-1839).
Call on Kuprin (Broadhurst); Sol Jacobson-Lewis Harmon, 229 W. 42d St. (CH 4-1482).
Camelot (Majestic); Richard Maney, 137 W. 48th St. (CI 7-4646).
Carnival Imperial; Harvey Sabinson, 321 W. 44th St. (JU 2-4747).
Come Blow Your Horn (Brooks Atkinson); Seymour Krawitz-Merle Debusky, 137 W. 48th St. (CI 7-7507).
Critic's Choice (Barrymore); Frank Goodman-Ben Washer, 234 W. 44th St. (CI 7-0030).
Devil's Advocate (Billy Rose); Nat Dorfman, 1501 B'way (LO 3-0858).
Do Re Mi (St. James); Bill Doll, 1700 B'way (JU 6-8894).
Donnybrook (46th St.); Sol Jacobson-Lewis Harmon, 229 W. 42d St. (CH 4-1482).
Evening With Nichols and May (John Golden); Harvey Sabinson, 321 W. 44th St. (JU 2-4747).
Far Country (Music Box); Seymour Krawitz-Merle Debusky, 137 W. 48th St. (CI 7-7507).
Fiorello (Broadway); Sol Jacobson-Lewis Harmon, 229 W. 42d St. (CH 4-1482).
Happiest Girl in the World (Martin Beck); Bill Doll, 1700 B'way (JU 6-8894).
Irma La Douce (Plymouth); Frank Goodman-Ben Washer, 234 W. 44th St. (BR 9-4985).
Mandingo (Lyceum); Bill Doll, 1700 B'way (JU 6-8894).
Mary, Mary (Helen Hayes); Seymour Krawitz-Merle Debusky, 137 W. 48th St. (CI 7-7507).
Miracle Worker (Playhouse); Arthur Cantor, 234 W. 44th St. (LO 3-4370).
My Fair Lady (Mark Hellinger); Richard Maney, 137 W. 48th St. (CI 7-4646).
Rhinoceros (Longacre); Barry Hyams, 137 W. 48th St. (CO 5-4784).
Sound of Music (Lunt-Fontanne); Frank Goodman-Ben Washer, 234 W. 44th St. (BR 9-4985).
Taste of Honey (Booth); Bill Doll, 1700 B'way (JU 6-8894).
Unsinkable Molly Brown (Winter Garden); Dorfman Associates; 1501 B'way (LO 3-0858).
Wildcat (Alvin); Harvey Sabinson, 321 W. 44th St. (JU 2-4747).
Yarn (Phoenix); Ben Kornzweig-Karl Bernstein, 1697 B'way (JU 2-4900).
Porgy and Bess (City Center); Tom Trenkle, 130 W. 55th St. (JU 6-2878).

Shows Abroad

Continued from page 56

Three Posts on the Square

construction. His court martial scene, apparently intended as a highspot, is too summary to be believable. And there is a fatal flatness about the play's climax in which two of the scapegoats are shot while trying to escape and the third is tamely released by the villainous General who, for no clearly explained reason, has had a change of heart.

For the most part, the characters are war-play clichés, but the actors, who also shift Kenneth Mellor's clever revolving set, give them some interest, particularly screen actor Michael Craig with quietly persuasive performance as the Captain.

Roy Patrick has noisily effective moments as the extroverted lawyer, and Robert Eddison aptly suggests a master-race proponent, but his consistent note of hysteria is hard to take.

The production evokes the heat, the flies, the damp and tingling nerve-ends of a desert war, but is overly familiar in plays of this sort. Nash.

Theatre of Nations Festival, Paris

The Irkoutsk Story

Paris, April 20.

Theatre of Nations presentation of two-act (15 scenes) drama of Alexis Arbatov. Staged by Evgeni Simonov; scenery, Iosif Soubachvili. Features Julia Borissova, Elena Korovkina, Nicolas Plotnikov, Mikhail Oulianov, Youri Lubimov. Opened April 19, '61, at Theatre Sarah Bernhardt, Paris; 53 top.

Valia Borissova, Elena Korovkina, Serdiouk, Nicolas Plotnikov, Serguei, Mikhail Oulianov, Victor, Youri Lubimov.

The play presented by the Russian Vachtangov Theatre of Moscow during the Theatre of Nations season here is reportedly the biggest Soviet success since the war. It has been running there a year, as well as in productions in 400 theatres throughout the Soviet Union and the Eastern bloc countries.

"The Irkoutsk Story" is an appealing melodrama about two friends, one a chaser and the other a domestic, who court the same girl. She marries the latter

and, when he is drowned, is sought by the former, who realizes that he has really loved her all along. The locale of the yarn is a Siberian work site.

Good writing production and performance save the piece from banality, and the thematic touches about the virtue of work and the dignity of character are not intrusive.

A choir dressed in dark suits comments on the action and interrogates characters on their pasts, while an inclined ramp is rotated for quick setting up of new scenes. The acting has a solid earthy ring. Julia Borissova is excellent as the waif-like girl who turns from flirt to a loving wife-mother and then dedicated worker. Mosk.

The Idiot

Paris, April 22.

Theatre of Nations presentation of three-act (10 scenes) drama by Youri Ilesch, based on the novel by Fyodor Dostoyevsky. Staged by Alexandra Remizova; scenery and costumes, Isaac Rabinovitch. Features Nicolai Gritsenko, Mikhail Oulianov, Julia Borissova, Jose Tolchanov, Ludmila Tselikovskaya, Youri Lubimov. Opened April 21, '61, at Theatre Sarah Bernhardt, Paris; 53 top.

Prince Myshkin Nicolai Gritsenko
Rokoline Mikhail Oulianov
Nastasia Julia Borissova
Epanchine Iosif Tolchanov
Alexandra Ludmila Tselikovskaya
Tolst Alexandre Grave
Ivolguine Youri Lubimov

For their second offering during their week stay at the Theatre of Nations, the Theatre Vachtangov of Moscow has presented a legit version of the Fyodor Dostoyevsky novel, "The Idiot." The Russians show more ability to re-create larger than life pre-revolutionary figures than contemporary Soviet types, though perhaps the difference lies in the depth, color and dynamism of the traditional characters themselves.

The adaptation has skillfully reduced the story to stage dimensions, but not without omissions and some sketchiness. The play offers absorbing theatre, being well mounted and acted. It is the most successful entry at the Theatre of Nations season so far.

Nicolai Gritsenko catches the proper innocence and charm of the lead character, while others expertly limn the balance of characters of this well known tale. Mosk.

'Gay Life' Will Premiere Detroit's Fisher Oct. 1

Detroit, May 23.

"The Gay Life," the Howard Dietz-Arthur Schwartz and Fay and Michael Kanin musical version of Arthur Schnitzler's comedy, "The Affairs of Anatol," will open its pre-Broadway tryout tour Oct. 1 as the initial presentation at the new Fisher Theatre here. The house, to occupy the first floor of the Fisher Building, is being constructed at a cost of \$2,000,000.

The theatre will feature a flexible seating arrangement seating 1,606 for drama and 2,081 for musicals. An acoustical partition, descending from the ceiling, will change the capacity.

David, James and Joseph Nederland will manage the Fisher, which is being converted from a former film house. The project is being sponsored by the automotive industry Fisher brothers.

Brooklyn Opera Grosses Fatten Tho Sans Stars

Brooklyn Opera Co., bossed by Guido G. Salmaghi, ended its spring season at the Brooklyn Academy of Music recently with the third of three successive standing room houses. The gargantuan business made Salmaghi happy, but wondering about future policies, particularly name guest warblers as leads.

The grosses, achieved with a modest \$3.50 top in the 2,207 capacity house, were as follows: "Madama Butterfly" on May 29, \$5,598; "La Boheme" on May 6, \$5,736.50; and the double bill of "Cav" and "Pag," (13) \$5,730.50. None of the three performances had a recognized star in a lead role.

Last spring, the troupe led off the spring season with Met haricene Robert Merrill starring in "La Traviata." He pulled the biggest house since the days the Met used to play the Academy. Everyone was happy with the \$5,738.50 take. Comes the 1961 season, with business conditions much worse than a year ago, and the Salmaghi troupe came within two dollars of the Merrill figure with "Boheme," within eight dollars with the usually weak double bill, and less than \$150 off with "Butterfly."

Prior to the last three, the spring grosses were \$3,919 for "Il Trovatore," \$3,038 for "Tosca" and a robust \$4,715 for the ubiquitous "Carmen." What happened to "Tosca"? It had the best cast on paper, four Met singers, a Met conductor, Kurt Adler and a Met stage director, Desire Defrere, the strongest array of the spring lineup. But it was on the Friday night, the Saturday of that week having been pre-empted by the New York Philharmonic with Leonard Bernstein conducting. That change in the spaghetti-with-meat-sauce repertoire on a Saturday night didn't catch on; the audience apparently objects to the change to a Friday night spaghetti-with-marinara-sauce entree. Whenever possible, Salmaghi will stick to the Saturday night schedule, but sometimes Academy rental conflicts arise.

Brooklyn Opera operates without subsidy. The troupe splits 70/30 with the house. Unlike most sharing contracts, the house pays for all display advertising in metropolitan dailies. House stage crew assists in adapting scenery, most of which is owned or rented by Salmaghi.

Despite the boffo biz without name stars, the impresario is seeking names for the fall season. (He tried to get Jan Peerce and Richard Tucker for the spring but neither was available). Salmaghi feels a Met name to open the season gives the schedule a running start, and adds lustre to the entire run. He hopes to have Carlo Moresco batoning as many performances as possible. The Moresco appearances are marked by a pacing and a dramatic verve that make for thrilling shows, despite the handicap of doing them with a single orchestra rehearsal in which the singers work on a bare stage.

Shirley Herz has succeeded Seymour Krawitz as p.a. for "Best Man."

Puerto Rico Cancels Operas

Govt. Reduces Proposed \$75,000 Loan to Barry Yellen—Musical Comedy Schedule Still Set

Book Danny Kaye Troupe For Framingham Stand

Boston, May 23.

The 3,000-seat Carousell tunetent in nearby Framingham will open June 12 for its fourth season. The 14-week schedule includes Danny Kaye and a revue unit for a city-day turn, and Shelley Berman and Tony Martin.

The booking include Tony Martin, Jaye P. Morgan and Alan King in "Guys and Dolls," June 12-17; Dan Dailey in "Take Me Along," June 19-24; Shelley Berman in "Where's Charley," June 26-July 1; Kathryn Grayson in "Merry Widow," July 3-8; Howard Keel in "Kismet," July 10-15; John Raitt in "Oklahoma," July 17-22; Giselle MacKenzie in "King and I," July 24-29; Danny Kaye, July 31-Aug. 6; Marguerite Piazza in "Song of Norway," Aug. 7-12; Hugh O'Brian in "Destry Rides Again," Aug. 14-19; "Flower Drum Song," Aug. 21-26, and a bill to be announced, Aug. 28-Sept. 9.

Toronto Rotary Protests Week's 220G Met Gross

Toronto, May 23.

The O'Keefe Centre is expected to sell out next week for the Metropolitan Opera's annual local engagement, and will sell standing room to 150 buffs at \$3 nightly, with \$2 for the two matinees. There will be a \$12.50 top, with seats going first to regular subscribers at Maple Leaf Gardens, where the Met formerly played, and then to the O'Keefe subscription list.

There have been a number of letters of protest over the shift to the O'Keefe, with Rotary Club officials claiming that they are bringing the Metropera here for the charitable raising of funds. The Gardens seats 8,309, in contrast to the O'Keefe's 3,200, so the decrease in gross will be considerable.

It's estimated that the week's total at the O'Keefe will be about \$210,000, with the capacity gross around \$220,000. Last year the Rotary made \$7,000 on the Met engagement.

CONSIDER REPERTORY THEATRE FOR M'W'KEE

Milwaukee, May 23.

The possibility of a new repertory theatre in Milwaukee, with Margaret Webster as director, was raised recently by stage and tv actress Peggy Wood, during a visit here as president of the American National Theatre & Academy. She discussed the idea with representatives of the Greater Milwaukee Committee, the Milwaukee Symphony Orchestra and the Univ. of Wisconsin-Milwaukee and other groups.

The proposal is to house the project in the Music Hall-Theatre planned for construction with municipal financing. Miss Webster reportedly hopes to have William Ball as her assistant in the operation.

The repertory venture would, of course, be in addition to the regular touring Broadway bookings at the Pabst Theatre and the stock company at the Fred Miller Theatre. The latter, having recently installed air-conditioning, is extending operation to a year-around basis.

Barn at Manawa, Wis.

Milwaukee, May 23.

Holiday Players, a new group, will present a season of stock at Manawa, Wis., opening June 20 and running 11 weeks.

Richard Goldsmith, of Milwaukee, is producer. Manawa is a town of about 900 population, approximately 30 miles west of Appleton.

San Juan, May 23. The opera season scheduled for September by the Theatre Development Corp. has been cancelled, according to Luis Montalvo, general manager of the recently-formed producing company. A cutback has been ordered by the Commonwealth government in its \$75,000 loan to TDC run by Barry B. Yellen.

Montalvo said the reason for the cancellation is that TDC sustained a loss during the San Juan Drama Festival held Jan. 5-March 10. The opera season, looked upon as a probable losing venture, was planned partly as a cultural activity to have taken place at the 2,000-seat Univ. of P.R. Theatre. "Fomento," the government's industrial-promotion arm which would loan the money at a 7% interest rate, decided that Yellen's company could not carry two losing ventures in the same season, Montalvo explained. Montalvo put the losses for the Drama Festival at about \$25,000. In 1960, he said, the Festival had a small profit.

Of the proposed \$75,000 loan, a total of \$25,000 was to have underwritten a series of musical comedies in English, and the remaining \$50,000 was for the opera season and for zarzuelas (Spanish musical comedies). The musical comedies, both English and Spanish, will go on as planned, Montalvo said. The operas were to have been "La Traviata," "Don Giovanni," "The Barber of Seville" and "La Boneme."

Actress Organizes New Puerto Rican Theatre; Plans to Tour Island

By AL DINHOFFER

San Juan, May 23.

In keeping with the current stage-it-yourself trend in Puerto Rican dramatic circles, the city of Ponce will soon get its own permanent theatrical company, Ponce, on the southern coast, the island's second largest city.

The Esther Sandoval Theatrical Co. has been formed to experiment with modern plays and classics, in Spanish, and provide greater opportunity for young people interested in theatrical careers. Based in Ponce's La Perla Theatre, the company plans to tour the island with each production.

Miss Sandoval, a popular local television actress, will stage a play a month, according to Nilo Cintron, the company's producer. The group began two weeks ago by staging "Where There Is Light" ("Donde Esta La Luz"), by Ramon Ferra. Along with Miss Sandoval, the cast included Premier Solis, Sonia Viscal, Daniel Carlo, Carmen Milagros Pagan, Maria Antonia Rivera, Jose Bonilla, and Pablo Cortes. It was directed by Vicki Cortes.

The new company's general plan, according to Cintron, is to follow through with performances of the play in 10 cities throughout the island, concluding with a presentation in San Juan, "The Fourposter," by Jan de Hartog, starring Miss Sandoval and Raul Julia Jr., is scheduled for June 17-18 at La Perla Theatre. Other Sandoval company plays planned in Spanish for later this year are "The Rose Tattoo," "No Exit," "A Loss of Roses" and "Tea and Sympathy."

Miss Sandoval, born in Ponce, studied acting in the U.S. and is fluently bilingual. She pioneered Spanish theatre in New York in 1956-58 with the New Dramatic Circle (Nuevo Circulo Dramatico). She also formed the Spanish Experiment Theatre (Teatro Experimental) in New York in 1957-59. It produced a Spanish version of "Tea and Sympathy."

The formation of the Sandoval company here brings to seven the number of independent "pocket-size" theatres on the island. The others are Teatro Yakayeke, La Masacara, Puerto Rico Theatre Arts, the Little Theatre, the University Experimental Theatre and Alejandro Ulloa's Theatrical company.

Mordcaei Siegal, producer of the unsuccessful off-Broadway presentation, "Seven at Dawn," has joined the cast of "Threepenny Opera," at Theatre De Lys, N. Y.

Legit Bits

Robert Lantz's production of "Kean," the musical by George Forrest and Robert Wright (songs) and Peter Stone (book), in which Alfred Drake is to star, is scheduled to open Nov. 2 at an undesignated Broadway theatre after trying out Sept. 11-Oct. 6 at the Shubert Theatre, Boston, and Oct. 10-28 at the Shubert Theatre, Philadelphia.

Shepard Traube, president of the Society of Stage Directors and Choreographers, will produce and direct Owen G. Arno's "Once for the Ask'ns," formerly titled "Along Came the Blackbird." He is also set to stage Clifford Hayman's presentation of Michael Gilbert's drama, "A Clean Kill."

William Putch, owner-operator of the Totem Pole Playhouse, Fayetteville, Pa., has scheduled "Fiddler on the Roof," a musical comedy with book and lyrics by Bob Bernstein and music by Nicholas Schachter, for off-Broadway production next season.

Lester Osterman plans presenting a musical adaptation of Frank Gibrath Jr.'s "Cheaper by the Dozen," with book by Christopher Sergel, music by Marc Bucci and lyrics by David Rogers, on Broadway next year. Also on his schedule is "Billy Liar," the London click, which he intends coproducing on Broadway with David Ross.

Wilbur Stark, film and tv producer, and Irving Elman plan producing their own adaptation of Edward Grierson's novel, "Reputation for a Song," on Broadway next year.

The Theatre Guild and Joel Schenker plan coproducing on Broadway next season Henry Denker's adaptation of Ugo Betti's "Burnt Flower Bed."

Alan Hewitt left New York last week for the Coast to appear in the new Bob Hope picture, "Bachelor in Paradise."

Mike Kellin, having withdrawn from the Broadway production of "Rhinceros," left New York for the Coast last week to costar in Paramount's "Hell is for Heroes."

Leslie Barrett, currently appearing on Broadway in "Rhinceros," and legit-tv actress Diana Barth will conduct the last of a 10-month series of poetry and prose readings at the Donnell Library Theatre, N.Y., next Friday (26).

In a review of a revival of "Under the Gaslight," from Detroit recently, the settings were incorrectly credited to Alan Ulick. They were actually devised by Robert T. Williams, with Ulick's assistance.

Oliver Smith will design the scenery and collaborate with Helene Pons on the costumes for "Sail Away," the Noel Coward musical due on Broadway next fall.

Maurice Edelman, a British M.P. and author of "A Call on Kuperin," arrived yesterday, (Tues.) from London to attend tomorrow's (Thurs.) Broadway premiere of the Jerome Lawrence-Robert E. Lee dramatization of the novel.

George Schaefer, who will produce and stage Frederick Knott's melodrama, "When No One is Looking," planned Monday (22) to England to lineup actors for the project.

Zohra Lampert is leaving Gotham to join the Second City Players in Chicago as a regular. She was one of the original group, six years ago, when it was known as the playrights.

Roger O. Hirson has resigned as adapter of "Jennie," the musical based on Robert Nathan's "Portrait of Jennie," which Kenneth J. Porter and David Newburg are planning to present on Broadway. Carmen Capalbo, who will also direct, will collaborate with William Marchant on the book.

Levens and Julie Styne have dropped their plans to present Arnold Schulman's "Nose of Jerry Pepper," which was to have starred Milton Berli.

Frank Awadell has secured Thomas Chalmers in "The Way Home," at the Belasco Theatre, N.Y.

Joe Brady, restaurant owner and off-Broadway producer of the recent "Seven at Dava," is planning to present Louis Harpe's musical comedy, "Tonight's the Night," at a downtown theatre this summer.

An admission-free Shakespeare festival, similar to the N.Y. Shakespeare Festival, will open July 1, at the Sylvan Theatre, Washington

D. C., with "Twelfth Night." Ellie Chamberlain heads the group which is sponsored by the District of Columbia Recreation Dept. with the cooperation of the Interior Dept.

A. E. Hotchner's play, based on Ernest Hemingway's stories, has been retitled "The Short Happy Life" instead of "Of Love and Death." It is scheduled to open on Broadway in November.

Peter Fonda, son of Henry Fonda, will appear in "Blood, Sweat and Stanley Poole," James and William Goldman's comedy Roger L. Stevens and Joseph Fields will present on Broadway, in association with Lyn Austin.

Dore Schary's "For Special Occasions" will be published as a novel in the fall and next winter. Schary will produce and direct his musical stage version of the story on Broadway.

Robert Lewis will direct Alfred de Ligré Jr.'s presentation of "Kwamina," succeeding Tony Richardson and Agnes de Mille will choreograph the musical, due on Broadway in mid-October.

Kathie Dalton has succeeded Judi Allinson, wife of "My Fair Lady" lead Michael Allinson, and Toddlie Wittmer has succeeded Evelyn Taylor in Camelot.

Marian Grudoff and Raymond Jessel will write the lyrics and music for "Barnum," the musical comedy Alexander H. Cohen plans presenting on Broadway late in February after engagements in Toronto and Detroit.

Michel de Ghelderode's "Women at the Tomb," which played a series of Monday-night performances recently at the off-Broadway One Sheridan Square Theatre, N.Y., will be presented for two showings next Sunday (28), at the Spencer Memorial Church, Brooklyn Heights, N.Y.

Arthur Wagner, Theatre Arts Department head and director of the Annie Russell Theatre, at Rollins College, Winter Park, Fla., will take a leave of absence next academic year to complete his Ph.D. at Stanford Univ.

Michael Shurtleff, casting director for David Merrick and author of "Call Me By My Rightful Name," at the off-Broadway One Sheridan Square Theatre, leaves for the Coast tomorrow (Thurs.) to discuss a possible presentation of his drama there.

Morton Gottlieb will be general manager and Billy Matthews production manager for the Bonard Productions presentation of Noel Coward's "Sail Away," due on Broadway in October.

An invitational performance of Harold Holfield's "Budget Card" will be presented next Monday (29), at the Sheridan Square Playhouse, under the auspices of the American Playwrights Forum.

Joe Manchester is holding a press brunch tomorrow morning (Thurs.) at Le Brasserie, N.Y., to announce plans for his Broadway presentation of a show screen scripter Dalton Trumbo has written.

Dorothy Raedler, producer-director of the American Savoyards, has extended the group's season at the off-Broadway Greenwich Mews Theatre to July 9. The season was to have ended June 11.

Jesse Thorm's "Fig Leaf in Her Bonnet" will open June 5, at the Gramercy Arts Theatre, N.Y., under the auspices of Marilyn Thorshen and Carl F. Salmagel, in association with Ford-Alexander Productions.

Composers As the Names At Santa Fe Opera Co.

Albuquerque, May 23. Fifth season of Santa Fe Opera opens June 28 with "Der Rosenkavalier," per John Crosby, general director. Season, continuing through Aug. 26, will present performances on Wednesday, Friday and Saturday, as in past.

Three of the world's top composers are expected to guest with the New Mexico capital city company this time around, including returnee Igor Stravinsky, Paul Hindemith and Douglas Moore. Stravinsky will conduct performances of his "Persphone" and "Oedipus Rex." Hindemith will direct American premiere of "News of the Day," and Moore will oversee production of his own "Ballad of Baby Doe."

Former ballerina Vera Zorina will appear with "Persphone." Operas to be performed include: "Carmen," "La Boheme" and "Marriage of Figaro."

Tickets are scaled from \$5.80 top. All operas, except "Oedipus Rex" and "Persphone" are in English.

Bits of London

London, May 23. Zia Mohyeddin, Pakistani actor who made a click debut in "A Passage to India," is to play Romeo to Dorothy Tutin's Juliet at Stratford-on-Avon next fall.

Hollywood producer Edward Small is planning to present plays in London. The first may be "Battle Street."

Sybil Thornehill will star in "Teresa of Avila," a new play by Hugh Ross Williamson. It will play Dublin Festival and then tour before the West End.

"The Lord Chamberlain Regrets..." is the piquant title of a new revue in rehearsal. Peter Myers and Ronnie Cass are the scribes.

Donald Wolfit will unveil a memorial plaque to theatre historian W. J. Macqueen-Pope in St. Paul's Church, Covent Garden next Monday (29).

William Douglas-Home's new play, "The Bad Soldier Smith," opens June 14 at the Westminster.

LONDON SHOWS

(Figures denote opening dates)
Altona, R. Court (3-19-61).
Amorous Pawn, Piccadilly (12-9-59).
Belle, Strand (5-12-61).
Beyond Fringe, Fortune (5-10-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Lyric (11-25-60).
Caretaker, Duchess (4-27-60).
Finn's Ain't, Garrick (2-11-60).
Grange, Savoy (2-29-60).
Irms, La Douce, Lyric (7-17-58).
Irregular Work, Criterion (4-11-61).
Kiss, Kinn (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Let Yourself Go, Palladium (5-19-61).
Miracle Worker, Wyndham's (3-9-61).
Mousetrap, Ambassador (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (3-2-61).
On Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Porgy and Bess, Apollo (2-24-60).
Rehearsal, Globe (4-5-61).
Repertory, Aldwych (12-15-60).
Ross, Haymarket (2-26-60).
Simple Savoyan, Whitehall (3-19-58).
Sound of Music, Palace (3-18-61).
South, Lyric, Ham. (4-7-61).
Suez, Park (11-7-59).
Tenth Man, Comedy (4-13-61).
Three Pasts, Arts (3-18-61).
Time, Yellow Rens. St. Mart. (5-11-61).
Waiting Godot, Theatre Royal (5-15-61).
Wakefield Mystery, Mm'daid (4-6-61).
Watch It Sailer, Apollo (2-24-60).
West Side Story, Majestic (12-12-58).
Young In Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Blacks, Royal Court (3-30-61).
Bird of Time, Savoy (3-31-61).
Dazzling Prospect, Globe (6-1-61).
Andersonville, Mermaid (6-6-61).
Finian's Rainbow, Saville (6-6-61).
Bad Soldier, Westminster (6-14-61).

SCHEDULED B-WAY PREMS

Kuprin, Broadhurst (5-25-61).
Pat Joyce, Lyric (5-26-61).
Barnes People, Royale (6-13-61).

Shows on Broadway

Continued from page 56

Mandingo

about a quarter century ago, is presumably trying to repeat the formula with this adaptation of a lurid paperback yarn by Kyle Onstott. Even in an era when the impossible has become commonplace, he hasn't a prayer. "Mandingo" is a very bad play, and not even its sensationalism is likely to attract a public.

The scene is a plantation in Alabama in 1832, and the story involves the conflict between the proud, self-righteous, brutishly corrupt owner and his adored son, who has the glimmering of suspicion that Negroes are human beings. The father breeds slaves for sale, as a farmer might raise pigs or horses, meanwhile casually siring innumerable illegitimate progeny by his long-devoted slave-mistress and any other of his Negroes who may have caught his fancy. At one point he sentimentalizes about the good old days, recalling one occasion when he sent the slave-housekeeper to spend the night with a guest, as a gesture of hospitality.

The son, who loves a pretty young slave girl whom his father has bought for him for a present and who is to bear his child, prefers her to the beautiful society bride his father arranged for him to marry. Upset by her new husband's scorn, and crazed by her separation from the brother she loves incestuously and (it's implied) perversely, the bride lets her hair go uncombed, walks around barefoot and joins her father-in-law in a diet of corn whiskey.

It presently transpires that she's also a nympho with a special yen for Negroes and, unable to entice her husband into the hay, forces a handsome young slave to "rape" her on threat of horse-whipping the two pregnant slave girls with whom he's being bred. Meanwhile, the plantation owner, who also enjoys gambling, has matched the handsome young slave for a barefist fight-to-the-death.

The young slave kills his opponent, being injured in the gory encounter, and the son arrives at the climax to reveal that his Negro sweetheart has been horsewhipped to death by the berserk bride. The son says he's going to leave his hated home, taking the faithful young slave with him, whereupon the outraged father shoots and kills them both. The white sportsmen assembled for the match fight are awed but apparently approve of this stern suppression of racial heresy.

It can be remarked that in adapting the novel, Kirkland has lost most of the four-letter gutter words that have become commonplace in contemporary shock drama, and has glossed over what appear to have been a couple of frank references to perversion. The story remains revolting, however.

Franchot Tone is starred, looking all of the 50-odd years of depraved living specified in the script and playing the plantation owner with his familiar air of slightly amused intensity. Brooke Hayward, daughter of producer Roland Hayward and the late star Margaret Sullivan, is plainly an inexperienced actress, but has an interesting quality as the decorative, evil bride.

Denhis Hopper is impressively direct as the son, and there is a forthright, authoritative performance by Georgia Burke as the owner's long-devoted slave and mistress and the mother of numerous of his illegitimate children. Rockne Tarkington is suitably lithe as the fighter slave and Maurishka Ferro is appealing as the mixed-race girl who loves the son.

Other competent portrayals are provided by Clark Morgan as an eager house slave, Fran Bennett and Verla Smart as the pure-breed daughters of the Mandingo tribe of Africa, Duke Farley as an unfeeling slave dealer, Arnold and Ronald Moore as moppet twin slaves, Vinie Burrows as the bride's private slave, Philip Huston as a spineless doctor and Coley Wilson as the first of the fighters.

Louis M. Allen, television director, has staged the play and Frederick Fox has designed the two sketchy settings, using different levels to suggest various rooms and areas.

Porgy and Bess

N. Y. City Center Light Opera Co. (last season's complete revival of the opera in two acts, with score by George Gershwin, libretto by Du Bose Heyward, lyrics by Ira B. Moss Heyward and Ira Gershwin, based on the play "Porgy" by Dorothy and Du Bose Heyward. Staged by William Ball; musical director, Julius Rudel; stage director and associate conductor, William Jonson; settings, Stephen O. Saxe; costumes, Stanley Simmons; lighting, Paul Morrison; stage manager, William Jonson; props, Rawn Spearman, Barbara Webb, Carol Brice, James Randolph; features, Clara Bense, William Jonson, Lynn Daniel, Eugene Wood, Jerry Law. Opened May 17, '61, at the City Center, N.Y.; \$3.95 top.

| | |
|---------------------|--------------------|
| Clara | Billie Lynn Daniel |
| Mingo | Jerry Law |
| Sportin' Life | Rawn Spearman |
| Jake | Leonard Parker |
| Serena | Barbara Webb |
| Robbin | Norman Wright |
| Jim | Scott Gibson |
| Peter, the Honeyman | Joseph Crawford |
| Lily | Edna Ricks |
| Clara | William Jonson |
| Porgy | William Warfield |
| | (Irving Barnes*) |
| Crown | James Randolph |
| Bess | Lessa Foster |
| | (Martha Flowers*) |
| Police | Harry Bassinger |
| Police | Howard Foray |
| Detective | William Coppola |
| Police Sergeant | Norman Gronan |
| Under | Wanda King |
| Annie | Alice Webb |
| Frazier | Eugene Brice |
| Nelson | Arthur Williams |
| Strawberry | Doree Duques |
| Crabman | Clyde Turner |
| Coroner | Eugene Wood |
| Ma | Green Aspinall |
| Barnes | Phyllis Bash |
| Claretta | Freeman |
| Lillian | James Randolph |
| Woodford | Clay Paige |
| Elaine | C. Uggams |
| William | William Jonson |
| Clara | William Jonson |
| John | Gonzales |
| Hodges | Cullen Marden |
| Garland | Garland |
| Peterson | John Richardson |
| James | Wamen |
| Children | Jerry Lewis |
| Cedric | Lisa Scott |
| Jerry | Wimberly |

(Note: Asterisks indicate alternate at certain performances.)

As the third production in its spring season of musical revivals, the N.Y. City Center is offering a fine production, one of the best in memory, of "Porgy and Bess." It's an impressive, enjoyable show.

Using what must be virtually the entire work, including the "Buzard" song and considerable recitative material, and employing a substantially augmented orchestra, the Center gives a top-quality performance of one of the few authentically American operas. Whatever its financial success, and that should be at least moderate, it is an artistic click.

William Ball's staging makes excellent use of groupings for dramatic purposes, although the action lacks something of the theatrical fire that marked the Robert Breen-Blevins Davis revival of 1952. The present edition is livelier than the Theatre Guild original (at least as remembered) or the Cheryl Crawford-John Wildberg revival of the mid-1940's. No one has ever caught certain of the virtuoso touches of Rouben Mamoulian's original direction, notably the inspired scene of Catfish Row awakening.

William Warfield, who sang the Porgy role on tour with the Breen-Blevins revival but never in New York, is the standout of the present cast. He has a superb voice, with an imposing physique and the ability to convey emotion without ranting. Despite her diminutive size, Lessa Foster has a good voice and gives a believable performance as the sexy, compliant Bess.

In the secondary roles, Barbara Webb is admirable as Serena, James Randolph is properly ominous as Crown, Rawn Spearman seems somewhat staid as the treacherous Sportin' Life, Irving Barnes is effective as Jake, Billie Lee Daniel is credible as Clara and Carol Brice is acceptable as Maria. The singing as a whole, unquestionably including the choral passages, is outstanding. Julius Rudel's conducting is skillful.

The entire work, George Gershwin's unforgettable score, the Du Bose Heyward book and the Heyward-Ira Gershwin lyrics, based on the original Du Bose and Dorothy Heyward play, is an American masterpiece worthy of revival on a regular basis.

The Henry T. Weinstein and Laurence Feldman repertory group which will tour Latin America will play a strawhat previous June 26-July 1 at the Westport (Conn.) Country Playhouse, offering a double-bill of "Miss Julie" and "Zoo Story." Another preem on the Westport schedule is Gloria Swanson in "Between Seasons," the week of July 17-22.

Inside Stuff—Legit

Ethel Merman, touring in "Gypsy," set several house records during her three-week stand, April 24-May 13 at the Colonial Theatre, Boston. Her final week's gross, \$68,665, was a new mark, as was the three-week total, \$199,063, and the 24-performance attendance total, 40,440. The engagement was not on subscription and did not have support from the local Show of the Month Club or other special group. The 1,685-seat house was scaled to a \$6.50 top weeknights and \$7.50 Friday and Saturday nights.

"Gypsy" is currently in the second week of a fortnight's stand at the O'Keefe Center, Toronto. John Chapman, who under the nom de plume of George Spelvin, co-edited N.Y. Times drama critic Howard Taubman in a recent Theatre magazine article for allegedly having a double standard of reviewing, inaugurated a new one himself for last Wednesday's (17) opening of the N.Y. City Center revival of "Porgy and Bess." N.Y. Daily News critic Chapman covered the first half of the show, but departed at the intermission, leaving News drama editor Douglas Watt to catch the second half. However, the News review of the production was single standard, with only Chapman's by-line.

B'way Resisting Spring B.O. Decline; 'Donnybrook' \$28,524, 'Porgy' \$46,523 'Becket' Big \$39,460, 'Country' \$32,229

Broadway was generally down a bit last week, although a few shows improved. The comparatively healthy business of recent weeks, possibly attributable to the prevailing cool weather, is still holding up fairly well, but a seasonal decline is expected with the approach of June.

Last week's single closing was "Advise and Consent," but this week will bring at least two more folds, namely the limited-run return, "Becket," and "Critic's Choice." The Phoenix Theatre's revival of "Hamlet" has extended its run again, despite last week's attendance drop.

"Fiorello," which transferred from the Broadhurst to the large-capacity Broadway on a pop-price basis, apparently is not catching on as hoped. Last week's receipts were approximately at the break-even level, in contrast to the sharp increase that would presumably have resulted from the use of two-for-ones. It's now questionable whether the production will earn back the \$20,000 transfer cost, let alone make any additional profit. "A Taste of Honey," seemingly static at its present deficit level, will probably have to switch to twofers.

The capacity entries last week included "Becket," "Camelot," "Carnival," "Mary, Mary," and "The Sound of Music." In the cases of "Camelot" and "Sound," the grosses were reduced by additional allowances for tickets unused because of a blizzard last winter. The receipts for "Becket" were cut by a few twofers in circulation, and the "Mary, Mary" take was limited by theatre party commissions.

This week's openings are "Mandingo" and "A Call on Kuprin."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operaetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

*All the Way Home, Belasco (D) (25th wk; 197 p) (\$6.90-\$7.50; 967; \$38,500). Previous week, \$25,330.

Last week, \$22,940.

*Becket, Hudson (D) (2d wk; 16 p) (\$7.50; 1,056; \$42,000) (Laurence Olivier, Arthur Kennedy). Previous week, \$35,128. Closing next Saturday night (27).

Last week, \$39,460.

*Best Man, Morosco (C) (59th wk; 464 p) (\$6.90-\$7.50; 999; \$41,000) (Lee Tracy, Frank Lovejoy). Previous week, \$18,303.

Last week, \$18,815.

*Big Fish, Little Fish, ANTA (CD) (10th wk; 77 p) (\$6.90-\$7.50; 1,185; \$49,178) (Hume Cronyn, Martin Gabel). Previous week, \$15,706.

Last week, \$18,039.

Bye Bye Birdie, Shubert (MC) (57th wk; 448 p) (\$8.60-\$9.40; 1,453; \$61,000). Previous week, \$47,879.

Last week, \$47,438.

Camelot, Majestic (MC) (24th wk; 193 p) (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$82,969.

Last week, \$83,458.

Carnival, Imperial (MC) (6th wk; 44 p) (\$8.60; 1,428; \$65,000) (Anna Maria Alberghetti). Previous week, \$66,625.

Last week, \$66,578.

Come Blow Your Horn, Atkinson (C) (13th wk; 101 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$27,022.

Last week, \$26,495.

Critic's Choice, Barrymore (C) (23d wk; 181 p) (\$6.90-\$7.50; 1,067;

\$40,000) (Henry Fonda). Previous week, \$13,574. Closing next Saturday (27).

Last week, \$11,848.

Devil's Advocate, Rose (D) (11th wk; 84 p) (\$8.60-\$9.50; 1,162; \$46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, \$23,706.

Last week, \$20,301.

Do Re Mi, St. James (MC) (21st wk; 168 p) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Previous week, \$67,200.

Last week, \$66,604.

Donnybrook, 46th St. (MC) (1st wk; 4 p) (\$8.60-\$9.60; 1,342; \$46,331). Opened Thursday night (18) to five endorsements (Aston, World-Telegram; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times) and two vetoes (Coleman, Mirror; Watts, Post).

Last week, \$28,524 for four performances and two previews.

Evening with Mike Nichols and Elaine May, Golden (R) (32d wk; 258 p) (\$6.90-\$7.50; 773; \$30,439). Previous week, \$22,956.

Last week, \$22,872.

Far Country, Music Box (D) (7th wk; 55 p) (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$28,942.

Last week, \$32,229.

Fiorello, Broadway (MC) (77th wk; 611 p) (\$5.75-7.50; \$59,000). Previous week, \$33,165 for seven performances.

Last week, \$37,375.

Happiest Girl in the World, Beck (MC) (7th wk; 56 p) (\$8.60-\$9.60; 1,280; \$62,805) (Cyril Ritchard). Previous week, \$30,872.

Last week, \$33,826.

Irma La Douce, Plymouth (MC) (34th wk; 268 p) (\$8.60; 999; \$48,250) (Elizabeth Seal, Keith Mitchell). Previous week, \$36,574.

Last week, \$36,357.

Mary, Mary, Hayes (C) (11th wk; 85 p) (\$6.90-\$7.50; 1,139; \$43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, \$42,365.

Last week, \$42,398.

*Miracle Worker, Playhouse (D) (82d wk; 652 p) (\$6.90-\$7.50; 944; \$36,500). Previous week, \$21,906.

Last week, \$18,379.

*My Fair Lady, Hellinger (MC) (270th wk; 2,151 p) (\$8.05; 1,551; \$69,500) (Michael Allinson, Margot Moser). Previous week, \$52,136.

Last week, \$51,534.

Rhinoceros, Longacre (CD) (19th wk; 152 p) (\$6.90; 1,101; \$37,000) (Eli Wallach, Zero Mostel). Previous week, \$19,040.

Last week, \$17,963.

Sound of Music, Lunt-Fontanne (MD) (75th wk; 586 p) (\$9.60; 1,407; \$75,000) (Mary Martin). Previous week, \$75,311.

Last week, \$75,518.

Taste of Honey, Booth (D) (33d wk; 263 p) (\$6.90; 807; \$30,500) (Hermione Baddeley, Frances Cuka). Previous week, \$11,248.

Last week, \$11,243.

Unsinkable Molly Brown, Winter Garden (MC) (29th wk; 228 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$56,520.

Last week, \$55,407.

Wildcat, Alvin (MC) (20th wk; 155 p) (\$8.60-\$9.40; 1,453; \$65,000) (Lucille Ball). Lays off July 3-29. Previous week \$63,529.

Last week, \$54,919.

Miscellaneous

Hamlet, Phoenix (D) (10th wk; 78 p) (\$4.60; 1,150; \$29,882) Closes May 28. Previous week, \$22,865.

Last week, \$15,400.

Porgy and Bess, City Center (O) (1st wk; 8 p) (\$3.95; 3,090; \$60,000). Began two-week stand last Wednesday night (17) to six favorable notices (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Johnson, Post; McClain, Journal-American; Taubman, Times) and one yes-but (Crist, Herald Tribune).

Last week, \$46,523.

Closed Last Week

Advise and Consent, Cort (D) (27th wk; 212 p) (\$7.50; 1,155; \$40,000).

500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, \$16,131. Closed last Saturday (20); will tour next fall under Martin Tahse management. Has made about \$25,000 profit to date, including partial returns from film sale, on its \$150,000 investment.

Last week, \$19,227.

Opening This Week

Mandingo, Lyceum (D) (\$6.90; 955; \$32,000) (Franchot Tone). Play by Jack Kirkland, based on novel Kyle Onstott, presented by Billy Baxter & Edward Friedman; production capitalized for \$75,000, cost about \$70,000 to bring in, and can break even at around \$18,000; opened Monday night (22) to one favorable review (Chapman, News) and six pans (Asten, World-Telegram; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Call on Kuprin, Broadhurst (D) (\$7.50-\$6.90; 1,214; \$50,043). Play by Jerome Lawrence and Robert E. Lee, based on the novel by Maurice Edelman, presented by Robert E. Griffith & Harold S. Prince; production capitalized for \$150,000, cost about \$170,000 to bring in, and can break even at around \$25,000; opens tomorrow night (18).

Plan Summer Legit Fest At Newnan, Near Atlanta

Newnan, Ga., May 23.

A Georgia-born actor has returned after three years of work on the New York stage to direct what he hopes will be a renaissance of southern theatre. Ed Danus, who directed last year at Brighton Beach, N.Y., will stage a 12-week season of professional acting for the Southern Theatre Festival, scheduled to open June 12 at the Hettie Jane Dunaway Gardens at this county seat about 40 miles from Atlanta.

The company will include six New York actors, with supporting players recruited locally. Six plays will be presented, each for a two-week run Monday through Saturday evenings, with a twilight matinee scheduled each Saturday at 5 o'clock.

All the plays will be by southerners or about the south, several will deal with the Civil War era, so the project has been co-ordinated with the Georgia Civil War Centennial Commission. Danus plans to stage his production in two available houses, the 300-seat Patchwork Barn Theatre and the 1,000-seat Vivian Leigh Amphitheatre, named for the British star who played Scarlett O'Hara in David O. Selznick's filmization of "Gone With the Wind."

Julius Rudel's Al Frescos

Julius Rudel, general director and occasional conductor at the N.Y. City Opera, is set June 8-10 to conduct the Boston Common the Arts Festival presentation there of "Ballad of Baby Doe," one of the City Opera standbys in the American repertory.

He's also conducting Benjamin Britten's opera based on Henry James, "The Turn of the Screw" at the same outdoor site.

On July 22 at Lewisohn Stadium, Manhattan, Rudel will be in charge of a concert version of "Butterfly" with Camilla Williams and Barry Morrel.

He'll spend April 15-20 guesting with the Grant Park Symphony in Chicago.

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, Roy (10-10-61). American Savoyard, Mews (4-27-61). Balcony, Circle in Square (3-30-61). Blacks, St. Marks (5-4-61). Connection, Living Theatre (7-15-59). Dream & Desire, Circle (2-1-61). Evenings With Chekhov, Actors (4-20-61). moves today (Wed.) from the Key. Evening With Gypsy, Mayfair (5-9-61). Fantastics, Sullivan St. (5-3-60). Hedda Gabler, 4th St. (11-9-60). Jungles, Living Theatre (12-10-60). King David Chamber, Jan. H. (2-9-61). Krapp & Zoo, Circle (11-14-60). se., e. to 1st Ave., Sheridan Sq. (5-25-59). Mary Loves, Living Theatre (5-15-61). Mary Sunshine, Orpheum (11-18-59). Meet Peter Grant, Polksbush (5-10-61). Moving Picture, Living Theatre (12-10-60). Stewed Prunes, Showplace (12-14-60). Three penny Opera, de Lys (9-20-55). Under Milk Wood, Circle (12-20-61). Worm Horsehair, Maidman (5-13-61). closes Sunday (28) after 89 performances.

SCHEDULED OPENINGS

Piece of Noon, Marquee (5-30-61).

Noontide, Marquee (6-1-61).

Red Eye, Living Theatre (6-13-61).

CLOSED

Call Me, 1 Sheridan Sq. (1-31-61; closed Sunday (21) after 40 performances).

Gallows Humor, Gramercy Arts (4-18-61; closed Sunday (21) after 40 performances).

Road Hefty; Merm \$93,842, Toronto; 'Fiorello' Smash \$75,022 in Denver; 'Sound' \$64,057 for Windup in Cleve.

The road is holding up exceptionally well this spring. The seasonal slump hasn't arrived, and business remains healthy for most touring productions. A few closings are due with the arrival of summer, but indications are that more shows will continue over the hot weather months than for many years.

The road company of "Fiorello" joined the huge grossing entries last week in a smash engagement on subscription in Denver. Ethel Merman topped her recent big grosses with a mammoth first week in Toronto, while the touring edition of "The Sound of Music" set another house record in its fourth week in Cleveland. "Bye Bye Birdie" mopped up in San Francisco on subscription and "My Fair Lady" wound up its Boston run with a potent take.

Among the straight plays, the Broadway-bound "A Call on Kuprin" had a dreary second week in Philadelphia, "Raisin in the Sun" spurred in Chicago and "Miracle Worker" no longer of being able to hold on for an extended run in the Windy City.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

My Fair Lady, Shubert (MC-RS) (20th wk) (\$6.50-\$7; 1,717; \$67,355) (Michael Evans, Caroline Dixon). Previous week, \$51,853.

Last week, \$58,350.

CHICAGO

Miracle Worker, Erlanger (D-RS) (4th wk) (\$5.50-\$6; 1,380; \$45,000). Previous week, \$32,109 with Theatre Guild-American Theatre Society subscription.

Last week, \$30,064.

Raisin in the Sun, Blackstone (D-RS) (12th wk) (\$4.95-\$5; 1,447; \$42,500) (Claudia McNeil). Previous week, \$15,111 with twofers.

Last week, \$23,055 with twofers.

CINCINNATI

Flower Drum Song, Shubert (MC-RS) (\$5.10-\$6 2.00; \$73,000). Previous week, \$91,000, a house record, at the Wisconsin Theatre, Milwaukee.

Last week, \$64,199.

CLEVELAND

Sound of Music, Hanna (MD-RS) (4th wk) (\$6.95; 1,515; \$63,500) (Florence Henderson). Previous week, \$64,005.

Last week, \$64,058, new house record.

DENVER

Fiorello, Municipal Aud. (MC-RS). Previous week, \$52,483 for seven performances in four stands.

Last week, \$75,022 with subscription.

HERSHEY, PA.

Music Man, Community (MC-RS). Previous week, \$50,228 for the finale of a week-week stand at the Riviera, Detroit.

Last week, \$55,340.

LOS ANGELES

Majority of One, Biltmore (C-RS) (2d wk) (\$5.50-\$6; 1,636; \$48,000) (Gertrude Berg, Cedric Hardwicke). Previous week, \$80,200 with Theatre Guild-American Theatre Society subscription.

Last week, \$51,692.

Merry Widow, Philharmonic (OP-RS) (5th wk) (\$5.90-\$6.75; 2,670; \$79,000) (Patrice Munsel). Previous week, \$60,200 with Civil Light Opera subscription.

Last week, \$80,200 with CLO subscription.

PHILADELPHIA

Call on Kuprin, Forrest (D-T) (2d wk) (\$4.80-\$5.40; 1,760; \$40,000) (Jeffrey Lynn, Eugene Leontovich, George Voskovec). Previous week, \$5,000.

Last week, about \$6,000.

SAN FRANCISCO

Bye Bye Birdie, Curran (MC-RS) (4th wk) (\$6.25-\$6.90; 1,758; \$63,000). Previous week, \$62,448 with Civic Light Opera subscription.

Last week, \$63,184 with CLO subscription.

TORONTO

Gypsy, O'Keefe (MC-RS) (1st wk) (\$6-\$6.50; 3,200; \$110,511) (Ethel Merman). Previous week, \$66,664 at the Colonial, Boston.

Last week, \$93,842.

SPLIT-WEEK

Once Upon a Mattress (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, \$45,366 for eight performances in four BTL stands.

Last week, \$35,369 for eight performances, including two Monday-Tuesday (15-16) at the Palace, Youngstown, \$7,980, and six Wednesday-Saturday (17-20) at the National, Washington, \$27,389.

British Actor-Manager

Says Industry or Taxes

Should Support Stage

Edinburgh, May 23.

Actors, by accepting low salaries, are subsidizing the theatre to a far greater extent than either the Arts Council or local authorities, according to actor-producer Richard Mathews, speaking at a conference here on "Theatre Today." Actors can be asked by theatre managements to make this sacrifice, he said, because television enables them to earn a living outside the theatre.

Mathews asserted that the majority of theatres outside London exist only "because they get actors for only a proportion of their proper pay. Even in London the position of actors is deteriorating. In the great majority of West End productions, apart from a few star names, a large number of the supporting cast is earning less than \$60 a week."

"You must remember this has to be spread over the weeks of rehearsal, and the play may last only a few nights," the actor-manager declared. He said that if this is the only way the theatre can exist, he would rather do without it "than that the public should have to under false pretences. I will not accept the situation that an actor can be underpaid. I regard the idea that any man should be employed at a salary lower than he deserves in this day and age as utterly immoral."

The only way in which new theatres can exist, he said, was by finding a great deal of money from somewhere. "I would like to see it coming from television or from industry," he declared, and added, "I would like to see Imperial Chemical Industries, for instance, subsidizing a local theatre. If it cannot be done in this way, local authorities should have the power to impose an extra tax for the sake of the theatre."

INTRODUCE FRESH BILL

TO KILL 10% ADMISH TAX

Washington, May 23.

Rep. William Fitts Ryan (D-N.Y.) is the latest to introduce a House bill designed to wipe out the 10% U.S. tax on live dramatic or musical performances.

Similar bills were introduced earlier in the session by Reps. Frank C. Osmers Jr. (R-N.J.) and John V. Lindsay (R-N.Y.). There is slight hope for any of the measures this year. The Treasury Dept. strongly opposes removal of any federal taxes now, and there is figured little likelihood of Congressional approval this year.

In proposing his bill for the record, Ryan observed, "Something has to be done to save the American theatre. Skyrocketing production costs over the years have resulted in ever-increasing ticket prices. We are fast approaching the point where the average theatregoer will have to think twice about whether he can afford to go to a legitimate performance."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced or later this season, but for which the managements, as yet, haven't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Complaisant Lover" (D). Producer: Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-30s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes: c/o Irving Schneider, above address.

"Gay Life" (MC). Producer: Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Auditions for Equity singers. Friday (26): men, at 11 a.m. and girls, at 1 p.m.; open cast singers: Monday (29) same schedule. As Equity call, both: c/o the



LESLIE BARRETT

New York critics kudoed Barrett on his opening performance in the Broadway hit play, "RHINOCEROS," where he continues to be featured as the lively Old Lieutenant.

Prior to his current Broadway stint, Barrett filled major roles in numerous TV films both in Hollywood and New York.

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N.Y.; JU 2-2649). Open call for dancers tomorrow (Thurs.): men at 11 a.m. and girls, at 2 p.m., at the Shubert Theatre (225 W. 44th St., N.Y.).

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Nat Greenblatt, 10 Fifth Ave., N.Y.; or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; LE 5-2649). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and female walk-ons. All parts are Negro. Mail photos and resumes c/o Alan Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; young male comic who sings. Mail photos and resumes c/o Geer, rm. 803, above address.

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for several men, 65, for small roles. For interview appointment call Rose Sultan, above number.

OUT OF TOWN

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20s, imaginative, facile actresses to work in an improvisational group. Companies are being formed for the Coast and N.Y., as well as Chi.

STOCK

BELFPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N.Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N.Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six female Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Season opens June 20.

CLEVELAND

Cleveland Musicarnival. Producer, John L. Price Jr. (4401 Warrensville Center Rd., Warrensville Heights, Cleveland, Ohio; MO 3-8400). Parts available for male and female musical principals. Mail photos and resumes, through agents only, c/o above address. Season runs June 5 through Sept. 17.

COHASSET, MASS.

South Shore Music Circus. Managing director, Bill Ross (120 W. 44th St., N.Y.; JU 2-2803). Auditions next Monday (29), for male and female ensemble dancers for a package of "West Side Story." 12 noon-2 p.m., at Dance Players Studio (1233 Sixth Ave., N.Y.).

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and female featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

HYDE PARK, N.Y.

Hyde Park Playhouse. Executive Director, M. David Samples (285 E. 10th St., N.Y.). Parts available for male and female performers

for the Equity resident company. Casting will begin May 22. Mail photos and resume c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 25; LT 1-0610). Parts available for male and female dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and female performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N.Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and female Equity musical performers and paid apprentices. Mail photos and resumes, above address.

SYRACUSE, N.Y.

New Playhouse. Producer, Syracuse University (610 E. Fayette St., Syracuse, N.Y.). Parts available for male and female singers, dancers and juveniles. Mail photos and resumes to G. F. Reidenbaugh (Box 84, Brodheadville, Pa.).

THOMPSON, CONN.

Quadie Summer Playhouse. Managing director, Alan James, in association with Paul Porter & Andrew Carrington (1271 First Ave., N.Y.). Parts available for male and female dramatic and comedy performers. Mail photos and resumes c/o James, above address.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse (1860 Broadway, N.Y.; JU 2-7650). All parts available for the national company which is scheduled to begin in Sept. Mail photos and resumes c/o above address.

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Parts available for Juanita Hall part, young male oriental. Dr. Lee, Dr. Fong, Madame Fong. Mail photos and resumes to Jack c/o above address. Show will tour the straw-hats this summer.

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

SHOWS IN REHEARSAL

BROADWAY

"Pal Joey" (MC). Producer, City Center Light Opera Company (130 W. 56th St., N.Y.; JU 6-2828).

OFF-BROADWAY

"A Piece of Noon" (D). Producers, Mary Jordan & Sam Silverberg (21 E. 63d St., N.Y.; TE 8-5180).

"Red Eye of Love" (C). Producers, Arnold Weinstein & John Wulp (c/o Living Theatre, 530 Sixth Ave., N.Y.; CH 3-4417).

STOCK

"Macbeth" & "As You Like It". Producer, American Shakespeare Festival (Stratford, Conn.).

"Paradise Island" (MC). Producer, Guy Lombardo (104 E. 40th St., N.Y.; TN 7-0080).

Films

Untitled Drama. Producer, Tandem Productions (127 E. 60th St., N.Y.; TE 8-7667). Available parts: girl, 20-23, slight, sensitive, Village type; girl, 20-25, tall blonde, sexy; man, 28-33, handsome, conventional; boy 20-23, thin, sensitive, art-

istic; man, 25-30, corruptive, demonic. Photos and resumes being accepted 3-6 p.m. daily, at above address.

Television

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and female voices to dub for a series of five-minute TV shorts. Mail photos and resumes c/o above address.

Deborah Coleman Agency (200 W. 57th St., N.Y.; PL 7-6272). Interviews for attractive femmes, 16-25, for work in commercials, Friday (29), 10:30 a.m.-5 p.m., at above address. Bring photos and resumes.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Miscellaneous

Silver Studios (231 W. 54th St., N.Y.; PL 7-7338). Seeking girl, 5-7, who looks like Jacqueline Kennedy, to be photographed for a national advertising campaign for kiddie products. Contact Amy Ardrey, above address.

HOW TO PRODUCE OFF-BROADWAY

Four two-hour lectures covering all aspects of off-Broadway producing are being offered by Dorothy Olm and Gerald Krona, current off-Broadway and Summer Stock producers and managers. Sessions will include discussions with specialists including an attorney, press agent, and accountant, experts in the off-Broadway field.

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Literati

Hibbs to Exit Satevepost Job
Ben Hibbs, editor in chief of The Saturday Evening Post since 1942, will resign at the end of this year. He'll be succeeded by Robert Fuoss, now executive editor. In revealing the changes, Robert E. MacNeal, president of the parent Curtis Publishing Co., said Hibbs had told him more than a year ago that he wanted to relinquish his post when he reached the age of 60, which will be July 23.

Following Fuoss' takeover of his job, Hibbs plans continuing with the magazine, working with some of the top editors, doing some editing and possibly some writing. Fuoss, who's 48 years old, is supervising an extensive redesigning of The Post, to be put into effect in the fall.

Fred E. Harvey, 65, editor, author and one of founders and directors of U. of New Mexico Press, died May 6 in Albuquerque.

'Girles' Beyond Tolerance
A Chicago judge has ruled that 26 newsstand operators are guilty of "knowingly distributing obscene magazines," despite several previous test cases that were thrown out because the word "knowingly" implies that the sellers must read what they sell. Municipal Judge Norman N. Elger fined the dealers from \$100 to \$500 on the basis that the publications appealed to prurient interests and that defendants knew as much because of the way in which the mags were displayed. Elger, who has consistently been in the storm center of the arguments concerning "girles" magazines and sexed-up paperbacks, said that the publications "were without redeeming social importance and exceeded the bounds of tolerance permitted by standards of morality in Chicago."

Paul Ross, attorney for the defendants, said that he would appeal. At the trial, he had asked for a dismissal on the grounds the ordinance was vague and unconstitutional.

Concord Monitor Sold
Concord (N.H.) Daily Monitor sold to William Dwight, publisher of the Holyoke (Mass.) Transcript-Telegram, but James M. Langley, publisher of the afternoon newspaper since 1923, will continue as editorial writer and consultant to 40-year-old Thomas W. Gerber, who will become general manager. Gerber has been Washington correspondent for the Boston Herald-Traveler and Dwight, newly elected director of Associated Press, is a former president of the American Newspaper Publishers' Assn.

Dwight and his two sons, William and Donald, publish the Holyoke newspaper, also own the Edwardsville (Ill.) Intelligencer and have an interest in the Greenfield (Mass.) Recorder Gazette. Sale of the Monitor, according to publisher Langley, was "undertaken to introduce new blood into the management."

Farm Papers Merge
Sale of the Weekly Star Farmer, its 71-year-old farm paper, by the Kansas City Star to the Home State Farm Publications Inc., took place in Kansas City last week. The Weekly Star Farmer will be published for the last time May 24, and its circulation list of over 300,000 will be combined with the Missouri Ruralist and the Kansas Farmer, published by Home State.

K.C. is to become the western op. ations centre for Home State, whose headquarters is in Cleveland, according to James Milholland Jr., president, who came to K.C. for the move last week. The Missouri Ruralist and Kansas Farmer formerly were Capper papers, but were sold by Stauffer interests when that chain took over the Capper string a few years back. The move thus unites onetime active competitors in one company.

The Weekly Star Farmer has been published more as a reader

service than as a profit-making venture in recent years, according to Roy A. Roberts, president of the Star. Roderick Turnbull, editor of the Weekly Star Farmer, becomes farm editor of the Kansas City Star which will give expanded coverage to the farm field in its regular columns, Roberts said.

No B.O. Interference

"The business office of a newspaper must never have a single syllable to say in criticism of editorial policy. It is an editor's job to do the best he can, without thought or profit or loss. It is the job of the business office to sell advertising and newspapers—strictly on merit. Under no circumstances must they cross the line dividing them."

That was the guiding rule of Victor Sifton, head of the Sifton chain of newspapers in Canada and publisher-editor of Winnipeg Free Press (who died April 21), its chief editorial writer, Grant Dexter, wrote. Sifton insisted on enforcing that rule all through '30-'33, when WFP consistently opposed the policies of the Conservative federal government of that day and lost considerable circulation through doing so. Its editor was then the late John W. Diefoe.

New Paperback House

Morris S. Latzen, prez of Sterling Group Inc., for many years a pop magazine publisher, and Hy Steinman, president and publisher of Bluebook mag (also author of Harper's forthcoming novel, "Triumph"), have combined as Paperback Library Inc. to publish a line of 35-50-75c paperbacks. These will be known respectively as the bronze, silver and gold editions.

PL Inc. will publish both reprints and originals, latter including "Boarding House Blues" by James T. Farrell, first of a series; "Billy Graham" by Glenn Daniels; and Don Duggins' "Frankie—The Life and Loves of Frank Sinatra." First two originals are 50c; the Sinatra tome a 35c item.

Room In Juvenilia

Juvenile book market is a major factor as certain Wall Streeters are saying to go Western Publishing Co. This outfit's common shares went on the market last August at \$42 per, closed last week at \$76.50 bid.

Western, in addition to its own activities, owns 50% of Golden Press, publisher of Golden Books for moppets and the Golden Book Encyclopedia, latter big in supermarkets.

Western's per-share earnings have risen steadily, from 1955's 93c to \$2.50 in 1960 and an estimated \$3 in 1961. The '60 and '61 figures are pro forma, that is, taking into account the Golden Press acquisition.

World's New Entries

World Pub's editor-in-chief Wm. Targ has just received Art Buchwald's newest, "How Much Is That in Dollars?" for full publication. It is another collection of his syndicated columns, a la "Don't Forget to Write" last year, which World also published and sold well.

Capt. Henrique Galvao's "Santa Maria: My Crusade for Portugal," saga of this past winter's hijacking at sea, will also be published by World later this year, as well as Louis Zara's novel, "Dark Rider," kingsize novel based on the life of Stephen Crane, author of "The Red Badge of Courage." There is film bidding for that one already.

2 New Canadian Mags

Despite the inroads made by U. S. mags, two new Canadian monthlies include Paper Doll, set to tee May 31 in Toronto, and Canada Month, skedded for October, and likely published in Montreal.

Paper Doll, slanted to downtown business girls, will be mailed free to 20,000, then sold thereafter at about a nickel. Sara Bowser, edits, with Audrey Gostlin as m.e. Canada Month, a project of trade-mag exec Patrick Hailstone and ad agency chief Daniel E. Woodward, will be "commentary" type with pix. Hailstone will publish, Woodward edit, sell for 35c.

Meanwhile 10c. monthly Liberty—already Canada's top-circulation general mag—has cracked the 600,000 average net paid in first

three months of '61. It is owned by Jack Kent Cooke, about to become an "instant U. S. citizen" by special act of Congress. Actually, several years of Cooke's partial U.S. residence are to be counted towards his citizenship—tho' he's maintained a Toronto home and his family has lived there all that time, as previously reported.

Line Up Spanish Pub

Ken Gninger of Hawthorn Books just added a Spanish publisher to the joint international art book series he's publishing here in the U.S.

The Spanish edition, to be published by Vergara, S.A., of Barcelona, joins the "Complete Library of World Art" which commences publication in the U.S. this fall when Hawthorn issues the first volume, "All the paintings of Leonardo," on Oct. 13th.

The 150-volume project will also appear in a British edition under the Oldbourne Press imprint and in Italian via the Rizzoli Editore of Milan.

'Hints' To Spain's Tourists

"Helpless Hints on Life in Spain," a Buchwald-type paperback on the very special pitfalls foreigners can expect to find in a country, was published in Madrid last week. Author H. August Debelius wrote the tome after compiling columns written for Madrid's American weekly, The Guider.

Lively sales of this comic handbook at military installations and travel kiosks have author Debelius preparing a thicker, pocketbook-sized volume of more of the same for U. S. publication.

CHATTER

Associated Press Society of Ohio has elected Gunner Musselman, of the Galvin Wire Service, Circleville, as president; Edward F. Fallon, managing editor of the Toledo Blade, vice president; and Charles W. Reamer, Athens Messenger, trustee. Gene Jordan, city editor of the Columbus Dispatch, was re-elected treasurer, and B. T. Johns, AP chief of bureau, secretary.

Semi-weekly Madison Press at London, Ohio, will now be a daily newspaper, to be published Monday-Friday, with William Rush as managing editor. Haxley News-papers also publishes seven suburban weeklies with 75,000 combined circulation in Greenfield (O.) Daily Times and the Plain City (O.) Advocate. The Madison Press was recently purchased from J. R. Conway.

Howard S. Wilcox, public relations and personnel director of the Indianapolis News and Indianapolis Star, presented with the "big wheel" award by the Sigma Delta Chi chapter at Indiana U.

"Tape" is name of new bi-monthly slick for audiophiles, with distribution at audio, disk and photo counters. First issue, June July, is out anon, with plans to put it on monthly basis in October.

"The Edinburgh Tatler" is title of a new illustrated monthly published at Edinburgh, Scotland, and covering the social, sporting and industrial life. First issue included articles by the Duchess of Bedford, Lord Crawshaw, Viscountess Ridley, Lady Corisande Bennet and George Scott-Moncrieff.

Publishers Management Corp. has been authorized to conduct a publishers management consultant business in New York City. Address is c/o Robinson, Silverman, Pearce, and Aronson, 230 Park Avenue.

New York Post Corp., a Delaware corporation, recently merged New York Post Corp., a New York company, Roberts & Holland of N.Y. were filing attorneys at Albany.

Editors and publishers of Catholic newspapers and officers of the Catholic Press Assn. eulogizing Rev. John J. A. O'Connor, 68, editor of The Evangelist, Albany diocesan weekly from 1927 to 1946, who died at St. Mary's Hospital in Troy, May 14, after a long illness.

Fred Kerner, exec editor at Crest & Premier, the Fawcett paperbacks, launching his newest book, "Stress and Your Heart," an explanation and investigation of Canada's Dr. Hans Selye's theories. Hawthorn Books is publishing it in June.

Arlauke Mayor Henry Maier named Alex Thien, 31, night editor for the Associated Press there, as his press secretary. Post was formerly held by David V. Hingten.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 23.

One of the side effects of adult education, even if self-inflicted, is that you are continually learning things you never knew before, or, if you did know, had them all wrong.

For instance, I thought the name claret for a wine got its name from the Claretians, just as benedictine gets its name from the Benedictines. But that isn't so at all. The other day Moira and Michael McGivney, two beautiful, disciplined teenagers, came to see me and gave me a brand new book. It was "Saint Anthony Claret" by Fanchon Royer. Their object was not to have me review it but to write a play about their new-found hero.

"You know, like 'The First Legion,' by what's his name?"

"Emmett Lavery?"

"Yes, something like that."

"I'll read it," I said, having no intention of being pulled off a chartered literary course for the third time in two years. Besides, I wondered why they didn't pressure their father, Owen McGivney, into the labor.

True he is over 75, but he has a zest and enterprise far beyond what I ever had. He was the greatest protean performer of all time. Even Sarah Bernhardt said so. As a quick-change artist, McGivney used to do a Dickens skit, playing all the characters. He moved from one costume and character to another so fast people didn't believe he didn't have a double. So he rigged up a gauzy screen. This way audiences could see his movements behind as well as before the scene.

This act was a headliner all over the world for years. Many of this generation may have seen him in Ken Murray's "Blackouts" and his son did the stint not long ago on an Ed Sullivan show.

A good family man, Owen McGivney has managed to hold steadfast in a profession which is noted for its marital tumbling acts. Besides being a great trouper, a wonderful husband—and a lovable father, Owen is the best Irish breadmaker and teamaker in the western world. At his home in Shernian Oaks, I have seen him whip up a tea party in minutes for as many as 15 uninvited, but seemingly welcome, guests. I have never seen his wife interfere, for she too admires a great performer.

It's quite possible that all this explains why he must have turned down the chance to dramatize the life of Saint Anthony Claret and told his charming and adorable spawn, "Try Sir Frank Scully. I'm sure, he has time on his hands, waiting around in Hollywood for some millionaire to buy that big house of his on the hill so he can hot-foot to Palm Springs."

What I have read so far of Saint Anthony Claret (who seems to have been canonized in 1950 when my back was turned) I can see his life would make a great play and, for a novelty, a nice, clean moving picture which would more, something few Hollywood pictures have done since the pugnacious Preminger boxed characters within the four walls of a bedroom.

Or Maybe Dubinsky?

Among the things I didn't know about the founder of the Claretians, besides having nothing to do with claret wine, is that he was away a bit from labor-management relations, having introduced the practice in his father's textile factory in Catalonia more than a century before Westbrook Pegler ever heard of Walter Reuther.

"Before pointing out the defects of faulty work," he wrote about his years as an industrial boss, "I would start by praising a weaver's good points, saying that it was a creditable job, only that a slip has been made here and there, and if these were corrected the work would be perfect. Presented this way our workers accepted my corrections with humility and amended their mistakes."

As Fanchon Royer comments, what modern psychologist or specialist in labor-management relations has improved on Tonin Claret's technique?

He was born on Christmas Eve, 1807, and ditched biz for the priesthood in his twenties. Spain had a bloody civil war in 1833. It was not the people versus the crown, but a dead king's brother trying to seize the throne from the late king's infant daughter. Old stuff, but the killings convinced Tonin Claret he'd better get over on the side of the angels.

This did not mean becoming a fencesitter. One of his earliest protests as a priest was a letter to a mayor which began:

Who Threw My Pop Out Of Town?
"I was astounded by two lines from my beloved father which informed me, without citing the reason, that they wished to throw him out of town."

He instantly sent an espresso to ask what might have caused such a thing saying that if it could be because he was believed to have fled to the Faction, this was false. He was perfectly willing to say at all times on what side he was.

An opportunity to merge the Claret factory with others and to give the Clarets a favorable stock position appealed enormously to his tired old father, but Anthony wasn't for it. His father found Anthony's answer vague and confusing, but Anthony clarified it by quoting, "What doth it profit a man if he gain the whole world and suffer the loss of his soul?" His father accepted his son's opinion and thus an early Cash McCall was frustrated.

World's Record?

At the age of 22 Anthony decided to chuck biz and become a *sacerdote*. As such he eventually rose to become an Archbishop, and even the confessor of the Queen. But his heart remained with the peasants. He preached and walked over most of Spain when there were plenty of opportunities to ride. Once he walked 13 miles in a snowstorm in half an hour. Or he may have flown, for there was no evidence of his footprints discovered by those who tried to catch up to him on horseback.

Once he got caught in a rip tide and was dragged to sea and presumably drowned, for he couldn't swim a stroke. When rescuers arrived they found him floating in. He was washed up on the beach. Like a much plugged hair lotion, the miracle was there was not a drop of water in him.

Another time, barred from going to Rome, he tried a round-about way through the Pyrenees. Some bandits caught him and rounded him up with a bunch of others whose plans of escape were not quite as innocent as his. They were marched off to a concentration camp. Claret fagged behind. A guard, back there with him, winked and okayed Claret's going over the hill. He got to Rome eventually and proved to brilliant the Jesuits nabbed him and tapped him for their order. He became a "missionary." He was sent back into his old Catalanian diocese in Spain.

There he then became the town doctor. The medic had scrambled in the heat of revolution and counterrevolution. That left the town without a pillpusher. The peasants importuned Rev. Anthony Claret, S.J., to cure their ills. There being no AMA in Spain, Father Claret learned what country doctors are supposed to know and turned in a perfect record. He never lost a patient. Long before ESP he seemed to have had extrasensory perception.

He was prodigious author and 400,000 copies of one of his books was par for the course.

From Catalonia he later was sent to the Canary Islands and to Cuba. He escaped death by accident three times and at least four times at the hands of would-be assassins.

His miracles of healing made him the patron saint of cancer. He was one of the earliest to prophesy the spread of Communism and its threat of world domination. He had the greatest faith in the United States and almost his last word was "America."

Fanchon Royer who now lives in Mexico wrote the biography of this modern prophet. Years ago she acted in motion pictures, and for several years was prez of the Catholic Film and Radio Guild.

SPECIAL OFFERS

Reiss, Los glais . . . Leutschen Film nach 1945, \$7.50. Film Daily Yearbook, \$15-\$7. Huntley, British Film Music, \$5.50. Lemaitre, Film Deja Commence, \$5. Kohn, Hollywood Trial ("The 10"), \$3.50. Payne, Great God Pan (Chaplin), \$2. Radio Annual (& TV Yearbook) 1938-36 complete, 19 vols., \$225.

Full catalog from America's leading specialist, 25c. HAMPTON BOOKS, Hampton, N.Y.

Broadway

Choreographer, Matt Mattox opening a dance studio in Gotham.

Singer Lyda Fairbanks left New York to play the midwest with the Jessel.

Barbizon-Plaza Hotel site for Industrial Film & Audio-Visual exhibition Oct. 8-11.

Public Library will celebrate its 50th anniversary May 25 with a reception in the library's courtyard.

James Cagney, producer-agent Nat Goldstone and singer Fred Ray among those off to Europe Monday '22 on the S.S. Flandre.

Opera Assn. prez Anthony A. Bliss goes on board of Lincoln Center of Performing Arts. Ditto Center's secretary Ed B. Young.

Bertie Gendel handling hand-outs for Ed Harrison's "Sleep" due at 55th Street Playhouse, June 5.

Ballerina status has been bestowed upon Sallie Wilson by American Ballet Theatre. Ivan Allen meanwhile rates as a principal dancer therein.

Latest version of the Greeks' "Lysistrata" is called "Mister, Move Your Mattress"—done by Pott Credit Valley Dramatic Society, just outside Toronto.

Marilyn Ross is aboard the present Mediterranean cruise of the S.S. Constitution. She's booked for lead role in "Anything Goes" at Indianapolis Musical Theatre Aug. 8.

Michel Porte, of the Waldorf-Astoria Empire Room, to lecture to visiting American students at the Chononchaux Castle in the Loire Valley near Tours, during his summer vacation.

Melba Hale (formerly Landry) is new vice president of the Federation of American Women's Clubs and as such will travel from her home in Zurich to Africa, South America and Asia.

Frances Penniston, acting for the Class Reunion of 1946 at Ottumwa Iowa High School, wishes to hear from Jack Seaton, an alumnus, believed to work as a tap dancer and pianist around Manhattan.

Opera singer Miklos Gafni off to Europe for six weeks. Headed for the International Television Festival at Montreux, Switzerland is Howard Freeman who'll also hit Rome, Paris and London.

Las Vegas who flew in for the funeral of Dorothy Entratter, wife of Jack Entratter, president of the Sands Hotel there, included Carl Cohen, Al Freeman, Nick Kelly, Eleanor Roth and Mrs. Ray Sinatra.

George Minter, head of Renown Film Productions, Jack Small, booker for Shubert theatres, and Fairfax M. Cone, board chairman of Foote, Cone & Belding ad agency, among those in from Europe last week on the Queen Mary.

Trone Guthrie, director; Arthur Miller, playwright; and Abraham Ribicoff, Secretary of Health, Education and Welfare, are among those scheduled to speak at the American Education Theatre Assn.'s 25th anniversary convention to be held Aug. 24-30 at the Waldorf-Astoria Hotel, N.Y.

Samuel Goldwyn has been given the Service to World Jewry Award by the State of Israel, this tying in with his support of amusement industry campaigns of the United Jewish Welfare Fund over the past two decades. Presentation was made by Victor M. Carter, Republic president and chairman of the Fund.

Now housed in the new HQ of the Overseas Press Club, the former National Republican Club on W. 40 Street, Manhattan, the N.Y. Newspaper Women's Club has just re-elected Kay Lawrence, AP women's radio-tv ed as president. One of the vicepresidents is also radio-tv, Harriet Van Horne of the N.Y. World-Telegram.

Singapore

By Ooi Taw Chiew

Actor Soler and Big Jorge, here from Latin-America.

TV, stage and radio entertainer Jane Lesley singing at the Adelphi Club.

Singapore, still sans video will have its first television tests by the end of the year.

Columbia's "Come Dance With Me" starring Brigitte Bardot, drew packed house though a short run.

Helen Tan, 19, Chinese stenographer will represent Malaya at the Miss Universe contest, Long Beach, California, July 20-30.

"Romeo" introduced by the Blue Diamonds here last year, still

holds its own. Elvis Presley's "Wooden Heart" comes close.

"Liz Taylor: The Amazing Story" by Jane and Kurt Singer, appearing serialized in the local noon paper Singapore Free Press. English-educated population adores her.

A "Suara Singapura" Grand All-Community Variety Show, featuring the cultures of the East, will be staged on National Day (June 3). American tourists will find this exotic stuff.

Swing music with the emphasis on beat, especially that of the percussion, has caught on with local music lovers with a new Radio Singapore programme called "Swing 'n' Fling" replacing the old favorite, "Ballads of Bali."

The 1961 Paris Fashion Show (Comite Francaise De l'Elegance) containing Miss Europe and Misses France, Italy, Australia and Germany, stirred much delight here among both sexes, keeping an Oriental city Occidentally-entertained.

John Thompson, broadcasting expert under the Colombo Plan said Radio Malaya's men put accent on wrong syllable so that "encourage" sounded like "anchorage." Suggested recourse to the dictionary. Their grammar, however, was "faultless."

Minneapolis

By Bob Rees

(4009 Xerxes Ave. So.; WA 6-6935)

Duffy's has inked Ray Anthony band for July 28 opening.

Freddie's has comic Shelley Berman with four Clancy Brothers this week.

Actress Jan Sterling to emcee Bonds-for-Israel style benefit show at Pick-Nic Hotel June 8.

Minneapolis actor Robert Vaughn due here next week to plug current film, "Big Show."

Sol Hurok and Morris Chalfen bringing Moiseyev dance company to Minneapolis Auditorium June 12-13.

Dick Shawn bows out tomorrow (24) at Hotel Radisson Flame Room with Nino Nanni and Dolores Perry opening fortnight engagement the following night.

Minneapolis Jaycees' "Music Under the Stars" series at Metropolitan stadium will feature Xavier Cugat, Harry Belafonte and Mimi Benzell with Apollo Club this summer.

Modern Jazz Quartet will publish Minneapolisian Herb Pihlboer's "Three Pieces for Jazz Quartet and Orchestra" Composition was performed by the quartet with Minneapolis Symphony last year.

Exhibitor Ted Mann, who has spent nearly \$1,000,000 revamping and beautifying his four Loop theatres, preparing to lay out \$150,000 for renovation of his Suburban World: nabe showhouse.

Harold Arlen-E. Y. Harburg musical "Bloomer Girl" will be University of Minnesota theatre's showcase offering this summer. Show will run from June 13 to Aug. 27 on showboat berthed in Mississippi river.

James Dixon, conductor of New England Conservatory Symphony in Boston, named assistant conductor of Minneapolis Symphony.

Dixon is protégé of late Dimitri Mitropoulos, former leader of Minneapolis Symphony.

Goop's Last Film

Continued from page 2

firm, however, and to convince any balky exhibitors is planning key city demonstrations of the campaign by decking out a theatre with the full promotion panoply. That means the red flasher light symbol for lobbies and marquees.

Idea being for them to go on as a customer stop signal at the final 13 minutes mark.

Red light and related copy have been adapted for trailers, print ads, radio and tv blurbs in what shapes as a saturation sell. The broadcast spots, significantly, directly associate "Naked Edge" with the Alfred Hitchcock entry by having the voice over exclaim, "Last year it was 'Psycho'."

Utilizing the red light symbol in print, UA is skedging 600-line color-teaser ads headlined "Stop," with the "o" in the form of a naked red light mazda.

Company is also getting out an exhibit handbook detailing promotional uses for plexiglass red flasher lights it will offer theatres.

The Pennebaker-Baroda production has another thing in common with "Psycho": both were scripted by Joseph Stefano.

London

(HYDe Park 4561/2/3)

Joan Fontaine, en route for Madrid, in and out of town.

Sidney Poitier winged in from Cannes for preem of "Raisin In Sun" (Col).

Howard Harrison takes over from Richard Patterson as boss of Paramount International Films.

Tom Hutchinson, Daily Express show biz reporter, quitting to scriptwrite for Tyne Tees Television.

Lionel Bart threw a large cock-tail party to open the premises (18) of his new music company, the Apollo.

Life-size group painting of The Crazy Gang among those on view at current exhibition of the work of Andrew Vicari.

Ronald Lee, Metro's publicity chief, inflicted with jaundice the night before the "King of Kings" London convention.

Ettore Manni and Roberto Risso, two top Italian actors, have arrived for work on UA's "The Valiant," starring John Mills.

Ian Bannen replaced by Eric Porter in "Richard III" opening tonight (Wed.) at Stratford-on-Avon. Bannen is suffering from a virus following yanking of a wisdom tooth.

Viscount Furness and Alan Badel, tappers of Furdell Productions, parted company amicably. Furness Productions has been formed, with Thane Parker as general manager.

Actor Robert Shaw, whose first novel, "The Hiding Place" became a bestseller has now published his second novel. Called "The Sun Doctor," it has already been named the London Daily Mail Book of the Month.

Paris

By Gene Moskowitz

(66 Ave. Bateuil, SUF. 5920)

Yves Montand will do a one-man singing stint here next year.

Jacques Tati's vaude show at the Olympia in for solid reviews and probably fine biz.

Brigitte Bardot winding her stint, opposite Alain Delon in the sketch pic, "Famous Loves."

Francoise Perier into vidfilm, "Figaro," being directed by Marcel Blumal and slated for airing next Christmas.

Charles Boyer into French pic, "Midnight Deception," opposite Pascale Petit and Charles Belmont. Michel Wyn directs.

A Jean Cocteau original idea for a vidfilm whodunit, "No Luck," was turned down by the one channel governmental programming setup here.

Frede and Miki Leff, owners and operators of the old nitery Le Carroll's, have found a new club which they will open in July. Originally The Macumba and Le Petit Cafe, it will be a late winduppity spot.

Avant-garde novelist Alain Robbe-Grillet, who did the script for Alain Resnais' last pic, "Last Year in Marienbad," now turning scripwriter-director with "The Immortal," starring Jean-Marc Bory.

Oldtime Czech pic director Gustav Machaty winning \$20,000 from French producer Georges Glass, who used the title of Machaty's noted film, "Ecstasy," in a recent pic. Though the final title was "Toward Ecstasy," Machaty won his point.

Yank actor-songwriter Joe Warfield into a supporting role in the Fernandel starrer, "Dynamite Jack," with Jean Bastia directing. Pic is the first French oater trying to ape Yank sites for its backing. Warfield may also do some tunes for this comic western.

Frankfurt

By Hazel Guild

(2 F.-F.-R.-St.-Gasse: 595751)

Karl-Heinz Krueger named new general manager for United Artists in Germany.

Thomas Wolfe's "Look Homeward, Angel" being made into a television film at Hamburg for showing on the German TV net later this year.

Columbia Pix running a newspaper contest in connection with "Pepe" in Germany, awarding eight autos and two trips to America for the winners.

Lill Babs, top Swedish tele star, imported to Germany to film a musical, "Too Young To Be Blond," to be offered on German tv, this September.

Jerome Robbins, bringing his "Ballet U.S.A." on its third European tour this summer with dates

in Spoleto, Paris, Berlin, Hamburg, Munich, Copenhagen and London. German translation of Eustace Mullin's American book "The Federal Reserve Conspiracy" banned by the German federal court for its anti-Semitic tendencies.

Composer Peter Kreuder (who wrote "Goodbye Johnny" setting up a fund to give peniless composers a lengthy free vacation at his house in Lugano, Switzerland. Scandal in Germany is the Red propaganda is being circulated in brochures that from the outside resemble publicity for nightclubs, sent through the post; inside these reveal the Commie message.

American Forces Network honoring German-American Friendship Week by beaming out programs in German, exchanging a commentator with the German outlet, Hessischer Rundfunk in Frankfurt, so that the Germans hear soldier Lawrence Zerkel's "Duffle Bag" request show, and the GIs hear "A Half Hour of Light Music" with German Hanna Pfeil.

Mexico's Tourism

Continued from page 2

port taxes averaged around 50%, and Scotch lovers in Mexico should be getting their favorite liquid for around 96c now. But they're still paying the stratospheric prices though on tequila that warehouses are full of 15,000 cases on which high imposts had been paid. But it's a safe bet that prices never will come down.

In this capital, clubowners are viewing with alarm the exodus of national and international tourist traffic because of the curfew restrictions imposed by city fathers in recent months. Second, third and lower category clubs have a 1 a.m. curfew and only deluxe spots can keep at blaring pitch until four or five in the morning.

Owners of the clubs, including top spots also suffering a slump, attack the city government policy restricting their operations. Invariably they sing a song of heavy investments producing no return, and abnormal official restrictions.

Thus Manuel Alonso, of the swank Semiramis Restaurant, wails that he, his workers and tourists are "hurt" by official bluesones. Tourists can't find a "quiet" spot to relax and as for Alonso, if he reduces his staff, unions issue a strike call. If he announces variety turns, the city shutters his premises. And if stays open more hours than permitted, he faces stiff fines.

Owner Of 2 Clubs Urges Study Guillermo Cervantes, owner of the Cigarrero and Gitanerias clubs, says that entire problem should be thoroughly studied. "Night clubs are an essential part of the city's night life," he added, "and tourists come to us seeking healthy entertainment. They have traveled to spend money, and not to be thrown out after midnight, or one o'clock."

Billy Lozano of the Los Globos, luxury nightclub, said all owners of deluxe night spots are passing through "a very critical period."

His solution, the reestablishment of the minimums cover to "balance out" losses, for the clientele now is not spending as much as before.

Some club and restaurant owners refuse to talk for fear of "reprisals" by authorities. But consensus is that business is off 40% to 60% in night spots, perhaps even higher in clip joints that have had their hours clipped to midnight or 1 a.m.

But none of the gentlemen of the night spots cared to make any comment about a possible reduction in their astronomic prices for liquor and food. It could be that this is the reason keeping American tourists away, at least. The "gringo" tourist is not a 100% sucker and figures things out for himself. And in the long run concludes that the \$80 and up tab per person for comparatively mild nightclub hopping is not worth the candle on today's Mexican night spot circuit.

Bars and supper clubs, which have been banned from presenting variety acts, also sing the blues, talk of shuttering if authorities do not give them relief soon. They have an argument in asking is there anything immoral in having a pianist, or a singer, during the supper hour? Consensus is that clients seek more than good food and drink in bars and supper spots, apart from the clubs.

But the Department of Public Entertainments and Mayor Ernesto P. Uricururi stubbornly maintain the curfew clamp down, and restriction of variety turns in other than bona-fide night clubs will continue to be the policy for "the protection of the public."

Hollywood

Lew Sherrell off to Europe.

Sidney P. Solow on trip to Mexico.

Jeff Chandler underwent disc surgery.

Harry Bloom opening own agency in Beverly Hills.

Steve Parker returned from four months in Japan.

Robert Ryan to London for locations of "Billy Budd."

Samuel Z. Arkoff returned from Cannes Film Festival.

Anita Stewart willed bulk of estate to sister Lucille.

Michael S. Hamillburg in from Europe to join father's agency.

George Seaton hopped to Jerome, Idaho, to gander first grandchild.

Dan Melnick and Ted Fedder, ABCTV vp's, in for network talks.

Larry Graburn resigned six-year post of ad manager for Walt Disney Productions.

Red Jacobs opened Salt Lake City and Denver branches for his Favorite Films.

Joel Marston starts fifth season as leading man at Elitch's Gardens, Denver, June 20.

Dave Marlin succeeds Larry Graburn as ad manager for Walt Disney Productions.

Chicago

(Delaware 7-4984)

Jerry Lee Lewis topping current r&r bill at Regal Theatre.

"Hot Chestnuts" revue folded after four weeks at Le Coq de la Rue.

Perry Como's NBC-TV outing originating from McCormick Place tonight (Wed.).

Margaret Joslyn is new public relations chief for the Sheraton-Blackstone Hotel.

Lisa Kirk in to do "Showboat" at Melody Top Theatre, opening next Monday (29).

Chi Ballet Guild showcasing local talent in a dance program at Studebaker Theatre this Friday (27).

Don Gordon elected new prexy of Chi chapter of Screen Actors Guild, with Jerry Kauthner in as vicepre.

Count Basie Orch and Lambert, Hendricks & Ross topping jazz bill at Tivoli Theatre, opening Fri. (26).

Lina Hammer off to the Coast to pressagent for Phyllis Diller during her three-week stint at Hollywood Ciolester.

Road company of "Fantasticks" presented originally under ANTA-Chicago aegis, now under the management of producer Richard Alan Woody and Faith Beye Sneeth.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Joe Gibney is new flack at California Club.

Claudine Longet back as top terper in the Trop Folies Bergere after taping the Andy Williams spec.

Sammy Kaye in at the Riviera to inspect the Starlight Lounge where he and his band open June 21.

Arturo Romero and the Villafontina violinists at the Dunes Sultan's Table restaurant, skedded to get the heave-ho back to Mexico City, but got a last minute reprieve from the musicians union and will stay indefinitely.

Jerry Lewis tossed a late "show-folk show" at the Sands, which attracted such night owls as Joe E. Lewis, Lou Mosconi Jr., Gisele MacKenzie, Bob Shuttleworth, Jack Carter, Zsa Zsa Gabor, Earl Wrightson, Joey Forman, the Wiere Bros., Robert Clary, the Mills Bros., Johnny Paul, Joyce Roberts, Sandy Stewart, Alice Faye and Phil Harris.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; 356156)

Yank tenor Marion Alch guested in Verdi's "Traviata" in the Volksopera.

California organist Clarence Ledbetter touring Austria, giving concerts in cathedrals and concert halls.

Former variety show theatre "Ronacher" opened as live tv show Manager Theodor Graedler bowed to tradition of house and relayed a variety show.

Leopoldstadt Wochenblatt (weekly) first newspaper here to be printed "with smell of roses" on occasion of Mother's Day. (May 14) Gag brought high circulation. Most of the buyers agreed it really did.

OBITUARIES

GRACE GEORGE

Grace George, 81, actress who appeared on Broadway for more than 50 years, and who rated as a mistress of high comedy, died May 19 at her home in New York City. She was the widow of William A. Brady, the theatrical producer, who died in 1950, and the stepmother of the late Alice Brady, a star of stage and silent films.

Miss George made her first appearance at the Standard Theatre in New York in 1894, as one of the school girls in "The New Boy." Her legit credits fill nearly three full columns in "Who's Who in the Theatre." Some of these include "Charley's Aunt," "The Turtle," "Mlle. Fifi," "Under Southern Skies," "Frou-Frou," "The Two Orphans," "Carnival," "Major Barbara," "Captain Brassbound's Conversion," "Spring Again," "The Velvet Glove," "The First Mrs. Fraser," and "She Had To Know."

One of her memorable roles was as "The First Mrs. Fraser," at her husband's Playhouse Theatre in N.Y. in 1929. She also directed this successful comedy which had a run of 267 performances, during the early days of the depression. Another of her later Broadway hits was the badgered Mary Herries in "Kind Lady." She appeared later in revivals of both these plays.

She had not acted on the Broad-

In Memoriam Maurice Van Praag

September 29, 1881
May 17, 1961

way stage in seven years when she returned in 1949, to share stellar billing with Walter Hampden in "The Velvet Glove." Her last Broadway appearance was in 1951 in a revival of Somerset Maugham's "The Constant Wife," which also starred Katharine Cornell and Brian Aherne. She appeared in only one film called "Johnny Come Lately" with James Cagney.

Her son William A. Brady Jr. was long a Broadway producer with Dwight Deere Wiman. The junior Brady was killed in a camping accident in upstate New York leaving his widow Catherine Alexander whose daughter Barbara Wagner, non-p.o., was mentioned in the obit notices as surviving Miss George. Funeral was held Monday 22 St. Malachy's Actors Chapel, N.Y.

JOE E. HOWARD

Joe E. Howard, 83, oldtime vaude headliner and composer of 18 musicals and over 200 pop songs, died May 19 in Chicago, onstage during a benefit performance.

Details in the vaude section.

JOAN DAVIS

Joan Davis, 53, screen, radio and television comedienne, died May 22 of a heart attack in Palm Springs, Calif.

Miss Davis, though achieving a measure of popularity in films, won her greatest acclaim first in radio and later in television. She had her own radio show for many years on CBS in the pre-television days, and then on television starred in "I Married Joan," which though filmed several years ago continues to be rerun on stations throughout the country as a daytime strip.

Ironically, despite the success of "I Married Joan," or perhaps because of its exposure as one of the most-repeated film series, Miss Davis was unable to click in a new format. She made several pilots in the past few years, but none sold.

Among survivors is a daughter, Beryl, who made several appearances on her TV show with Miss Davis.

HENRY O'NEILL

Henry Joseph O'Neill, 69, character actor who appeared in more than 150 films, died May 18 in Hollywood.

He entered the theatre after World War I touring with a roadshow. He later joined the Celtic Players, appearing in such classics as "Riders of the Sea," "Playboy of Western World," "Birthright," "The Sinner," "Workhouse Ward" and "Diedra."

His first top Broadway role was

badly in Eugene O'Neill's "The

Hairy Ape." He later appeared in other O'Neill plays including "Great God Brown" and "The Fountain." During the depression, he accepted an offer to work in the Hollywood film, "The Kennel Murder Case," and returned to Broadway and the road only once, in 1947, to appear in "State of Union."

His films include "Anthony Adverse," "Golden Arrow," "White Angel," "Green Light," "Madame duBarry," "Oil for Lamps of China," "Juarez," "Brother Rat," "Life of Louis Pasteur," "Trial of Mary Dugan," "Life of Emile Zola," and "Billy the Kid."

His wife and daughter survive.

VIOLA ROACHE

Viola Roache, 75, veteran Broadway actress who retired two and one-half years ago after a long engagement in "My Fair Lady," died of a heart attack May 17 while visiting her actress-daughter, Philippa Bevans, in Hollywood.

On the stage for 50 years, Miss Roache came to the U.S. from her native England in 1914 to make her New York debut as Elsa in "Pantethea" at the Booth Theatre. During her career she appeared in more than 15 Broadway shows as well as two Hollywood films, "Harriet Craig" and "Rival Wedding."

Prior to appearing in the original Broadway cast of "Lady," Miss Roache was cast in such legiters as "The Distaff Side," "Call It a Day," "Two Bouquets," and "The Man from Cairo." Her credits fill almost two columns in "Who's Who in the Theatre." Her marriage to actor Lionel Bevans ended in divorce.

Her daughter survives.

ANN CODEE

Ann Codee, 71, vet vaude and film actress, died of a heart attack May 18 in Hollywood. Prior to coming to the U.S. in 1909 from her native Belgium, she had had a career on the French stage as a singer.

After her marriage to Frank Orth in 1911, couple toured the world for more than 20 years as vaude headliners, billed as Codee & Orth. Prior to going to Hollywood in 1934, they appeared in the first talking short for Vitagraph in N.Y.

Her most recent film appearance was in "Can-Can," and a week before her death she played in a segment of "Day in Court" television. In recent years, Miss Codee and her husband had been active in staging shows at the Motion Picture Country House.

Survivors, in addition to her husband, are a son and daughter.

ROBERT W. FRIEDHEIM

Robert W. Friedheim, 52, administrative v.p. of Ziv-United Artists, died May 21 of a heart attack while on a visit to Ft. Lauderdale, Fla. Appointed administrative v.p. of Ziv-U last year, he had previously served five years with the firm as v.p. Before that, for six years, he had been v.p. and general manager of World Broadcasting System, a subsid of Ziv.

Friedheim was born in Memphis and was educated at Westminster College in Fulton, Mo. After a stint as a reporter in Joplin, Mo., he became manager of the Joplin radio station, WMBH in 1932. In 1937, he joined NBC in N.Y. as sales manager of the NBC Thesaurus, radio recording division of the network, where he functioned as a director for 12 years prior to his association with Ziv.

He leaves his wife, son and a daughter.

T. P. GORMAN

Tommy "Tay Pay" Gorman, 74, sports promoter who managed several show business forays while owner of the Ottawa Auditorium, died May 15 in that city. One of the founders of the National Hockey League, he had been a sports writer "The Ottawa Citizen," racketeer owner "Connaught in Ottawa" and an executive.

Gorman also managed evangelist Aimee Semple McPherson and blues star Barbara Ann Scott. At the time of his death, he had built night business racket at Connaught Park into a \$7,000,000 business.

Survivors are his wife, daughter and two sons.

GUSTAV UICKY

Gustav Uicky, 63, pioneer director of German films, died of a

heart attack April 28 in Hamburg, West Germany, where he was preparing to put "Das Letzte Kapitel" (The Last Capital) before the cameras. A native of Vienna, he had more than 40 talks to his credit. He also produced some of Germany's early silent screen hits.

Uicky, who directed the Emil Jannings films "Der Zerbrochene Krug" (The Broken Vessel), turned out such postwar hits as "Zwei Blaue Augen" (Two Blue Eyes) and "Das Mädchen vom Moorhof" (The Maiden from Moorhof). He is also credited with introducing Willy Birgel, Hans Albers, Renate Mueller and Marie Schell, among other stars, to the screen.

MAURICE BURMAN

Maurice Burman, around 50, musician and writer, died of cancer May 11 in London. He was one of the best known personalities in British jazz circles. He began as a drummer, working with many bands, including Roy Fox, Ambrose, Jack Jackson and Gerald.

When illness forced him to quit playing, he turned to musical journalism as a shrewd critic and witty interviewer. He also studied singing and piano in order to start what became a flourishing school of tuition. He discovered many present day pop singers, steering Helen Shapiro into the Top Ten "Soft Shoe Shuffle," "La Malesica," "Jungle Bird" and "I've Got A Snoe" are among his many compositions.

Survived by his wife.

MAURICE VAN PRAAG

Maurice Van Praag, 79, film industry pioneer, died May 17 in Jamaica, L.I. after a short illness. Onetime New York sales manager for Universal Pictures, he later headed National Screen Service's poster department.

He also was regional sales head for Advance Trailer before joining Van Praag Productions 10 years ago as general manager of its Miami office. A native of London, Van Praag came to Philadelphia at the age of two months. He was a past president of Local B51 IATSE.

Surviving are his wife and five sons. One of the latter, William, is president of Van Praag Productions, a producer of TV commercials, documentary and industrial films.

ALFRED ZEALLEY

Alfred Ed. Zealley, 82, who formed 17 bands of the Royal Canadian Navy in World War II, died May 16 in Toronto. A retired lieutenant commander, he was born in Bristol, England, and studied at Kneller Hall Musical Academy.

He taught music at Harvard U. for seven years, then conducted the Kilties Band during two tours of the U.S. and Mexico. He also wrote a book, "Famous Bands of the British Empire." His first Royal Canadian Navy band played at the Canadian National Exhibition, Toronto, in 1941. Later he became associate editor of "The Canadian Military Journal."

Survived by wife and three sons.

EDDIE STANDRING

Eddie Standring, 61, former pubby manager and director, died after a long illness April 27 in Harpenden, Eng. He joined the Campbell, Connolly publishing house in 1927 as a song demonstrator at Blackpool. He later became a salesman, London professional manager and then general manager, retiring through ill-health in 1958. He then started the Eddie Standring Music Company.

Standring handled hundreds of hits during his career, notably "Sonny Boy," "Pennies From Heaven," "Goodnight Sweetheart" and "Underneath The Arches."

Survived by wife, son and daughter.

H. R. V. ADDENBROOKE

Alderman H. R. V. Addenbrooke, 79, chairman of Morecambe Publicity & Entertainments, for 13 years, died April 25 in Morecambe, Eng. He was first manager of Floral Hall, Scarborough, and was 36 years manager of Morecambe Tower Theatre and Ballroom.

He invented the Addenbrooke Mystic Lantern, featured in many ballrooms, and for some years was chairman of the Morecambe Entertainment Proprietors' & Managers' Assn.

NORMAN K. BROOKS

Norman K. Brooks, 46, announcer and newscaster for W.E. TV for the past 11 years, died May 26 in Bryn Mawr, Pa., after a long

illness. In failing health for more than a year, he continued to work at the station until a month ago. Born in Atlantic City, N.J., he performed in kiddie radio there from the age of seven.

Following service in World War II, he studied at the Royal Academy of Dramatic Arts, appeared in BBC programs and played the lead in the London company of "The Time of Your Life."

Parents, wife, son and daughter survive.

NATHAN BEVANS

Nathan Bevans, 95, a former Negro actor, entertainer and pop song writer, died recently at the Mattawan State Hospital in upstate New York, where he had been a patient for the last 45 years. His biggest hit song was "Deed I Ain't Seen No Messenger Boy," which was popular at the turn of the century.

He also dug up from the morgue of a publishing house where he was employed, the song, "Won't You Come Home Bill Bailey," which he persuaded the late Miss Artie Hall to use. It became an immediate success.

LESLIE WOODGATE

Leslie Woodgate, 59, chorus master, died May 18 in London. He had been the BBC's choir master since 1934. He studied music at the Royal College of Music and prior to that had been on the stage, appearing in "Luck Of The Navy" and "Where The Rainbow Ends."

In 1928 he became assistant chorus master at the BBC, being elevated six years later. He also composed, notably incidental music for "Romeo and Juliet" and "Othello."

Survived by his wife and son.

RICHARD SALISBURY

Richard Salisbury, 51, radio writer, died May 17 in Hartford, Conn. One of the authors of the radio serial, "Romance of Helen Trent," he was a radio network script writer in New York from 1930 to 1942. He worked on writer teams that produced several afternoon serials.

Prior to his death, Salisbury was a publicist in Hartford. He also authored textbooks used in Connecticut elementary schools. Surviving are his mother, two daughters, a brother and two sisters.

HUGO WERNER-KAHLE

Hugo Werner-Kahle, 78, longtime German stage and screen actor, died May 1 in Berlin after a long illness. He appeared at top Berlin legit houses and also was seen in many films, both silent and sound.

Among Werner-Kahle's screen credits are such features as "Der Maulkorb," "Traummusik" and "Affair Roedern." He also headed the acting school of Berlin's Deutsche Theatre for years.

MAUDE RAYMOND ROGERS

Mrs. Maude Raymond Rogers, 89, a retired actress, died May 10 in Rockville Centre, L.I. She was the widow of Gus Rogers, who with the late Max Rogers, formed the Rogers Brothers team, German dialect comedians, more than 50 years ago. She had appeared with the team. She made her debut as Topsy in "Uncle Tom's Cabin," when she was 18 years old. She retired 35 years ago.

Her two daughters survive.

BEN HUNTLEY

Ben Huntley, 85, pioneer motion picture producer, died of pneumonia May 17 in Black River Falls, Wis. He was at one time associated with the late Carl Laemmle, one of the founders of the Hollywood film industry. His "magic lantern" exhibit at the Wisconsin State Fair in 1901 was said to have been the first time moving pictures had ever been seen in that state.

His wife and son survive.

DON T. JONES

Don T. Jones, 41, pianist, died of a heart attack April 28 while accompanying the Company of the Golden Hind's presentation of "Candide" at the Playbox, Berkeley, Cal.

Survivors include a brother, baritone Edgar Jones, another brother, two sisters and his mother.

Mother, 58, of sister Paul Anka, died May 11 in Trenton, N.J. Her husband, brother son and a daughter survive.

Jack Lord, 54, of vaudeville performance, died May 14 at his home in Baldwin, L.I. He was a member

of the dance team known as "Pritchard & Lord." His wife, two children, brother and two sisters survive.

St. Elmo Van Langenberg, bassist, died April 29 in London. He came from Ceylon 18 months ago and had been with the Beverly Innamelli Band at the Edmundo Ros Club, London.

Genaro DeMatteis, 66, veteran violinist and former member of the San Antonio Symphony Orchestras, died May 13 in that city. His wife and three daughters survive.

Archie C. Hathaway, 59, Columbia Pictures sound technician for 30 years, died May 10 in Las Vegas. Daughter and two sisters survive.

Cecil Alden, 60, musical director for the Corporations of Felixstowe, Southend and Hastings, died April 24 in Eastbourne, Eng.

Jack Fox, 77, midget who played the role of "Buster Brown" for a St. Louis shoe firm, died May 14 in Fort Worth, Tex.

Mother, 69, of film director Delbert Mann, died May 12 in Nashville, Tenn.

MARRIAGES

Joan Bradshaw to Frank Rios, Beverly Hills, May 13. Bride's an actress; he's the producer.

Betty Livingston to Albino Torres, Houston, May 7. He's a bad leader.

Judith Halbrader to Ray Boyle, Milwaukee, May 13. Bride is an actress-model; he's managing director of Fred Miller Theatre.

Gl-blaine Arsac to Ivan Devay, Munich, West Germany, April 29. Bride is a mannequin and actress; he's an actor.

Sylvia Mitchell to Paul Lincoln, London, May 19. Bride is a dancer.

Valerie Master to Dick K., London, May 22. Bride is a pop singer; he is her pianist and manager.

Patricia Regan to Henry Thomas, London, May 21. Bride is an actress; he's an actor.

Mary Peach to Thomas C., London, May 18. Bride is a stage and TV actress; he's a producer and head of Cavendish Films.

Rosemary Kilpin to Tony R., Hollywood, May 11. Bride is an actress; he's Paramount's famous music staffer.

Lola Albright to Bill Chadley, Hollywood, May 19. Bride's an actress; he's a pianist.

Carol Thirer Friedman to Joe Townsend, May 5, New York. Both are Long Island Star-Journal reporters.

Dorothy L. Meyer to Frederic W. Ziv, Cincinnati, May 19. Bride is office secretary there of Ziv-United Artists; he's firm's board chairman.

BIRTHS

Mr. and Mrs. Donald Pleasence, daughter, London, May 15. Mother is ex-actress Josephine Cromack; father is an actor.

Mr. and Mrs. Gary Polansky, son, Hollywood, Calif. May 4. Father's an art director.

Mr. and Mrs. Milt Hammen, daughter, Hollywood, March 4. Father is casting director with the Stahlmaster Lister Co.

Mr. and Mrs. Donald Johnson, son, Dallas, May 4. Father is president conductor of the Dallas Symphony Orchestra.

Mr. and Mrs. Andy Street, daughter, Glasgow, April 29. Father is a comedian and singer.

Mr. and Mrs. Klaus-Juergen Wussow, daughter, Frankfurt-Main, Germany, April 29. Mother is actress Ida Krottendorf; father is an actor.

Mr. and Mrs. Francis Brunn, daughter, New York, May 14. Father is a juggler.

Mr. and Mrs. Paul Haddad, son, May 19, New York. Father is a singer.

Mr. and Mrs. Rex Henrich, son, May 10, St. Paul, Minn. Father is managing director of the Theatre St. Paul; mother is the Children's Theatre director.

Mr. and Mrs. Ted Dunt, daughter, London, May 11. Father is a comedian.

Mr. and Mrs. Ben Arnold, son, London, May 16. Father is a film executive with Benjamin Fox Productions.

Mr. and Mrs. Ken Welch, son, May 18 in New York. Father is a comic and actor and mother is a singer. After on the Garry More TV show.

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SADNESS OF NO-DEDUCTIBLE FUN

If Fed. Control of 'Pornography,' See Wedge for National Censoring of Arts

Washington, May 30. Bill setting up what could be the forerunner of a Federal censorship of the arts agency hit a temporary roadblock in the Senate when proponents tried to rush it through with a flock of non-controversial measures. But its author pledged a push for early passage.

The legislation (S. 162), written by Sen. Karl Mundt (R-S.D.) and co-sponsored by 23 other Senators, would create a "Commission on Noxious and Obscene Matters and Materials." A similar bill last year went through the Senate, but died on the House side in the adjournment rush.

Senate Government Operations Committee okayed the bill last Tuesday (23), and on Friday (26) Mundt tried to gain its Senate passage by means of the consent calendar method, whereby routine measures are approved rapidly with little or no talk. Sen. Hiram Fong (R-Hawaii), objected when the bill was called up thereby thwarting passage for the time being. Fong probably was acting on request of some unidentified colleague or colleagues, and no explanation was given for the move.

The bill ostensibly is designed to undermine circulation of hard-core pornography—photographs, printed matter and stag-party flesh films. However, one of the bill's sponsors last year said the Commission would delve into allegedly obscene tv programs and films as well.

That this is present intent is buttressed by fact reps from the radio and picture industries would be (Continued on page 63)

Vienna Set For Crowded 'Summit'

Vienna, May 30. Plans are beginning to jell for the entertainment of the American and Russian parties to the "Summit" here on June 3. Vienna Opera and other theatres are revising their schedules to present attractive works. For instance "Aida," "Magic Flute" and "Fledermaus" will replace such heavy labors as "Wozzeck."

When the Kennedys attend Mass at St. Stephen's Cathedral a special music program by the children's choir will be added. Mrs. Kennedy, by her own request, will attend the Spanish Riding Academy demonstration, the supreme court in dressage.

Pierre Salinger of the White House has been here on arrangements for the 1,200 journalists, including 70 newshens. The Vienna Army Barracks is being dolled up with—note—lace curtains for the press.

WHERE'S THE MEGAPHONE?

Savannah Excited By Location Party For 'Cape Fear'

Savannah, Ga., May 23. This burg is excited by the presence of a motion picture crew filming "Cape Fear" for Universal.

Although the localities are not sure of the Melville Production story line, they are aware that "Greg," "Polly," "Bob" and "Lori" are in town. They are referring, like self-conscious name-droppers, to Gregory Peck, Polly Bergen, Robert Mitchum and Lori Martin, who top the cast in the film, with English director J. Lee Thompson doing the megaphoning (without a silent era megaphone much to the disappointment of the squares). And no leather puttees, either.

Not too many scenes are being shot in Savannah, but that has not had a diminishing effect on the excitement.

'No Segregated Met Opera' Stuns Atlanta Bon Ton

Atlanta, May 30. Georgia society and music buffs here were at first stunned by the statement of Rudolf Bing, managing director of the Metropolitan Opera, that the Met would never again play Dixie while segregated seating prevails. The Met has appeared here with much regularity since 1905, always a sell out, and it represents the peak of the social season each spring.

Talks are now in progress to work out a local plan acceptable to Bing. Several well-publicized incidents this year involved diversion of Negroes holding down front locations to a section in the balcony where, to quote, "they would not be next to any white person." Just how Atlanta can get around this ideal that the colored patron must not rub shoulders with the white remains to be discovered.

Tendency at present is to characterize the segregated patterns of Southern theatres, and the separate entrance for Negro trade as a "minor seating problem." Met has played the Fox here, flag-ship of Wilby-Kinney film circuit. Latter made house available as a gesture to the community since the Municipal Auditorium, though seating 6,500, lacked the grandeur needed for grand opera.

Speculation in Atlanta as to what irked Bing may be overlooking (Continued on page 62)

TAX REFORM AS AMUSEMENT K.O.

If proposed Federal tax changes go into effect, with drastic curbing of expense account spending, many segments of show business face painful and perhaps prolonged periods of adjustment. Tax reforms would be imposed after 15 years of inflation with fixed overhead and union scales at all-time highs. The question now nagging showmen is: can they get along without expense account spenders, and/or where could substitute revenue come from? They feel that existing rates of personal taxation preclude any substitute source.

Showmen now are saying that the following are likely to suffer first and worst:

Cabarets generally
Luxury restaurants
Live theatre

Ticket brokers
Championship bouts, etc.

To this list of "victims" is appended all sorts of resorts, hunting, golfing and yachting clubs, and so on. Amusement trades personnel would feel tax reform on other levels, as, for instance, threatened destruction for U.S. film stars of overseas tax shelters or compulsory austerity for talent peddlers, travelling film exploiters, deal-making theatrical lawyers and so on.

Tax reform advocates call it a necessity of restored citizen morality it now being admitted that the calamity howlers of President Taft's era are proven right: income tax encourages a nation of cheats. But with expense account spending now structured into the economy the practical question of survival faces showmen in the luxury areas. The gloom gathers. Sombre words like "layoffs" and "bankruptcy" are heard.

Show business tends to think this way: tax-created American folkways are results of the Washington government, not show business. Cheating as a way of life in America may be an evil but must cafes and restaurants and legit productions go out of business as penance for the tax system? Deducting deductibility from high-cost amusements leaves very little for the imagination or hopes.

(Other tax-change stories in legit dept.)

A Super-Colossal Super-Colossal

New York.

Editor VARIETY:

Now that Dino di Laurentiis has announced his plans for filming the Bible and MGM has started "How the West was Won," the time has come for me to reveal my plans for the most spectacular motion picture ever made, "The Life and Teachings of Cecil B. De Mille." It will:

- (1) take 17 years to make,
- (2) employ the entire popula-

NBC's 'Have Money, Will Help' In Bid For Stake In Mex TV

SECRET OF LONGEVITY
Brian Rix Third Play To Top 1,000 Performance

London, May 30. July 29 has been set for the final performance of "Simple Spymen," the John Chapman long-running farce at the Whitehall Theatre. It will have had 1,397 performances. This is the third Whitehall farce which actor-manager Brian Rix has steered to over 1,000 performances.

"Reluctant Heroes" notched 1,610 showings, and "Dry Rot" scored 1,475, with Rix appearing in all three. He has now left the cast of "Simple Spymen," being replaced by Basil Lord who will also go on tour with it in the fall. Meanwhile, Rix is readying a new farce, "One For The Pot," by Ray Cooney and Tony Hilton, in which Rix will play four roles.

Douglas 'Digs Up' A Tax Scapegoat, George M. Cohan

Washington, May 30. The tendency of politicians to cite theatrical personalities for tax deductions while never name-dropping gas, oil, motor or other tycoons with yachts and private clubs was exemplified again when Senator Paul Douglas of Illinois singled out late George M. Cohan as an example of extravagant expense claims. Douglas coupled Cohan with Olivia de Havilland, the latter still able to answer.

Douglas, a member of the tax-writing Finance Committee, warns that there is "grave danger" President Kennedy's proposed crackdown on entertainment deductions and other practices will be thwarted by "special interest." He suggested, chances are growing slimmer that the JFK reforms (Continued on page 62)

Mexico City, May 30. NBC, through its local office handling Latin American affairs, informed Mexican television executives and business men in general that the firm is ready to give "every aid" in the improvement of existing facilities and establishment of new stations in Mexico.

Apart from technical help, equipment and other advice, NBC indicated that it is willing to give economic aid to businessmen interested in the tv industry. Only qualification is that they have a background in the communications field, or show that they are capable of running an operation on a businesslike basis.

NBC is ready to provide aid in all parts of the republic. And as a cautious afterthought NBC stressed that its policy of aid to new stations should not be interpreted as a buildup of "competition" but a general buildup of the tv industry throughout the republic. Established stations can also count on NBC know-how to improve technical and artistic sides of their operations.

Relations of NBC with Televisa Mexicana, and with budding independents has always been cordial, the NBC statement pointed out. And firm hopes to continue selling the local industry material made in America and dubbed in Spanish in Mexican studios.

While no comment could be obtained from NBC or Mexican tv executives, the aid plan in some quarters is dubbed as prelude to goal of a Latin American tv linkup, a project that has been discussed off and on for several years now.

Jackie Gleason & Mice Hit Paris

By VINCENT CANBY

Paris, May 23. There are only four mice in France with visitors' visas and Jackie Gleason's got them.

The California-born mice, along with six Stateside cats, are part of a crew including Gleason director Gene Kelly and producer Ken Hyman now here at the Studios de Boulogne shooting Seven Arts' "Gigot," which 20th Fox will release.

While Gleason's feelings about the mice are unrecorded, his for (Continued on page 63)

President Kennedy's escape will be paid for next week via the release of 200,000 from the Federal Reserve. See the full story on page 63.

Richard Newfield

William Morris Agency Expands Its European Service & Staff

By ABEL GREEN

Rome, May 30. Italy, France, and Spain will come under a new talent orbit via the currently forming William Morris Associates of Switzerland, European branch of the Yank outfit. Note is designed to give the Morris organization a direct representation on the Continent and of their previous indirect ties. A Kaufman-Lieber in Rome, etc.

Rome operation, to be known as William Morris Associates of Rome, will work under the Swiss holding parent, and is to be headed by John Morris, head of his own outfit here as John Morris Organization, with links with Britain's Christopher Mann, etc., and offices in various European capitals. Morris takeover of Mather group was reported in the vicinity of \$1,000,000 though this figure has been denied and is said by some to be exaggerated. Similarly, GAC's step, Milt Krasny, he said to have offered some \$750,000 for the Mather name in an attempt at a similar coup for GAC, before putting a bid in.

Bernard Weiss of the Stateside Morris operation, has been here some time after the sale of the ad agency to Lerner bought K-L, re-organizing on an indie basis and branching out into tv and packaging, and will be joined by Boris Stoller, both to stay until about July to perfect takeover.

HOMO FILM, 'FIREWORKS' GETS MANAGER PINCHED

San Francisco, May 30.

A pair of cops watched a double bill in a 140-seat artie. The Movie, then arrested owner-manager Gil Taylor on a charge of showing lewd films. Pictures were "Vicious Breed" and "Fireworks."

In the midst of "Fireworks," film dealing with homosexuality, Police Inspector Jack Long and William Sampson ordered the picture halted, confiscated projector and reels and pulled the bunch. Long called "Fireworks" the "worst I've ever seen."

Taylor said the picture was the subject of a test case in Los Angeles Superior Court last September and added, "It is passed in Los Angeles. I felt it was suitable for showing up here."

About 50 persons, who's paid \$2 a head, were in the audience.

Double bill had been running a week. Theatre's been operating more than three years and specializes in decidedly offbeat films, such as the weekly Satyajit Ray "World of Grief" trilogy at one sitting and the Nazi "Triumph of the Will," which ran more than eight months. Taylor had never bothered the theatre previously.

SENA JURINAC DUE FOR MET BELATEDLY

Sena Jurinac will finally make her debut with the Met. Opera. Bosnian (Yugoslav) soprano will sing "La Boheme" during first fortnight next season, assuming the Met is open and functioning, which in turn is based upon closing union contracts by June 30.

Miss Jurinac had been set some years back for title role in Samuel Barber's "Vanessa" but ducked the assignment, after seeing the score, as an unsuitable debut vehicle.

Thornton Wilder's Play to Order

Frankfurt, May 23.

The plans have just been revealed by top city officials for the opening of the rebuilt Frankfurt Schauspielhaus, which will present its preeminent performance in 1963.

American dramatist Thornton Wilder, who recently was in Germany to attend the Helen Hayes performance of "Skin of Our Teeth" and to see his German publishers, is writing an original drama to open the new theatre. Wilder also arranged for one of his plays, "Love and How to Heal It," to be filmed for tele through Cologne Television Outlet. The play is now being filmed in Bavaria, and will be shown this fall.

General manager Buckwitz revealed what keeps the City Stage running so well in Frankfurt. The stage utilizes a season ticket system, which means that 70% of its seats are pre-sold. And in addition, during the entire season there is an average 92% sellout.

Peter Bartok Fails To Upset Dad's Will

A petition by Peter Bartok to set aside the accounting of the estate of his father, Bela Bartok, the noted Hungarian longhair composer, has been denied in N. Y. Surrogate Court by Judge Samuel DiFalco. The younger Bartok charged "fraud and misrepresentation" by Victor Bator, one of the accounting executors and trustees of the estate.

Bela Bartok bequeathed to his older son, Bela, all of his property in Hungary and Germany. All of the remainder of his property was set up in trust for the life of his wife. Upon her death, the remainder was bequeathed to Peter. Rosen, Seton & Sarton was legal counsel for Bator.



CARL HAVERLIN

President of BMI says: "The acceptance of PAUL ANKA's work internationally, confirms my confidence in this talented young songwriter. He is creating music of permanence and quality. But in addition PAUL ANKA's versatility is exemplified by his successful personal appearances around the world."

Costa Rica Forges Hemispheric Link Of Free Unions

Preliminary organization of an Intra-American Confederation of Free Trade Unions in the entertainment field was effected by union reps from 17 western hemisphere nations in Costa Rica last week. Herman Kenin, American Federation of Musicians' president, was chairman of the organizing conference. Election of permanent officers for the new secretariat was postponed until participating groups submit drafts of a proposed constitution to their members for ratification.

Objectives of the confederation are to facilitate an international working relationship among show biz unions and exchange of information on enemies. Joining the AFM at the conference were Jackie Bright, for the American Guild of Variety Artists; Don F. Conaway, for the American Federation of Television & Radio Artists; Richard F. Walsh, for the International Alliance of Theatrical & Stage Employees.

(Continued on page 62)

Many Memorial Awards For Talent in Music

In recent decades scholarships in the name of deceased members of the professions have become a standard gesture. How true this is was evident last Friday (26) at the graduation exercises of N. Y. Juilliard School of Music. Following prizes and scholarships were handed out:

- American Guild of Musical Artists Prize to Chieko Kikuchi, dancer, Long Island City.
- Edward B. Benjamin Prizes to Philip Glass, composer, Baltimore; Conrad Susa, composer, Springdale, Pa.
- Alice Breen Memorial Prize to Shirley Verrett-Carter, mezzo-soprano, Pacoima, Cal.
- Frank Damosch Memorial Prize to Nathan Carter, choral conductor, Selma, Ala.
- Marion Preschl Prizes to Simon Sargon, composer, Brookline, Mass.; Conrad Susa, composer, Springdale, Pa.
- Harold Gray Prize to Margaret Bachman, pianist, Youngstown, Ohio.
- Alexandre Gretchaninoff Prizes to Ramiro Cortes, composer, Elmhurst, N. Y.; Simon Sargon, composer, Brookline, Mass.
- Lido Prize to Arthur Murphy, composer, Oberlin, O.
- Moritz Loeb Memorial Prizes to Jerome Rose, pianist, San Francisco; Ryoko Veiga, pianist, Nara, Japan.
- Carl M. Roeder Memorial Prize to Paul Michael Rogers, pianist, Excelsior Springs, Mo.
- George A. Wedge Prize to Stephen Haines, pianist, Bennington, Vt.
- Frank Damosch Scholarship to Ronald Rogers, pianist, Hackensack, N. J.
- Maria Dwight Douglas Scholarship to Alan Finelli, pianist, Brookline, Mass.
- Max Dreyfus Scholarship to Shirley Verrett-Carter, mezzo-soprano, Pacoima, Cal.
- John Erskine Scholarship to Alice Virginia Hutchinson, pianist, Atlanta.
- Doris Humphrey Scholarship to Myron Howard Nadel, dancer, Baltimore.
- Ernest Hutchinson Scholarship to Stephen Vane, pianist, Bennington, Vt.
- Juilliard Alumni Scholarship to William Hayes Lewis, clarinetist, Bakersfield, Cal.
- Joel Levine Scholarship to Mark Jablonski, pianist, Edmonton, Alberta.
- Elise and Walter W. Naumburg Scholarship to Bonnie Lachter, flutist, N. Y. C.
- Robert Rodgers and Oscar Hammerstein II Scholarship to Ramiro Cortes, composer, Elmhurst, N. Y.
- Clara Schumann Scholarship to Paul Michael Rogers, pianist, Excelsior Springs, Mo.
- Alfred Woodfield Scholarship to Edna Shep, organist, N. Y. C.

French Palm in Spanish Kisses

Luis Bunuel Wins in Cannes With 'Viridiana' And Spawns Lotsa Grief for Others

JAPANESE COMPLAINT: QUANTITY SANS QUALITY

Tokyo, May 23.

Although claiming that Japanese film techniques are among the world's top five, Daiel prez Masaichi Nagata stressed the need for improvement at 14th general meeting of JMEPA (Japan Motion Pictures Engineers Assn.). Nagata deplored fact that some 600 features a year are being produced in Japan without noticeable gain in quality. He cited the movement of U. S. films toward large-scale quality pictures to overcome inroads of tv.

'Bravo' Quarterly For Longhairs

At least three new fan publications soon will appear in the United States, all premised on the idea of a new leisure, age and a broadened audience for the performing arts. The three and their auspices are Show (Huntington Hartford) Show Business Illustrated (Playboy) and Bravo (L. Slade Brown of Texas, who helped finance "Bye Bye Birdie" on Broadway).

Bravo is to be a quarterly distributed by hand to those attending the "organized audience" concerts around the U.S.A. Some 700,000 copies are to be printed. Come-on for national advertising is argument that concert-goers will have 45 minutes of reading time average at the concert itself.

Bravo has appointed Edgar Van Brunt as its advertising rep, operating from his own shop. Gene Cooke, ex-Life, is editor. Project was founded by concert pianist Arthur A. Whittemore and Kenneth Boyer, identified as from video.

Scotland's Pulpiters Never Blame Themselves

Edinburgh, May 30.

Hollywood films were among the factors blamed here by a Scot minister for the spread of juvenile delinquency and the lack of morals and discipline among youth. Rev. K. Mackay, of Perth, a member of the Free Church of Scotland Welfare of Youth Committee, also listed television and literature in his attack.

Nothing seemed to stem the tide of filth which came from these sources, he said. On literature, he commented: "No matter how filthy a book may be, it need only claim to have some literary merit to be published."

Madrid, May 30. Winning of the Golden Palm at the recent Cannes Film Festival by the Spanish film "Viridiana" has had disastrous repercussions here. To start with it was not Spain's own nominee but an invitational selection of the festival. Dealing with charity rackets and the seduction of a novice nun it's a grim picture directed by Luis Bunuel, for 20 years an exile from his native Spain. What has probably triggered the trouble here is the attack on the film by the Vatican newspaper.

Resultantly Jose Munoz Fontan was fired May 26 as director-general of Spanish film authority, being replaced by Jesus Suenos. The Golden Palm, first ever won by Spain, became not an achievement but a liability because Fontan stood "guilty" of issuing Bunuel his shooting permit, without which no film may shoot here.

Vatican Hits Cannes

Rome, May 30. A sharp attack on the Cannes Film Festival has been levelled here by the Vatican daily, Osservatore Romano. The official Church organ particularly criticizes the prize awards to two "blasphemous" films such as the Spanish-made "Viridiana" and Poland's "Mother Joan of the Angels." Latter pic was recently termed "a dirty glove thrown in the (Catholic) Church's face" by Poland's primate, Cardinal Wisnyski.

In pointing up the "danger" of certain awards, the Vatican paper asks itself if the true danger, rather than being the "strength" (Continued on page 57)

SEEK EDGAR BERGEN TO TOUR WITH COCA

Edgar Bergen is being sought to costar with Imogene Coca in next season's touring presentation of "A Thurbur Carnival." The off-beat revue, made up of material by James Thurbur, is being produced by Michael Dewall and Frances Ann Hersey. United Performing Arts Inc., is booking the production for its newly-acquired Broadway Theatre Alliance subscription network, which it's converting from subscription, plus boxoffice, to an exclusive closed membership plan.

UPA's involvement with the presentation is by arrangement with Columbia Artists Management Inc., which will handle the vehicle through its newly-formed Herbert Fox-Ronald Wilford division. The tour is scheduled to start next Sept. 22. Tom Ewell, Peggy Cass and Paul Ford originally costarred in the Broadway production of "Thurbur," which closed last November.

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ABEL GREEN, Editor

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DAILY VARIETY
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OWN SELL BY ITALY NEEDED

Hero Swears to Square Squawks

Hollywood, May 30. With Random House having bought Mickey Walker's autobiography (ghosted by Joe Reichler), agent H. N. Swanson has started soliciting film bids for yarn, "The Toy Bulldog & His Times." Price is \$100,000 and that includes the seller, Walker, providing clearances from all persons and institutions written about in tome. These clearances number more than a score, it is understood. In brief, Walker takes the responsibility to pay off any who demand coin if they are depicted on the screen.

This same device was used when Swanson agented six years ago the film sale to MGM of Rocky Graziano's autobiography, "Somebody Up There Likes Me." For rights to pic, which starred Paul Newman, Swanson says ex-boxer got \$245,000—and arranged all clearances. Same clearances were provided when Paramount bought "The Jim Piersall Story" for \$50,000.

He Has The List, But Not The Public

Official Secrecy Closes In On Media Guarantee Censoring of U.S. Films

Washington, May 30.

Most producers of films rejected for showing abroad under the government's Informational Media Guarantee Program are safe from any embarrassment by their public disclosure this year.

The House Appropriations Subcommittee headed by Rep. Thomas J. Rooney (D-N.Y.) did not include a list of rejected features in the public record of its hearings on the IMG, as it has done in the past. No explanation was given for omission but it is known government detested disclosure.

However, Rooney did have the list in hand, and in discussing it during the hearings, revealed three pix turned for an unnamed country—"Rise and Fall of Legs Diamond," "Murder, Incorporated" and "The Scar Face Mob."

In the past, the list has included 30 or 40 titles. U.S. Information Agency's Motion Picture Division passes on the pictures submitted for the program, turning those down which are believed to cast Uncle Sam in a dubious light abroad. The program guarantees distributors a dollar return on revenues in certain countries with blocked currencies.

List of films okayed for the program was also omitted, one picture was mentioned, however, "World of Suzie Wong."

Dane Studio Costs 40% of H'wood, Says Sid Pink

Hollywood, May 30.

Producer Sidney Pink, who recently completed four features in Scandinavian countries and plans to make five more in same locales, takes exception with producers who find it difficult to produce abroad. "I haven't found it bad. If we exchange ideas instead of telling foreign countries how to make pictures, we can accomplish a lot," he commented, upon his arrival in L. A. from Copenhagen.

"These countries have a lot to offer us and their thinking is different." He pointed out in Denmark cameras used by his Cinemagic Inc., producing unit were 18 to 20 years old, "but cameramen use imagination. The quality that came out of this equipment is as good as our new ones." Producing pix in Denmark is 40% of costs if made in U.S., Pink noted. Cooperation from all sources, including use of government properties was exceptional, he added.

Three pix he's made for American International Pictures release are "Journey to the Seventh Planet," "Reticulus" and "Green-Eyed Elephant." He also has finished shooting fourth, "Operation Camel," which AIP most likely will distribute, Pink indicated.

Five pix on future sked, after he returns to Denmark in three to four weeks.

Medal for Hope Pends

Washington, May 30.

The Senate passed unanimously the joint resolution honoring Bob Hope with a special gold medal (cost \$2,500) for entertaining GI's abroad and his services to "world peace."

The House now must act.

Cannes Echoes: French Chiding Own Leaders

Paris, May 30.

Cannes Film Fest, which wound May 18, has left some echoes. First, the French pic industry feels that France short-changed itself in allowing only two French features with one, a documentary while Italy had four and the U.S. four. Yank foreign film distributors who were present bought few but started some negotiations. They all felt that fast glamor jacked up prices unrealistically and especially if the pix won prizes.

Jean Goldwurm, owner of the Little Carnegie in N.Y. and head of Times Film, wanted the Spanish pic "Viridiang" and made an appointment with the producer Juan Bardem. When he got there he was told all previous propositions or prices were void for they had just heard the film had won the Golden Palm. Then Goldwurm was told that Metro would probably take it for the world. But he still hoped to get it for Metro would probably not release this Vatican-rapped pic in the U.S.

ROSALIND RUSSELL'S PIX, BUT MORE LEGIT SOON

Hollywood, May 30.

Rosalind Russell, now finishing femme lead in Mervyn LeRoy's "Majority of One" at Warner Bros., is considering Broadway again after she completes three features this year. LeRoy's production will be followed by "Five Finger Exercise" at Columbia, then back to Warner and LeRoy for title role in "Gypsy."

Having appeared in Fryer & Carr's "Auntie Mame" and Wonderfuf Town on Broadway, they seek her for "The Shooting Star," based on novel, which she's seriously considering. Also for future consideration is "Chanel," based on story of Paris designer and cosmetician. Then, too, Universal wants her for "The Chalk Garden," but hasn't given wink as yet.

She expects to start Columbia pic July 5 and second LeRoy film late October or early November. Meanwhile, she's due in Connecticut, after "Majority of One" for graduation of son Lance from Hotchkiss School. She's also planning 10-day Hawaii vacation with husband Fred Brisson, now occupied here with new play, "Care-taker," for Broadway production.

'FRENCH OFFICE' TYPE PROMOTION

"Soon. Maybe not tomorrow, but soon."

This was the recurring refrain given a reporter at the recent Cannes film fest by members of the large Italo delegation re-plans to set up an overall Italo campaign to win the U. S. market.

A top exec of Unitalia, the Italian industry org designed to promote Italian films abroad, reported that all plans await the passage of a new government film law which will permit the use of government funds for such a purpose. Just when that might be, and what form the "campaign" would take, were not disclosed by the Unitalia exec.

Neither did the exec offer any explanation as to why the Italian industry has waited so long to organize some kind of promotional effort in the U. S. on lines more realistic than the late, overhead-heavy Italian Films Export Corp., which failed several years ago.

Unexplained also are the reasons why Unitalia has delegations in such countries as Argentina, France, Germany, Great Britain and Spain, and reg. in Austria, Belgium, Brazil, the United Arab Republic and Turkey, but does next to nothing in the lucrative U.S. market.

The subject has come up for increasing discussion among U. S. film importers recently in view of the bumper crop of top Italo product coming to U. S. screens this year—that is, top art product of the kind which would benefit most from the kind of services offered by an outfit organized along the lines of the French-Film Office in New York. Latter is sponsored jointly by the French industry and French government.

For the last couple of years the Italians have been doing spectacularly well in the U. S. with their major-company-handled pectoral and costume spectacles. It's understandable why the Italian industry saw no need to help put these pix across in the U. S. market, since they were being released by major U. S. companies and were being treated almost as American product.

Now, however, with such class pix, either on or coming to the U. S. market, as "La Dolce Vita," "Two Women," "Violent Summer," "L'Avventura," "Rocco and His Brothers," the time seems to be especially ripe for creating a class image for the Italo industry here.

French Example

The French Film Office would seem to be a good example of what can be done to facilitate business relations between overseas producers and local U. S. distributors, especially the smaller distributors who specialize in the class product. The FFO aids in general promotion of all French pix here, but perhaps most importantly it helps stabilize trans-Atlantic business relations by offering overseas producers a U. S. vantage point from which to keep tabs on local conditions (including occasionally forgetful indie distributors).

It is significant that according to VARIETY's most recent survey of foreign films in the U. S. market (April 26), the French pix total of \$5,190,000 for 1960 was accomplished almost entirely by indie-handled product (two major company pix brought in \$810,000, while \$11,228,113 of the Italo total of \$12,265,913 was accomplished by major company-handled product).

This means that U. S. indie distributors, handling art product for the most part, earned \$4,380,000 on French films against the comparatively meagre \$937,800 earned on comparable Italo pix in the same period. Clearly, the Italians would have been in a bad way if they had to depend, as the French did, on the promotion and selling of art product via U. S. indies.

Members of New York's importing fraternity thus feel that the Italo industry is missing an important bet by not starting now.

Zanuck: 'Still Big Stockholder'; Details Problems of D-Day Film; Shooting CinemaScope Monochrome

Ferrer's Opera Sideline

Actor Jose Ferrer who is busy these days directing feature films for 20th-Fox ("Chapman Report" coming up) has not abandoned his sideline-to-a-sideline, namely singing in opera. He's contracted for Dec. 1 at the Philadelphia Lyric Opera as Basilio in "Barber of Seville."

Ferrer broke in operatically at the Brooklyn Academy of Music last winter in "Gianni Schicchi," VARIETY's reviewer, Land, suggesting that Ferrer was approximately as good an opera singer as Laurence Oliver was a tap dancer.

Says Dick Zanuck: Formula Pictures Now Dead-End

Hollywood, May 30.

Film producers today have to be daring. Subject matter must make mobile-outward from their homes. So observes Richard Zanuck, who's producing three of five D.F.Z. Productions on 20th-Fox Bevilills lot while his father has two set for European lensing, namely "The Longest Day" and "The Short Cut." Latter is an original short to be directed by Lee J. Thompson probably in Italy later in year.

Accompanied by director Jose Ferrer and writer Ron Anderson, who are working on "The Chapman Report," Zanuck flew east last week for confats with Darryl Zanuck on project.

"Standard formula pictures have had it. It's an obvious and simple theory that we have to give the public something they haven't seen before," he observed.

Of course, if producer comes up with Rock Hudson or Cary Grant there's a very good chance the public will turn out for the pic, he feels. "But every producer in town wants them and chances are

(Continued on page 15)

ASKS EDITORIAL: 'WHO CENSORS THE CENSORS?'

Dallas, May 23

The editor of a Lubbock, Tex., newspaper in an editorial echoed the view that parents are the best censors of what their children see at the theatres. Editorial appeared at the same time a letter to the editor was printed, which urged that a Lubbock crusade be launched to set up a motion picture censorship system similar to that established in Abilene, Tex.

The Lubbock editor urged that parents themselves be their own censors, since they should know best of anyone how to handle such affairs. City censorship means a selection of censors, and who is going to censor the censor, the editor asked.

Bachmann's Fest Hop

Gideon Bachmann, president of the American Federation of Film Societies in Manhattan, goes on the International Critics Assn. jury at Berlin, Moscow and Venice film festivals. This follows his similar bit at Cannes.

Bachmann is spending the summer in Europe making tapes for his WHA! New York radio series.

Upon his return to States he'll organize a U.S. branch of the International Federation of the Cinematographic Press, a club of cinema buffs.

Final festival visit will be in Mannheim, Germany.

Darryl F. Zanuck and his family still control one of the largest single blocks of 20th-Fox common stock, the vet producer explained in New York Saturday (27) when asked about reports heard both in New York and Paris that he'd recently sold a large number of 20th shares.

The producer didn't deny that he'd sold some stock, but emphasized that as far as he knows he remains one of the biggest individual holders of 20th stock. He said also that there has been no change in the relationship between 20th and his indie DFZ Productions, about which there had been speculation following the rumors on the stock sale.

Zanuck wound up a week of conferences with 20th homeoffice top-pers Saturday and winged back to Paris to resume work on his upcoming "Longest Day," the Cornelius Ryan D-Day epic. He denied once again that this project had ever been in an "if-yes" status as reported earlier in the week in the New York press.

Budget Flexible

He's going full steam ahead on it now, planning to start principal preproduction work on it June 13 in France. Questioned as to the probable budget for the film, Zanuck said he himself, of course, "has an idea" what it will cost, but added that it's impossible to say definitely at the moment because there are still a number of "unfixed items" in the budget, including stars and directors. Script calls for 32 speaking roles, 16 of which should be filled by top featured and star performers.

Actually, said Zanuck, preproduction photography got underway a couple of weeks ago in Cyprus where he spent three days filming mass paratrooper drops during British army maneuvers. This footage will be subsequently augmented and supplemented by footage done in France focusing on individual characters highlighted in the screenplay.

Film is now definitely scheduled to go in black-and-white CinemaScope, though the producer says there is a chance that 3mm CinemaScope will be un-queered and blown up to 70mm for the release prints. Zanuck dropped plans to shoot in color he says, when he decided that black-and-white was more suitable to the realistic, historically documented subject.

Entire pic is to be shot in European locations. Earlier there had been some idea that the amphib footage would have to be done in North Africa where there are still available a large number

(Continued on page 15)

Toronto Theatres Choke on Double Pay for Sunday

Toronto, May 30

While Sunday films were authorized by City Council vote of 14-7 to start May 28, chains are adamant in rejecting projectionist union demands for double overtime Sunday rate, which would amount to \$12 an hour.

Arbitration proceedings began June 17, with Labour Play's Corp., Odeon Theatres, Canada, Local's, Twentieth Century Theatres and Premier Operating Corp. lined up against projectionists.

Latter are members of Toronto Local 178 of International Alliance of Theatrical Stage Employees. Rather than meet projectionists' demands, chain operators claim rate was agreed upon when Sunday movies were prohibited by law and therefore, not applicable, but chain, ready to co-operate if projectionists are fair.



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BILLITTERI'S NEW TASK

Titra Supervisor's Special Post With Amer-Int'l

Salvatore Billitteri, formerly supervisor of the editing and dubbing department of Titra Sound Labs in New York, has been named east coast production head for American International Pictures. He'll supervise the dubbing and editing of imported AIP product and act as supervisor in charge of AIP's European coproductions. His headquarters will be in New York.

Yanks With 117 Top Jap Market

Tokyo, May 23. Total of 213 imported features were released in Tokyo area during fiscal 1960, 105 in color. Of these, 53 were sent directly into general release, the remainder being road-showed first.

Country breakdown: U.S.A., 117; France, 34; Italy, 24; Germany, 10; Britain, 10; Russia, 5; Sweden, 4; Switzerland, 4; Czechoslovakia, Belgium, Poland, Hungary and Yugoslavia, one each.

Breakdown by distrib: Towa, 21; Elhai, 16; Metro, 16; Para, 15; 20th-Fox, 15; W.B., 13; RKO (including Disney, BCF), 12; Shochiku Select, 11; UA, 11; U-I, 11; Herald, 10; Daree NCC, Italfilm, Columbia and Chuco Eiga, 8 each; Shoen, 6; AA, 5; Shingai and Daiwa, 4 each and Tokyu, 2.

NEW HAMPSHIRE ENACTS ANTI-DISCRIMINATION

Concord, N.H., May 30. New Hampshire lawmakers have finally approved an anti-discrimination bill which would forbid theatres and other places of public accommodation from barring any patrons because of race, creed or color. The measure was okayed on a voice vote in the House of Representatives, which had previously voted 218 to 129 against a motion to kill the legislation.

In recent years, other attempts had been made to put through similar bills, but they always met defeat.

L. A. to N. Y.

James T. Aubrey
Earl Blackwell
Robert Blumofe
Mike Dann
Ron Fletcher
Joe Flynn
Anthony George
June Haver
Oscar Katz
Fred MacMurray
Edward Morey
Robert Mulligan
Louis Nye
Michael Sean O'Shea
Steve Parker
John T. Pool
Robert Rehbach
Norton V. Ritchey
Max J. Rosenberg
William F. Wallace

N. Y. to L. A.

Michael Abbott
Julio D. Benedetto
Alexander H. Cohen
Henry Fonda
Henry Levin
Herbert Richek

U. S. to Europe

Stella Adler
Joseph Anthony
Frank Corsaro
Arthur L. Kopit
Robert Merrill
Richard Seff
Herbert T. Silverberg
James Slevin
Oliver Smith
William Steinberg
Roger L. Stevens
Stuart Vaughan
Peter Witt

Europe to U. S.

Russell Crouse
Abel Green
Griffith Johnson
Jack Karp
Yves Montand
Carlo Ponti

Geo. Weltner's Hepatitis

George Weltner, Paramount's global distribution v.p., is now resting at home after a stay in Doctors Hospital, New York. Exec came down with hepatitis.

Henry King: Experience and Boxoffice Preclude Casting 'Tender' to Age

Monte Carlo, May 30.

Ten years ago director Henry King said it couldn't be done. But today he's doing it.

The "it" in this case is a screen adaptation of F. Scott Fitzgerald's "Tender Is The Night" which King is presently directing for 20th-Fox release. The film, which stars Jennifer Jones, Jason Robards Jr., Joan Fontaine and Tom Ewell, is now winding up a month of shooting on various European locations including Paris, Villefranche, Nice, Zurich and Pisa.

In the early 1950s, King said here recently, he was approached by a producer interested in the property and, having read the book carefully, the director decided story couldn't possibly be put on the screen. His principal objection was an incestuous father-daughter relationship which provides the key to the heroine's traumatic illness. "I couldn't see how keeping this specific relationship in the story could make for anything but a totally distasteful film; even if I could have gotten away with it."

The fact that he is now making the picture, he emphasizes, does not mean that his point of view has changed, or that the Production Code has softened up to the point where it accepts incest with the same casualness with which it might approve an aseptic handshake between friends. Rather, he says, it reflects the ability of writer Ivan Moffat whose screenplay had it been available, would have been just as acceptable 10 years ago as in this era of so-called "adult" films.

King says that Moffat, taking the lead from Fitzgerald's revised version of "Tender," Fitzgerald is understood to have completely rewritten the novel following its original publication, has presented the incest in the past tense, and then in such a fashion that it is never quite spelled out. The director feels that his original repugnance to the work was based on the fact that the incestuous relationship was part of chronological unfolding of the story and, as such, blatant and crude. As toned down by Fitzgerald himself, and as presented in Moffat's screenplay, it is now apparently a kind of "evil mystery," more effective, dramatically and emotionally, for its very undefined nature.

Incest, however, was not the subject uppermost on King's mind 10 days ago as he rehearsed Miss Jones and Robards for a crucial scene set in a sun-drenched plaza overlooking the Mediterranean in the picturesque port of Villefranche. Billowy white clouds coming in off the sea and periodically obscuring the sun were presenting cameraman Leon Shamroy with a

(Continued on page 11)

United U.S. Front Vs. Jap Exhibs?

Tokyo, May 23.

One manager for a major U.S. importer-distrib predicts day is not far off when American companies will deal from a single exchange office here as in Occupation days.

Main reason would be to form a united front against exhibs in current buyers' market. Other reasons are continuing declining biz for U.S. product here coupled with higher operating costs.

DOOLEY BIOPIC WILL DUCK ASIAN LOCATION

Hollywood, May 30.

Because of political unrest in Thailand, location sequences originally planned there for "Dooley," based on life yarn of late Dr. Tom Dooley, most likely will be shot in U.S., per producer Martin Manulis. Robert Anderson has completed script after making trip to Thailand "and getting caught in thick of situation."

Cast and director will be set when final decision is reached on location filming. Manulis added: Most of action takes place in Thailand.

Selsman Exits Par

Mike Selsman, New York newspaper and syndicate contact at the Paramount homeoffice, has handed in his resignation, will join the Arthur Jacobs public relations outfit in Hollywood. He went to Par last February after six years with 20th-Fox in various posts, including radio-tv and trade contact. Switch west figures to give Selsman more time to spend with his wife, actress Carol Lynley.

Bronston Sues 3 On 'El Cid' Issue

Samuel Bronston has a \$700,000 conspiracy suit in the N.Y. Supreme Court hopper alleging interference with his "El Cid" production.

Named defendants are Barnett Glassman, film-tv producer Martin Gosh, William B. Abernson and Glassman's Trophy Productions. None are associated with Bronston, though he and Glassman had been aligned previously for period of eight years. Suit doesn't identify Abernson.

Bronston alleges the defendants circulated "false and defamatory" letters and statements to various film companies and actors to dissuade them from dealing with the producer and threatening reprisals if they did. Bronston says the harassment cost him some \$100,000 in added expenses during the "El Cid" shooting.

Producer also claims the defendants sought to defraud him by presenting an altered \$10,000 check to his bank in Spain. Suit came to light over the weekend when court denied a motion to modify the bill of particulars was denied by Justice Samuel M. Gold.

Shirley Repeating For Fave Producer, Parker, In Japan-U.S. Feature

Hollywood, May 30.

Steve Parker will tee off a three-picture international production slate in November with filmization of his own original story and screenplay, "Eagles Fly Home." To be shot both here and in Japan, story involves three Air Force men in post war setting, with one of them functioning in an astronaut program.

Picture is planned as a top budget and uses four top American stars, three men and one femme. Latter will not be essayed by Parker's wife, Shirley MacLaine.

Picture, it was noted, is planned for full financing by Steve Parker Productions, indicating it probably will be separate from five-film pact now being negotiated between Parker's Sachiko Productions and Paramount.

Other two pix of this separate trio include an untitled Norman Krasna western romantic comedy to star Miss MacLaine and an additional project to be shot in Africa. The MacLaine film will be made here.

Parker is involved in what he calls a "One World production plan," designed for reciprocal production throughout the world. Under this plan, producer says foreign filmmakers would be induced to make films here just as we make them in their countries. He said he intends a future production in Indonesia and plans also to go into the Near East.

Trans-Lux Quarterly 10c Hints Upper 40c Dividend

Board of directors of Trans-Lux Corp. have declared a quarterly dividend of 10c a share, payable June 30 to stockholders of record June 15.

Newest declaration amounts to an indicated rate of 40c for 1961, compared with a total of 30c last year.

PULL A LITERARY FROG'S LEG

Coast Book Promo Mushrooms

Hollywood, May 30. Hollywood is getting to be hotbed of book promotion and publicity. Currently Doubleday has Henrietta Jeim on public relations for West Coast. She impressed Doubleday by tripling sales of Jack Bell's book, "The Splendid Misery" when he visited Hollywood—and they put her under contract. Prentice-Hall has had duo of Patti Higgins for newsprint and Barbara Livermore for radio and tv for some time. Lee Atkinson does some freelance book publicity, so does Renee Taylor. They were formerly partners.

Prominent freelancer on books is Irwin Zucker, who helped promote such bestsellers as Dora Albert's "You're Better Than You Think" and "Stop-Feeling Tired and Start Living"; also Dr. Peck's "All About Men" and Dr. Peale's "Power of Positive Thinking" and "Stay Alive All Your Life."

Property Rights In Life Stories Thesis of Northwestern Law Review

Chicago, May 30. Producers of biopic of disputed personalities can get a preview of the grounds on which they might be used in an upcoming article entitled "Right of Property in Name, Likeness, Personality and History" in the fall issue of the Northwestern U. Law Review. Author of the piece is attorney Harold Gordon, who a month ago filed a \$9,500,000 suit against Allied Artists and 33 exhibitors alleging appropriation of the above property rights in the production, distribution and exhibition of the film "Al Capone."

Essence of the article is a tracing of the history of suits concerned with the unsolicited publicizing of an individual in motion pictures, advertising and stories in newspapers, magazines and books, and the change from invasion of privacy suits (wherein financial remedy is often hard to collect since it's difficult to determine how a person's hurt feelings are worth) to the current tack of suing for all or part of the financial gain accrued by the use of the name, likeness, personality and history of an individual.

Courts have found in a group of recent cases, Gordon states, that the right to be free from commercial exploitation, rather (Continued on page 16)

Antitrust Attorney Dies; John F. Caskey Widely Practiced in Show Biz

John F. Caskey, 58, member of the law firm of Royall, Koegel, Harris & Caskey and for years a prominent figure in antitrust matters affecting the motion picture business, died Sunday (28) in his home in Stamford, Conn., apparently of a heart attack.

Caskey for years was on assignment for 20th-Fox. His partner, Otto Koegel, continues as 20th's general counsel. He was 20th's specialist in defending this company in the all-industry trust action brought by the Department of Justice and represented various picture outfits in private suits instituted by exhibitors on antitrust grounds. These were the member companies of the Motion Picture Assn. of America.

Caskey, a trial lawyer, was admired by members of his profession within show business. He obviously had a vast knowledge of the antitrust statutes pertaining to the film business. He was, too, a difficult contact for members of the press covering trust litigation. He preferred to be aloof; a newspaperman's queries would irritate him.

He was a teaching fellow at Yale Law School in 1924-25, an instructor in law at Columbia U. Extension School from 1925 to 1929 and visiting Sterling lecturer at Yale Law from 1946 to 1948. His various posts included membership in the National Council of the Metropolitan Opera Assn. He was the author of "Charges to the Jury" and "The Digest of the United Nations Charter."

Among Caskey's survivors are his widow, the former Helen Hines Tison; a daughter, Mrs. John Tuttle; and his father, Rev. Dr. John F. Caskey of St. Louis.

Critics Can't Snoop?

Toronto, May 30. Has Ontario Censor Board asked distributors to bar critics from pre-cut screenings? Frank Morris, Toronto Globe & Mail critic, says the board "has let it be known via the grapevine that the practice must cease forthwith"—but chief censor O. J. Silverthorne says that, to his knowledge, no such ruling has been requested by the board.

Hitherto, remarks Morris, "critics who dropped in at the screening got valuable information which was used as ammunition when the vexatious problem of censorship arose. Now they'll have none."

Japanese Talked Co-Producing With Metro & Warners

Tokyo, May 23. Returning from global tour, Daiji prez Masachi Nagata disclosed that in U.S. he discussed possibility of getting capital participation with Metro and Warners execs.

Nagata said he met with Morton Spring and Maurice Silverstein of Loew's International and with WB's Wolfe Cohen regarding such a move. He added that agreement was reached in principle with Metro leaders for "cooperation," particularly in exhib field.

Nagata clarified that he does not intend to operate with foreign capital, but that arrangements for mutual benefit might be made. It is no secret that Daiji biz has fallen off in recent years.

TRUMBO MAY SCRIPT FOR UNITED ARTISTS

Hollywood, May 30. Dalton Trumbo disclosed shortly after return from New York, where he delivered polished script of "Bunny Lake Is Missing" to Otto Preminger, that while east he also discussed with United Artists' proxy Arthur B. Krim "possibility of doing several screenplays" for U.A.

Preminger later this year will shoot "Bunny Lake" in New York for Columbia release. The producer-director already had an Ira Levin screenplay of the original novel, but called in Trumbo to do some work on it.

Prior to that Trumbo screenplayed the Edward Abbey novel "The Brave Cowboy" into "The Last Hero," Kirk Douglas starrer for Universal-International, now being shot on location, David Miller directing.

Trumbo also disclosed that while in New York he received an advance from Knopf on a novel, to be titled "Night Of The Aurochs." He has finished three chapters on work which will deal with a Nazi and his life in Germany from World War I to present.

ART OF STIRRING FILM INTEREST

By ROBERT J. LANDRY

Literary horsetrading involving Hollywood producers and New York publishers may be getting out of hand. At least from the standpoint of journalistic sobriety the moonshine is too strong to stomach. Several recent instances of unconscionable trial-ballooning need shooting down.

The cases vary as do the victims but a chief victim, the trade press, rates a squawk. An interest in prices and a weakness for a precise figure undoubtedly afflicts VARIETY, for one, but bunk is bunk in any language.

A recent instance concerns the anonymously-written "Frog Pond," story of a woman who went couch-over-couch on a circuit of seven psychoanalysts, most of whom needed analysis themselves. This work has enjoyed considerable success both hardcover and paperback, getting a reputed and plausible \$85,000 advance against the 2c royalty on paperbacks, also \$5,000 advance from a British publisher.

A false report that "Frog Pond" had been acquired by Robert Lippert for 20th-Fox production was protested to VARIETY by the author, who uses the name Joyce MacIvar. She quoted Scott Meredith and Irving Lerner, her former agents east and west, as deplored the published tale as hurtful to actual negotiations.

Sluething now reveals that there was indeed never any bid from Lippert for "Frog Pond" but that the idea of "stirring up some film interest" in the work originated with Robert Walter, an editor of Bantam Books, and Dave Rist in at that time a Bantam freelance publicist. Epstein also was freelance publicist for Lippert who said "not for me" when the book was called to his attention. Meanwhile "stirring up some film interest" had already taken the form of a bland misstatement to the trade press.

Whether a dispute between Walter and Epstein over the Lippert-phony story occurred is not verified. Epstein is not connected anymore. No need to labor this one instance of literary stirring up since other houses and publicists have done as much.

Literary agents or press agents (Continued on page 16)

Dell Angles on Hollywood Tie-Ups

Mitchell Cites Sundry Instances of Newsstand
Volumes Valuable for Exploitation

Hollywood, May 30. The world's largest newsstand publishing company, Dell, will be, according to its executive vicepres, Walter B. J. Mitchell Jr., "more closely aligned with Hollywood and its film and television product, than ever before."

Mitchell, here for conferences with major studio execs and independent producers to line up future book-pie tie-ins and arrange for sales of various properties, believes that "the proper selection of books and pictures can make additional millions for the studios, exhibitors and, of course, the book publisher." Mitchell stated the large potential "was evident with the re-release of the novel 'Elmer Gantry' to coincide with the release of the Burt Lancaster starrer. When it was nominated, and when Lancaster won an Oscar, sales jumped up again."

Mitchell explained that he has found producers and studio heads "willing to listen to exploitation tie-ins, to the pattern of sales promotion tied in with a picture's release schedule, but that exhibitors and Hollywood are far removed from each other and they occasionally defy cooperation." Specifically, Mitchell elaborated, the pattern of tie-ins in which Dell

Proud of Current Product, WB Spends 100Gs on Press Junket

Re Entertainment Law

Hollywood, May 30. Beverly Hills Bar Assn. and School of Law of U of Southern California will jointly sponsor a one-day seminar on entertainment law June 17, held at USC, at which attorneys for studios and guilds will discuss the collective bargaining agreements negotiated last year between the motion picture and television producers and the various guilds.

Registrants will receive a detailed syllabus analyzing the Screen Actors, Writers, Directors, Musicians and Composers Guild agreements.

Capital Elusive For Inter-Racial Theme Feature

Even a producer of money-making pictures can have difficulty in raising the financing for a film of social importance. Roger Corman, producer of American International's "House of Usher," one of that company's all-time money makers, and of AIP's upcoming "The Pit and The Pendulum," reported in New York Friday (26) that he has the film rights to the best-selling novel about southern race relations, "The Intruder," but can't raise the comparatively small budget (\$200,000) with which to make the property.

In town to promote "The Pit," which is tentatively set for August release, Corman is doing quite all right with his horror sci-fi lineup. Following delivery of "Pit," he has a deal with AIP for three more in the same general category—"The Haunted Village," "X" and "When The Sleeper Awakens," all of which, he emphasizes, will have a point-of-view and or moral over and above their shock-sensation themes.

The Detroit-born, Oxford-educated producer-director obviously (Continued on page 18)

Richard Lederer, ad-pub chief of Warners, makes no claims about setting precedents in inviting new-papermen to the studio to see new product.

"But it's the real bigtime way of doing things, showmanship-wise, and Warners has the product to warrant it," he adds.

This might be taken as the introduction to the WB junket. This is the bid to journalists from around the States, over 200 persons in all, to visit Burbank, talk to execs and catch completed product and excerpts of films still in production.

WB will shell out about \$100,000 in making like a host to the scribes and figures now is the time to spend this kind of money. Company managed to live through such pictures as "Sunrise at Campobello," "Dark at the Top of the Stairs" and "Sundowners."

Studio now wants to shout about "Fanny," "Majority of One" and "Susan Slade," among others. This is the point, company has proud-to-own product and is inviting pressmen next week to onceover same.

Theatres, Screen & Legit, Part of Barry's Future; 'Crooked Ship,' \$1,500,000

Hollywood, May 30. Having produced more than 200 hour-long live shows for television over four-year period, Philip Barry Jr. will confine his future activities to production of theatrical features and Broadway shows. Son of late playwright hopes to finish first indie pic under Philip Barry Productions. "Sail a Crooked Ship" at Columbia in two weeks. As staff producer, he made "Mating Game" at Metro.

Under seven-year exclusive Col pact, producer plans "The Widower," novel by Van Siller, as next in fall, with third pic to get under way next summer. Blanche Hanalis is scripting "Widower."

Pace held like to work under is two-year, providing he can secure casts, etc., to fit into sked.

By special arrangement with studio, Barry can do Broadway shows but he's anxious to get three or four pic behind him before making move. Declaring his preference for comedy, "which I must have inherited from my father," he also wants to do serious pic.

Although "Sail a Crooked Ship" will come in for about \$1,500,000, producer said he's not limited on budgets, etc., has full freedom of selection but with Col's final approval.

LATINO RALLY IN MIAMI FOR COLUMBIA REPS

Mo Rothman, exec v.p. of Columbia International has called meeting of all Latin American branch managers for June 29 in Miami Beach.

He'll plane from home office to session (and each get together of south of the border reps since 1947).

SON OF SWASHBUCKLER

Sean Flynn, Errol's Tad, Repeats Dad's Role

Hollywood, May 30. Back in 1924 Errol Flynn starred in "Captain Blood" for Warner Bros.-First National. Now his son, Sean, born of the late Flynn's marriage to Lili Damita is set to sequel his dad's swashbuckling in "Son of Captain Blood." Harry Joe Brown indie venture which Casey Robinson is scripting.

Young Flynn accepted role after turning down 20th-Fox contract offer for reason that he wants to make individual pic deals hence forth.

(Continued on page 15)

Despite the marshalling together of some top names in Mexican pictures, from acting talent to director, cameraman and musical director, this one proves to be a so-so effort. Billed as the comedy of the year concerning a modern-day Juliet and her avid suitors, picture falls far short of the mark. Comedy situations are strained and talents of Jorge Mistral, Antonio Badu and Elvira Quintana, as well as the supporting players is wasted on this one.

This may go well in nabe houses but for broader horizons its limitations, and sliding off into bad taste, are two strikes against it. Foul

SLOW FRAYING OF FILM ROW

New York Sound Track

"Judgment at Nuremberg," which Stan Kramer is shooting for United Artists, is believed to carry a \$1,500,000 star talent budget of which \$350,000 goes to Spencer Tracy and \$500,000 to Burt Lancaster, the latter also getting a cut.

Carlo Ponti joined wife Sophia Loren, who is in N. Y. to plug "Two Women" and dub the Anglo version. Joe Levine personally skedding "Women" and dub the Anglo version. Joe Levine into Peter Bringham Hospital, Boston, for surgery on inflamed leg cartilage.

Henry Levin to the Coast for final editing of "Wonders of Aladdin" and pre-production huddles on Metro's "Wonderful World of the Brothers Grimm."

Twentieth-Fox board member Milton Gould due to visit the Hollywood studio next week. Irving Shapiro, Films Around The World prexy, staying on in Paris for a couple of weeks after his stay at Cannes. Cameras start turning today (Wed.) on the film version of "The Miracle Worker" at the Production Center Studios on West 26th Street. Film, for United Artists release, is being produced by Playfilms (Fred Coe, Arthur Penn and William Gibson) with Anne Bancroft repeating her B'way role. Al Tamarin doing the pub rel work for Dave Fleischer's Inflight Motion Pictures.

Gottfried Reinhardt, producer-director of UA's "Town Without Pity," in town. Incidentally, the matter of a Code seal for the pic is said to be still open and in negotiation. The Trans-Lux Normandie today (Wed.) starts a special two-week fest of opera films, with seven such pic being shown for two days each. Jesse Zussner, Molra Walsh, Martin S. Dworkin and Jim Seavott, who discussed classification and censorship over WFUV-FM, May 22, did a followup show on the same station Monday (29) night. George Schaefer, producer-director of Hallmark's "Macbeth," to London for the theatrical premiere of the pic.

Burnett Hershey, guesting with friend and film producer Samuel Bronston in Madrid, has a contract with Encyclopedia Britannica Books to write a bio of UNO Secretary General Dag Hammarskjöld.

I.A.T.S.E. has been invited to join COMPO. Jack Karp back home on the Paramount lot after London, Paris and Rome. Both Metro and Par pass along word that Martin Balsam is in Gotham from the Coast. M-G's concern being his role in "Ada" and Par underlining "Breakfast at Tiffany's." Martin Blau, Columbia International publicity chief, off to Puerto Rico, Trinidad and the Dominican Republic to look in on test engagements of Bill Castle's "Homicidal." Rube Jucker made a quickie to Toronto enant the "Guns of Navarone" release.

Irwin Allen, producer of 20th's "Voyage to the Bottom of the Sea," due in town this week to set promo plans for the pic. He takes off June 12 on a cross-country selling trip on the pic. For the first time in many, many moons, the Legion of Decency's rating list this week includes five pic all deemed unobjectionable for general patronage. They are "The Big Gamble," "David and Goliath," "Eidolo," "Guns of Navarone" and "Tammy Tell Me True."

Grove Press has just published the Marguerite Duras' text of "Hiroshima Mon Amour," with the English translation by Richard Seaver. Trans-Lux Distributing's British space-spoof import, "Man in the Moon," will have a triple American premiere June 12 in New York, Cape Canaveral and Orlando. Don Hershey, second vee of the Screen Directors International Guild, and 78 other SDIG members back in New York safe and sound via chartered aircraft from the Cannes fest. Vet distrib Sam Cummins is acting as New York broker for Eternal Summer, feature produced by Vizcaya Productions of Miami. Grace Metalious is in Paris.

Molra Walsh, film critic of America, national Catholic weekly, will be the first American to serve as a juror for the International Catholic Film Office at the upcoming Berlin film fest. Grif Johnson, Motion Picture Export Assn. vee, back in New York from a quick European biz trip. Carol Freedman Townsend, daughter of publicist Zac Freedman and N. Y. Post critic Irene Thirer, and her husband Lee Townsend both came up with page one bylines May 19 on the Long Island Star-Journal.

Walt Disney set Maurice Chevalier to join Charles Laughton and Hayley Mills in "The Castaways," rolling in London in July. Disney will also biopic the younger Johann Strauss in Vienna in fall. Jack Oakie, down with intestinal virus, forced out of Frank Capra's "A Pocketful of Miracles," replaced by Thomas Mitchell. Anatole Litvak takes over direction of "The Naked Truth" for Mirisch Co. Buddy Hackett swings from comedy to drama for Irving Lerner's indie, "My Brother Mike." Lewis Allen bought "50 Suitcases on the Roof," French novel by Georges Abeacassis. Universal protested MPAA registration of "Billy the Kid vs. Dracula" and "Jesse James Meets Frankenstein" by Hal Roach Studios, but latter claims tabs won't be changed in upcoming films of these titles.

Charles K. Feldman will produce "Voyage In, Voyage Out" for 20th-Fox, with Sidney Buchman now writing script in London. Jayne Mansfield into "The Chapman Report" at 20th-Fox. Roger Edens slated for production duty on Metro's "Jumbo." Deal is on for Jack Palance to star in Dino DeLaurentis' "Tony, the Gun Runner" in Italy.

BULLY-BOY ROCKWELL INVADES NEW ORLEANS

New Orleans, May 30. Self-styled American Nazi Party leader George Lincoln Rockwell and nine of his followers were arrested in front of the Civic theatre here Wednesday night (24) where they were protesting showing of "Exodus" (UA). Police booked them for "disturbing the peace in a manner that would unreasonably disturb and alarm the public."

Rockwell and his "storm troopers," wearing khaki uniforms with swastika armbands, arrived at the theatre with protest placards. They came here Tuesday night (23). Police then ordered them to cover up the "hate bus" sign and other signs which declared the party's racial feelings against Jews and Negroes.

Two veterans' organizations also announced opposition to the showing of the Otto Preminger film here. They were the American Committee, American Legion, F. R. District, and the First District, Veterans of Foreign Wars.

Mickey Rooney-Red Doff Dissolve Partnership

Hollywood, May 30. Red Doff and Mickey Rooney have dissolved their partnership, effective July 1, after an association of nine years. Doff has resigned as Rooney's partner and personal manager, in what was described as an amicable parting.

Doff reported that he retains his stock in the corporation, set up in 1955 when he and Rooney entered their partnership for production of motion pic and tv projects, but that there is no actual payment of any coin at this time. Assets include any monies forthcoming from past releases made by company and their new Columbia release, "Everything's Ducky," which he's still finishing.

Pair first joined up in 1952 when Doff took over as Rooney's publicist. Subsequently, he dropped all his other pub clients to become Rooney's personal manager. Among films they co-produced were "Ardy Hardy Comes Home," for Metro, and a Revlon tv special, "The Many Sides of Mickey Rooney."

NEW CONCEPTS IN CHI TRADING

By MORRY ROTH

Chicago, May 30. A film distribution concept that film companies would have considered for a science-fiction picture a few years ago is shaping up so rapidly that it has Chi Film Rowers shaking their heads in amazement. It marks the end of a lot of nostalgia thinking along the line of "the good old days" of picture sales.

Here's what the "1984" of Windy City film distribution looks like: (1) one central downtown executive office for all picture companies and distributors; (2) one large, modern suburban warehouse for all film; and (3) one cooperative or hired trucking firm for all film deliveries. All of the above, of course, are dictated by economics and all are under way to some degree. The rapidity of recent events has been dictated by an apparent breakthrough in thinking on the seemingly historically inevitable chain of events.

Many distrib execs have been living in the nelly memory of a bygone day when hundreds of Midwest theatre owners and indie distributors came to south Wabash Ave. to "shop" pictures. From Ft. Wayne, Kokuk, Des Moines and all points they came to view pictures in comfortable little company-owned screening rooms, to exchange trade talk over coffee or bourbon and to have the traditional lunch at Spectors.

However, the post-war emphasis on few and better pictures has turned Wabash Ave. into a veritable ghost street as far as film biz is concerned. Bid letters are sent out and contracts signed before pictures are in the can. Many of the younger crop of hinterland theatre owners have never seen Chi's Film Row. (A few veterans still come in, but mostly for sentimental reasons.)

The centralization of office space is the slowest aspect of the change, primarily because the companies own buildings on the Row and are reluctant to give them up despite high property taxes and overhead. (Continued on page 18)

Pants-Maker Displaces Buffalo Film Row

Buffalo, May 30. With the remodeling of the third floor of the 505 Pearl Street building—long the classic film exchange building here—for occupancy as a pants manufacturing plant, picture distribution biz in Buffalo has come full circle.

Originally and for several decades, building was occupied by the upstate offices of most of the major distributors. Gradually, the larger distributors built their own elaborate brick and stone headquarters, each devoted to full exhibitor services including projection rooms, offices, booking areas, inspection, shipping and storage departments. Came the picture recession and the companies one by one sold, leased or otherwise relinquished their plans, excepting Metro and Paramount. UI and Allied Artists presently sharing one building. Warners occupies a conventional office in an office building and Fox which has subleased the ground floor of its commodious exchange is now advertising the balance of the building for rent.

Some years ago, with considerable fanfare, a common centralized inspection, shipping and storage center to be used by all distributing companies was announced and went into operation. Today, decentralization of these facilities is under way with each company going its own way and some subleasing this part of their services to an independent contractor.

Film row locally has now practically become a ghost town and the long journey from pants making to where the industry was born back to pants making 1961 has here about reached the end of the road.

Merits of Cooperation In Japan

Steve Parker and Martin Rackin Contradict Director Cardiff Who Suspected Oriental Customs

JOHNSTON'S BRAZILIANA

Gives Mayors' N.Y. Foreign Sales Chiefs A Fill-In

Eric Johnston, prexy of the Motion Picture Export Assn., met in New York Friday (26) with the presidents and foreign managers of MPAA member companies to give them a rundown on his recent meeting with President Quadros of Brazil.

Problems facing American film and tv people doing business in Brazil include the general inflation situation, high customs duties and low theatre admission prices.

Brazil Remits U.S. \$61½-Mil; Rue 6c Admish

After deducting operating expenses, taxes, etc. from gross earnings of \$10,000,000 last year, Motion Pictures Export Assn. member companies remitted approximately \$6,500,000 from Brazil in 1960, Eric Johnston, MPAA prexy, said in New York Monday (29) by way of explaining the MPAA's interest in the Brazilian market. It's "not inconceivable," he predicted, that these remittances will double within 10 years.

Johnston met the trade press to report on his recent visit to Brazil and his talks with President Quadros and other Brazilian government officials concerning MPAA business in that biggest of South American markets. Brazil is a growing market, said the MPAA chief, and it's expected that the country's present population of 63,000,000 will hit 80,000,000 by 1970.

For this reason MPAA is particularly concerned by a number of business conditions which might hamper MPAA activities in Brazil. As outlined by Johnston, the three major problems now facing MPAA in Brazil are: (1) the six cents admission price ceiling effective in all but a few first-run theatres; (2) a proposal that U.S. film companies distribute one Brazilian film for every three American films handled in Brazil; and (3) an edict, which goes into effect next January, limiting filmed tv shows to 20% of total tv time, a law obvi- (Continued on page 15)

COFFEE WITH SOPHIA DRAWS O'SEAS SCRIBES

With global-minded Joe Levine auspicing, the international press coffeed with Sophia Loren Friday (26) morning in the Crystal Pavilion of the Seagram-Metropolitan Hotel. Stars in New York in connection with Yank preem of "Two Women," and to dub anglo version of same. She capped Golden Palm chest actress laurel at recent Cannes Film Fest for her part in the Italo pic.

Turnout of broadcasters and pad-and-pencil scribes included a couple of London dailies, Paris Match, Revu German, Radio Free Europe, Armed Forces web, Voice of America, and sundry domestic reps.

A foreign star abroad is always good for beaucoup copy some like the prophet without a home principle.

At the Friday seance, Miss Loren obliged all requests from photographers and reporters, granting individual tape interviews, posing with various attendees, and otherwise impressing the mob with charm, beauty and let comfort with American linguistics. She even sat for some modified cheesecake art.

Hollywood, May 30. Question of Japan's suitability as a location site for American filmmakers turned into a hot topic last week, with "My Geisha" producer Steve Parker and Paramount production topper Martin Rackin holding a press conference to refute statements made in another such meeting by film's director, Jack Cardiff. Latter had called customs regulations and lack of cooperation on part of Japanese film industry "excessive," apparently stirring up a hornet's nest as far as Parker and Paramount are concerned. Significantly, local Japanese press was also on hand for Parker-Rackin session.

Parker, who has a home in Tokyo and has operated in several entertainment areas there, including bringing Japanese talent to the U.S. for his "Holidays in Japan" shows, stated "cooperation couldn't have been better" during filming of "My Geisha." He retorted Cardiff's statement that customs held up equipment while they "photographed it for purpose of copying" and said there was no greater delay in Japanese customs than there is anywhere else. As far as film industry there is concerned, he said, "I had no difficulty." He pointed out production there is at a peak and, as a result, it was understandable they were reluctant to loan or rent their limited facilities to him. We wouldn't let Japanese filmmakers have Paramount stages if we needed them," Rackin said.

Producer revealed he is near (Continued on page 18)

Wald's Stable Of Busy Scenarists

Hollywood, May 30. Jerry Wald has 11 projects where famous writers or titles (and subject matter) are in work for future. These include:

Clifford Odets adapting "Wald in the Country," to be made for \$1,800,000 with Elvis Presley, Tuesday Weld and Hope Lange.

A. E. Hotchner adapting Ernest Hemingway's "Nick Adams" stories as "Adventure of A Young Man," same scenes to be made here, others in Italy, this summer.

T. E. B. Clarke scripting D. H. Lawrence's "The Last Girl," for English filming this summer.

Maude Roberts adapting Paul Bowles' "Let It Come," to be produced in Tangiers in 1962.

Nunnally Johnson funi "Funny" script of Edward Streeter's "Mr. Hobbs Takes A Vacation" to star James Stewart, Maureen O'Hara with Henry Foster directing here. Roberts also is adapting James Joyce's "Ulysses," Jack Carter to direct in Dublin.

Clarke to script Somerset Maugham's "Of Human Bondage" for next year.

Budd Schulber adapting Anthony General Robert Kennedy's "The Enemy Within."

Alfred Hayes finished screenplay for William Inge's "A Loss of Roses," to be retitled "Celebration."

Sally Benson doing screenplay for Jack Kunkin's "Secret" for 1962.

Richard Hughes "High Wind in Jamaica," being scripted by, novelist Edward Hope, to be shot mostly down Jamaica Way in 1962.

Personality by the Month

Bob Milntz has been named "Personality of the Month" by the Texas Drive-In Theatre Owners Assn. He operates the Park Theatre and the Midway Drive-In Theatre at Lubert, Tex. Milntz was recently elected a vice-president of the TDITOA and has served on the board of directors for some time.

L.A. Soft Despite 2 Big Newcomers; 'Savages' Hot 26G, 'Company' Socko 18G, 'Loves' 15G, 'Show' Slow 8½G

Los Angeles, May 30.—Picture biz is on the soft side here currently despite a couple of hot new entries and Memorial Day holiday to spark returns. "Young Savages" is leading for a total of \$26,000 or a bit over, while "Company" is leading for a week \$18,000 or close to that at Hollywood Paramount.

"Two Loves" is doing a top-dog act with only \$15,000 tally for three weeks. "Big Show" pulled in \$8,500 for two spots opening week.

A pair of regular holdovers are reacting well. "Absent-Minded Professor" heading for a good \$16,000 for three houses in third round. Other one is "Saturday Night Sunday Morning" which continues great at \$12,000 in second week at United Hall. "Ben-Hur" in 75th session at Egyptian and "Paragon" in second round at Pauline's, both are doing better than a week ago.

Estimates for This Week
Orpheum, Hollywood, Loyola, Avonmouth-FWC: 2,215; 7-6; 12-9; 99-\$1.50. "Young Savages" (A) and "Clock Strikes Three" (A) hit \$26,000 or over. Last week "Opium with Ed Reiss" (M) kept. Col. Hill is a C-1. "Radio" (M) \$5,900. Hollywood with Los Angeles, Beverly, Barmen, "Return to Peyton Place" (20th), "Furthest Heart" (20th) 2d wk. \$19,000. Loyola with Hill-Reiss, "Walters" (A) "Absent-Minded Professor" (BV), "Loves" (M), "Hammam's Knot" (C) reissue. Hill-Reiss 2d wk. \$11,000.

Los Angeles, Pix (F) (F) (2,019; 7-6; 99-\$1.50). "Big Show" (20th) and "Carnations" (20th). Show \$8,500. Last week, Pix, "Carnations" (M-G), "Butterfield 8" (1-G) reissue, \$2,900.

State, Wilmet, Hawaii (A) (C) (2,404; 2-404; 1-100; 99-\$1.50). "Two Loves" (M-G) and "Continued on page 10"

'Pe-e' Boffo \$11,000 In K.C.; 'Savages' Stout 9G, 'Jacks' \$8,500, 'Show' 8G

Kansas City, May 30.—In contrast to last week when holdovers prevailed, city has four newcomers this week, many of them pretty. "Pepe" at Paramount is a leader with a big take, but "Big Show" is modest at Uptown and Granada. "Return to Peyton Place" holds strong at Roy in fourth session. End of school semesters and excellent outdoor atmosphere are taking some play away from the trees.

Estimates for This Week
Brookside, Fox Midway (National Theatre) 800; \$1.25. "Gone With Wind" (M-G) (reissue) 3th wk. Oke \$3,600. Last week, \$3,500. "Capri" (Durwood) 1,260; \$1.25. "Spartacus" (C) (14th wk.) Good \$5,000. Last week, \$6,000.

Empire (Durwood) 1,220; \$1.50. "One-Eyed Jacks" (Par) Charges policy from hard-ticket to continuous and \$1.50 top. Fancy \$8,500 or near. Last week, "Exodus" (A) 21st wk. \$4,000.

Kimo (Dickerson) 504; 99-\$1.25. "Picnic on Glass" (Indie) 2d wk. Okay \$1,800. Last week, \$2,200.

Paramount (United Par-Blank) 1,900; \$1.25-\$1.50. "Pepe" (Col) 1st play for at least \$11,000. Last week, "Mein Kampf" (Col) 2d wk. \$5,000.

Pizza FMW-NT 1,630; \$1.25. "Young Savages" (A) Lasty \$9,000. Last week, "Cimarron" (M-G) 2d wk. \$6,000.

Rockwell Little Art Theatres (7-0) \$1-\$1.25. "Virgin Spring" (Janus) Modest \$1,500. Last week, "Days of Thrills, Laughter" (20th) same.

Roxv (Durwood) 550; \$1-\$1.50. "Return to Peyton Place" (20th) 4th wk. Nifty \$6,000. Last week, \$5,000.

Key City Grosses

Estimated Total Gross

This Week \$2,374,200
Based on 23 cities and 243 theatres, chiefly first runs, including N.Y.
Last Year \$2,509,900
Based on 22 cities and 227 theatres.

'Savages' Fat 23G, Philly; 'Raisin' 7G

Philadelphia, May 30.—Trade here this season is surprisingly moderate for a Memorial Day holiday week. "Young Savages" solid at the Fox is one of the few bright spots. Two artv pictures are doing well. "Love and Frenchman" being first at World while "Garden of Eden" looms out at the Studio.

"Two Loves" is tidy at Arcadia in second round while "Raisin in Sun" shapes fine at Midtown, also in second. "Exodus" continues strong at the Rod in 18th stanza. "Mein Kampf" is riled good in third at Goldman. Elsewhere the takings are mild to just okay.

Estimates for This Week

Arcadia (S&S) 536; 99-\$1.80. "Two Loves" (M-G) 2d wk. Tidy \$7,500. Last week, \$10,000.

Reid (SW) 1,536; \$2-\$2.75. "Exodus" (A) 18th wk. Fine \$12,200. Last week, \$12,900.

Fox (Midway) 2,200; 99-\$1.80. "Young Savages" (A) Solid \$23,000. Last week, "One-Eyed Jacks" (Par) 3th wk. \$7,500.

Goldman (Goldman) 1,200; 99-\$1.80. "Mein Kampf" (Col) 3d wk. Good \$9,000 or near. Last week, \$14,000.

Midtown (Goldman) 1,000; 99-\$1.80. "Raisin in Sun" (Col) 2d wk. Fine \$7,000 or near. Last week, \$14,000.

Randolph (Goldman) 2,500; 99-\$1.80. "Return to Peyton Place" (20th) 3d. Fair \$3,500. Last week, \$12,000.

Stanley (SW) 2,500; 99-\$1.80. "Absent-Minded Professor" (BV) 7th wk. Mild \$6,000. Last week, \$8,000.

Stanton (SW) 1,483; 99-\$1.80. "Gone With Wind" (M-G) (reissue) 5th wk. Down to okay \$9,000 or close. Last week, \$11,000.

Studio (Goldberg) 433; 99-\$1.80. "Garden of Eden" (Indie) and "Sun Lovers" (Indie) (Indie) Sock \$6,000. Last week, "Mark of Devil" (Indie) and "Five Sinners" (Indie), \$6,200.

Trans-Lux (T-L) 500; 99-\$1.80. "Never on Sunday" (Lope) 27th wk. Big \$4,200. Last week, \$4,300.

Viking (Sley) 1,000; 99-\$1.80. "Bloodthirsty Priest" (A) 5th wk. Lean \$4,500. Last week, \$5,000.

World (R&B-Palmer) 499; 99-\$1.80. "Love and Frenchman" (Kings) Fast \$5,000 or near. Last week, "L'Avventura" (Janus) 2d wk. \$3,500.

'Savages' Wow \$20,000, Denver; 'Prof.' 15G, 3d

Denver, May 30.—Trade shapes uneven here currently, with the Memorial Day holiday not proving very helpful. Top newcomer is "Young Savages," big at Paramount. "Exodus" looms fine on initial stanza at the Denham while "One-Eyed Jacks" shapes lively in second frame at the Towne. "Absent-Minded Professor" is rated great in third at the Denver.

Estimates for This Week

Ataddin (Fox) 900; \$1.25-\$2. "Spartacus" (C) (19th wk.) Good \$4,000. Last week, \$4,200.

Centre (Fox) 1,270; \$1-\$1.45. "Return to Peyton Place" (20th) 3d wk. Mild \$7,000. Last week, \$8,500.

Denham (Indie) 800; \$1.25-\$2.50. "Exodus" (UA) Fine \$14,000. (Continued on page 10)

'SPARTACUS' HEP 8G, OMAHA; 'SAVAGES' 16G

Omaha, May 30.—Ideal weather is making for mass treks to outdoors currently. One strong new entry is "Spartacus," which shapes solid opening stanza at the Dundee. "Trapp Family" is rated only good in first round at the Omaha while "Big Show" looks very slow on opener at Orpheum. "Young Savages" shapes fine playing three spots.

Estimates for This Week

Cooper (Cooper) 1,877; \$1.55-\$2.20. "This Is Cinerama" (Cinerama) (reissue) 15th wk. Big \$5,600 after \$5,400 last week.

Dundee (Cooper) 1,500; \$1.55-\$2.20. "Spartacus" (C) Looks fancy \$8,000 on opening week. Last week, "Cimarron" (M-G) 6th wk. \$600 at 1st scale.

Omaha (Tristate) 2,066; 75-\$1. "Trapp Family" (20th) Good \$7,000 or over.

Orpheum (Tristate) 2,877; 75-\$1. "Big Show" (20th) Draft \$5,000. Last week, "Return to Peyton Place" (20th) 2d wk. \$5,500.

State (Cooper) 743; \$1. "Absent-Minded Professor" (BV) 12d wk. Great \$8,000 or near. Last week, \$10,000, considerably over estimate.

Admiral, Chief, Skyview (Blank) 1,339; 1,000; 1,123; \$1. "Young Savages" (UA) Fine \$16,000 or over.

'Savages' OK 12G, Pitt; 'Jacks' 14G

Pittsburgh, May 30.—Competition from Pirate-Cards telecast last Friday and Saturday nights is being blamed for sluggish boxoffice picture in current stanza. "One-Eyed Jacks" is rated good in first round; at Stanley while "Young Savages" also new, is viewed as not measuring up to hopes but still fairly nice on initial week at Pein. "Gone With Wind" shapes sturdy in third Nixon week. "Saturday Night and Sunday Morning" is excellent in third at the Squirrel Hill. "Exodus" is firm in 12th session at Warner.

Estimates for This Week

Fulton (Shea) 1,435; \$1-\$1.50. "5 Golden Hours" (Col) and "Mad Dog Coll" (Col) Soft \$3,000. Last week, "Big Show" (20th) \$2,900.

Gateway Assoc. 2,100; \$1-\$1.50. "Return to Peyton Place" (20th) 3d wk. Okay \$6,000. Last week, \$8,300.

Nixon (Rubin) 1,760; \$1.25-\$1.80. "Gone With Wind" (M-G) (reissue) 3d wk. Smooth \$8,000. Last week, \$12,000.

Penn (C&T) 3,300; \$1-\$1.50. "Young Savages" (A). Not quite up to hopes but still good at \$12,000. Last week, "Mein Kampf" (Col) 2d wk. \$10,000.

Squirrel Hill (SW) 834; \$1.25. "Saturday Night, Sunday Morning" (Cont) 3d wk. Excellent \$3,500. Last week, \$4,500.

Stanley (SW) 3,700; \$1-\$1.50. "One-Eyed Jacks" (Par). Good \$14,000. Last week, "Absent-Minded Professor" (BV) 4th wk. \$9,500.

Warner (SW) 1,516; \$1.50-\$2.75. "Exodus" (UA) (12th wk.) Firm \$8,000. Last week, same.

PEYTON POTENT 9G, PROV.; 'JACKS' \$6,000

Providence, May 30.—Best bet here this session is "Return to Peyton Place," which looms big in first week at Majestic. Another newie, "Curse of Werewolf," paired with "Shadow of Cat" looks fair at Albee. "One-Eyed Jacks" shapes stout in second at Strand. "Gone With Wind" is rated still good in third State stanza.

Estimates for This Week

Albee (RKO) 2,200; 65-90. "Curse of Werewolf" (U) and "Shadow of Cat" (U). Fair \$5,000. Last week, "Secret Ways" (U) and "Posse From Hell" (U) \$5,500.

Majestic (SW) 2,200; 55-90. "Return to Peyton Place" (20th). Looks to hit big \$9,000. Last week, "Bramble Bush" (WB) and "Summer Place" (WB) (reissues) \$7,000.

State (Loew) 3,200; 90-\$1.25. "Gone With Wind" (M-G) (reissue) 3d wk. Still good at \$6,500 after \$9,000 in second.

Strand (National Realty) 2,200; 90-\$1.25. "One-Eyed Jacks" (Par) 2d wk. Happy \$6,000 after \$9,000 opener.

'Jacks' Smasher 21G, Det.; 'Savages' Wow 19G, Peyton' 20G, 'Question' 10G

Broadway Grosses

Estimated Total Gross
This Week \$563,400
(Based on 29 theatres)
Last Year \$619,600
(Based on 26 theatres)

'Jacks' Good 7G, Balto; 'Place' 5G

Baltimore, May 30.—Holiday biz helped the general setup here but exhibitors aren't tossing their hats up in the air. Most impressive of the newcomers is "Hitler's Executioner" which opened strong at the Little. Other new ones are "Young Savages," rated mild at the New and "Atlantis" which looms okay at the Hipp.

Best of holdovers are "Absent-Minded Professor" holding nicely in fifth week at the Stanton, "One-Eyed Jacks," nice in second frame at the Town and "Return to Peyton Place," good in third at the Mayfair. "Never On Sunday" is perking up in 29th record-breaking week at the Playhouse.

Estimates for This Week

Aurora (Rappaport) 367; 90-\$1.50. "Picnic" (Col) (reissue). Good \$2,500. Last week, "Poon At Top" (Cont) (rerun), \$1,800.

Charles (Fruchtmann) 500; 90-\$1.80. "Suzie Wong" (Par) (23d wk). Oke \$2,300 after \$2,000 in 22d week.

Cinema (Schwaber) 460; 90-\$1.50. "Breathless" (Films Around World) (3d wk). Fair \$1,500 after \$1,800 in second.

Five West (Schwaber) 435; 90-\$1.50. "Two-Way Stretch" (Show) (4th wk). Warm \$2,200 after \$2,200 in third.

Hippodrome (Rappaport) 2,300; 90-\$1.50. "Atlantis" (M-G). Oke \$9,000. Last week, "Mein Kampf" (Col) (2d wk), \$8,000.

Little (Rappaport) 300; 90-\$1.50. "Hitler's Executioner" (Indie). Rie \$4,000. Last week, "Stop Me Before I Kill" (Col), \$1,800.

Mayfair (Fruchtmann) 1,750; 90-\$1.50. "Return to Peyton Place" (20th) (3d wk). Good \$5,000 after \$7,000 in second.

New (Fruchtmann) 1,600; 90-\$1.50. "Young Savages" (UA). Mild \$5,000 or near. Last week, "Secret Ways" (U), \$3,000.

Playhouse (Schwaber) 355; 90-\$1.50. "Never On Sunday" (Lope) (28th wk). Upped to \$2,700 after \$2,100 in previous week.

Stanton (Fruchtmann) 2,800; 90-\$1.50. "Absent-Minded Professor" (BV) (5th wk). Oke \$4,000 after \$5,000 in fourth.

Town (Rappaport) 1,125; 90-\$1.50. "One-Eyed Jacks" (Par) (2d wk). Good \$7,000 after \$10,000 opener.

'Black Sun' Smash 18G, St. Lo; 'Savages' 13G

St. Louis, May 30.—Trade is not too exciting here this session in view of it including Memorial Day. However, there are some strong spots. One is "Black Sunday," which is heading for a smash session. "Young Savages" looks nearly as strong at State. "One-Eyed Jacks" shapes solid in second round at the Fox. "Carry On Constable" continues to amaze, being okay in current (4th) week at the Shady Oak.

Estimates for This Week

Ambassador (Arthur) 2,970; 75-\$1.50. "Return to Peyton Place" (20th) (3d wk). Fair \$7,500. Last week, \$9,000.

Apollo Art (Grace) 700; 90-\$1.25. "Never On Sunday" (Lope) (17th wk). Good \$2,500. Last week, \$2,300.

Esquire (Schuchart-Levin) 1,100; \$1.25-\$2.50. "Exodus" (UA) (7th wk). Nice \$8,200. Last week, \$8,000.

Fox (Arthur) 5,000; 90-\$1.25. "One-Eyed Jacks" (Par) (2d wk). Nice \$16,000. Last week, \$19,000.

Loew's Mid-City (Loew) 1,160; 60-90. "Absent-Minded Professor" (BV) (4th wk). Hep \$10,000. Last week, \$12,500.

State (Loew) 3,600; 60-90. (Continued on page 10)

Detroit, May 30.—Combination of strong new product and cool holiday weather has created a bonanza for first-runs this week. "Return to Peyton Place" is big at the Fox while "One-Eyed Jacks" is smasher at the Michigan. "Young Savages" shapes great at the Palms. "Question 7" looks solid at Madison.

Meanwhile, "Alamo" stays big in second week at United Artists. "Gone With Wind" still is lusty in fourth session at the Adams. "Exodus" is stout in 16th week at the Mercury.

Estimates for This Week

Fox (Woodmont Corp.) 5,041; 75-\$1.49. "Return to Peyton Place" (20th). Big \$20,000. Last week, "Big Show" (20th) and "Silent Call" (20th), \$13,500 in nine days.

Michigan (United Detroit) 1,403; \$1.25-\$1.49. "One-Eyed Jacks" (Par). Smash \$21,000 or close. Last week, "Absent-Minded Professor" (BV) and "Saga of Windwagon Smith" (BV) (5th wk), \$13,700.

Palms (UA) 2,955; \$1.25-\$1.49. "Young Savages" (UA) and "Operation Bottleneck" (UA). Wow \$19,000 or near. Last week, "Revolt of Slaves" (UA), \$9,000.

Madison (UA) 1,488; \$1.49-\$1.80. "Question 7" (Indie). Big \$10,000. Last week, "Pepe" (Col), \$9,000 in eighth week.

Grand Circus (UA) 1,400; \$1.25-\$1.65. "Two Loves" (M-G) (2d wk). Hoisy \$9,000. Last week, \$11,000.

Adams (Balaban) 1,700; \$1.50-\$1.80. "Gone With Wind" (M-G) (reissue) (4th wk). Great \$15,000. Last week, same.

United Artists (UA) 1,667; \$1.25-\$1.80. "Alamo" (UA) (2d wk). Big \$15,000. Last week, \$15,600.

Musie Hall (Cinerama, Inc.) 1,208; \$1.20-\$2.65. "Seven Wonders of World" (Cinerama) (reissue) (22d wk). Swell \$14,000. Last week, \$12,000.

Trans-Lux (Trans-Lux) 1,000; \$1.49-\$1.65. "Saturday Night, Sunday Morning" (Cont) (2d wk). Great \$7,000. Last week, \$7,800.

Mercury (UA) 1,465; \$1.50-\$3. "Exodus" (UA) (16th wk). Fine \$9,000. Last week, same.

Mpls. Off; 'Savages' Fair \$9,000 But 'Jacks' Fast 8G; 'Prof.' Okay 6G, 5th

Minneapolis, May 30.—Exhibitors are finding little to celebrate this holiday week, with big remaining in the usual spring doldrums. Many residents are taking an extended four-day weekend, and mainstay is relatively free of traffic. Boxoffice isn't being helped much by four fresh entries. Newcomers are "Young Savages," fair at Orpheum; "Curse of Werewolf," drab at Gopher. "Upstairs and Downstairs," so-so at Suburban World, and "Gorgo," dull at Uptown.

Strongest holdover is the hard-ticket "Seven Wonders of World," nearing end of two-month run and shaping hefty in seventh round at Century. "One-Eyed Jacks" shapes slick in second at Lyric. "Absent-Minded Professor" is okay in fifth at State. "Question 7," a sleeper which continues to buck the ebb tide, appears okay in fourth at World.

Estimates for This Week

Academy (Mann) 947; \$1.75-\$2.65. "Exodus" (UA) (18th wk). Fair \$5,000. Last week, \$6,000.

Century (Cinerama, Inc.) 1,150; \$1.75-\$2.65. "Seven Wonders of World" (Cinerama) (reissue) (7th wk). Looks hefty \$11,500, with two extra showings in this next-to-last chapter. Last week, \$10,000. "Windjammer" (NT) (reissue) opens June 12.

Gopher (Berger) 1,000; \$1-\$1.25. "Curse of Werewolf" (U) and "Shadow of Cat" (U). So-so \$4,000. Last week, "Konga" (AI), \$4,000.

Lyric (Par) 1,000; \$1-\$1.25. "One-Eyed Jacks" (Par) (2d wk). Slick \$8,000. Last week, \$11,000.

Mann (Mann) 1,100; \$1.75-\$2.65. "Spartacus" (C) (11th wk). Oke \$5,500. Last week, \$6,000. Holds one more round.

Orpheum (Mann) 2,800; \$1-\$1.25. (Continued on page 10)

New Films Cheer Chi; 'Company' Crisp \$35,000, 'Savages' Lusty 29G, 'Show' Good 27G; 'Wind' Rousing 18G, 7th

Chicago, May 30.

Batch of strong newcomers has first-run biz on the uptown this session, abetted by fair, cool weather. "Pleasure of His Company" is initialing to a torrid \$35,000 at the Chicago. "Big Show" should preem to a good \$27,000 or near at Oriental. "Young Savages" shapes loud \$29,000 first week at Roosevelt.

Other Initiators look to do well with "A Summer With Monika" notching a solid take at Carnegie and "Tiger Bay" looking fast at Cinema, but Monroe pair of "Prisoners of Conco" and "Amazing Mr. Callaghan" shapes weak in first. "Return to Peyton Place" expects a fast fourth session at the Woods. "Mein Kampf" is still cliky in Loop fifth.

"Gone With Wind" looks lusty in seventh at United Artists. "Absent-Minded Professor" continues great in State-Lake 10th round.

Estimates for This Week
Carnegie (Telefilm) 495; \$150— "Summer With Monika" (Indie) Nifty \$5,000. Last week, "Days of Thrills, Laughter" (20th) (2d wk) \$2,800.

Chicago (B&K) 13,900; 90-\$180— "Pleasure of His Company" (Par) Torrid \$35,000 or near. Last week, "One-Eyed Jacks" (Par) (5th wk) \$16,000.

Cinema (Stern) 500; \$150— "Tiger Bay" (Cont) Fast \$5,500. Last week, "General Della Rovere" (Cont) (3d wk) \$2,700.

Cinestate (Todd) 1,038; \$175-\$350— "Exodus" (UA) (24th wk) Solid \$15,500 or close. Last week, \$15,000.

Esquire (H&E) (Balaban) 1,350; \$125-\$180— "Five Golden Hours" (Col) (2d wk) Brisk \$6,000. Last week, \$7,200.

Loop (Telefilm) 608; \$125-\$180— "Mein Kampf" (Col) (5th wk) Tall \$9,000 or near. Last week, \$9,500.

Monroe (Jovan) 1,000; 65-90— "Prisoners of Conco" (Teitel) and "Amazing Mr. Callaghan" (Teitel) Weak \$4,200. Last week, "Hitler's" (Continued on page 10)

'Double' Dandy \$25,000, Hub; 'Baby' Brisk 14G, 'Savages' Sock \$15,000

Boston, May 30.

Holiday weekend spurred biz at the Hub b. o. with rainy, cold Saturday (27) giving the deluxers hefty takes. "On Double" is soaring to lofty heights at the Met. "Young Savages" is socko at Astor. "Angel Baby" shapes bright at the Paramount. "Atlantis" looks torrid at Pilgrim. "Saturday Night, Sunday Morning" is yham at the Kenmore in second round. "Return to Peyton Place" is torrid in second at Memorial. "Never on Sunday" is still potent in eighth week at Beacon Hill. "Make Mine Mink" is nice in third at Exeter.

Estimates for This Week
Astor (B&K) 1,170; 90-\$150— "Young Savages" (Col) Socko \$15,000. Last week, "One-Eyed Jacks" (Par) (8th wk) \$5,000.

Beacon Hill (S&K) 678; \$1-\$150— "Never on Sunday" (Lopez) (8th wk) Good \$6,000. Last week, \$7,000.

Boston Cinemas, Inc. 1,354; \$175-\$265— "Windjammer" (NT) (reissue) (3d wk) Second week was neat \$11,000.

Capri (Sack) 900; \$1-\$150— "Breathless" (FAW) (5th wk) Good \$4,500. Last week, \$5,000.

Exeter 1,376; 90-\$150— "Make Mine Mink" (Col) (3d wk) Second week was fine \$9,500.

Fenway (Indie) 1,350; \$150— "Dreams" (Janus) and "Lesson in Love" (Indie) Mild \$2,800. Last week, "Stella" (Indie) and "Day in Country" (Indie) \$3,000.

Gary (Sack) "La Dolce Vita" (Astor) (6th wk) Still hot with \$12,000. Last week, \$13,000.

Kenmore (Indie) 700; \$150— "Saturday Night, Sunday Morning" (Cont) (2d wk) Smash \$11,000. Last week, \$14,000.

Mayflower (ATC) 689; 90-\$125— "Never Take a Chance From Strangers" (Indie) (2d wk) Good \$4,000. Last week, \$4,500.

Metropolitan (NET) 4,357; 90-

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Peyton' Fair 8G, L'ville; Prof.' 13G

Louisville, May 30.

Fresh product and cool weather are combining to give first-runs average biz currently. "All Hands On Deck" shapes good at the Kentucky. "Young Savages" at the May Anderson is lean. "Mein Kampf" a newie at the Ohio looms good. "Return to Peyton Place" at United Artists, is doing moderately well. "Absent-Minded Professor" in third at the Brown looks big.

Estimates for This Week
Brown (Fourth Avenue) 1,100; 75-\$125— "Absent-Minded Professor" (BV) (3d wk) Big \$13,000 in view, after second week's \$14,000.

Kentucky (Switow) 900; 75-\$1— "All Hands On Deck" (20th) Good \$5,000. Last week, "Cry For Happy" (Col) same.

Mary Anderson (People's) 900; 75-\$1— "Young Savages" (UA) Dull \$3,500. Last week, "Two Loves" (M-G) \$4,000.

Ohio (Setts) 900; 60-\$1— "Mein Kampf" (Col) Good \$5,000 or over looms. Last week, "Big Show" (20th) \$5,000.

Rialto (Fourth Avenue) 1,100; \$125-\$220— "This Is Cinerama" (Cinerama) (7th wk) To oke \$7,000, helped by Memorial Day holiday and cool weekend, topping sixth week's \$5,500.

United Artists (Fourth Avenue) 1,300; 75-\$125— "Return to Peyton Place" (20th) Fair \$8,000 or close. Last week, "Gone With Wind" (M-G) (reissue) (3d wk) \$7,000.

PLEASURE' BIG 20G, FRISCO; PEYTON' 16G

San Francisco, May 30.

First-run trade here currently is shaping okay despite scarcity of new entrants. "Pleasure of His Company" shapes standout with big returns in first round at Golden Gate. "Return to Peyton Place" is rated fine at the Fox. "Saturday Night and Sunday Morning" is tops among the arty theatre entrants, being socko at the Stagedoor. "Young Savages" looks okay at the United Artists.

Estimates for This Week
Golden Gate (RKO) 2,859; \$125-\$150— "Pleasure of His Company" (Par) Big \$20,000. Last week, "Operation Petticoat" (U) (3d wk) \$11,000 for 9 days.

Fox (FWC) 4,651; \$125-\$150— "Return to Peyton Place" (20th) and "Circle of Deception" (20th) Fine \$16,000. Last week, "Absent-Minded Professor" (BV) and "Silent Call" (20th) 4th wk, \$11,000.

Warfield (Loew) 2,656; \$125-\$150— "Cimarron" (M-G) Dull \$10,000. Last week, "Big Show" (20th) and "Long Rope" (20th) \$9,000.

Paramount (Par) 12,646; \$125-\$150— "Cry For Happy" (Col) and "Five Golden Hours" (Col) Oke \$12,000. Last week, "Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col) \$11,000.

St. Francis (Par) 1,400; \$1-\$150— "One-Eyed Jacks" (Par) (2d wk) Boff \$14,000. Last week, \$27,000.

United Artists (No. Coast) 1,151; \$125-\$150— "Young Savages" (UA) and "Mater Of Morals" (UA) Okay \$10,000 or near. Last week, "Apartment" (UA) and "Elmer" (Continued on page 10)

Cleve. Biz Off-Key But 'Jacks' Lively \$14,000; 'Savages' Okay \$11,000

Cleveland, May 30.

Nearly all holiday grosses are off-key here currently, making the big winners the exception rather than the rule. One of these is "One-Eyed Jacks," which shapes nice at Palace. Also fine is "Mein Kampf" in third round at Stillman. "Young Savages" looms okay at State. "David and Goliath" also is only okay at the Allen.

Estimates for This Week
Allen (SW) 3,500; \$1-\$125— "David and Goliath" (UA) Okay \$9,000. Last week, "Big Show" (20th) \$8,000.

Continental Art (Art Theatre Guild) 900; \$1-\$125— "Millionaires" (20th) (2d wk) Light \$2,000. Last week, \$2,600.

Heights Art (Art Theatre Guild) 925; \$1-\$125— "Millionaires" (20th) (2d wk) Nice \$2,900. Last week, \$4,300.

Hippodrome (Eastern Hipp) 3,700; \$1-\$125— "Absent-Minded Professor" (BV) (5th wk) Fair \$5,000. Last week, \$10,000.

Ohio (Loew) 2,700; \$125-\$275— "Exodus" (UA) (11th wk) Satisfactory \$7,000. Last week, \$6,500.

Palace (Silk & Helpern) 2,739; \$1-\$150— "One-Eyed Jacks" (Par) Fine \$14,000. Last week, "Return to Peyton Place" (20th) (3d wk) \$8,500.

State (Loew) 3,700; \$1-\$150— "Young Savages" (UA) Okay \$11,000. Last week, "Gone With Wind" (M-G) (reissue) (5th wk) \$8,000.

Stillman (Loew) 2,700; \$1-\$150— "Mein Kampf" (Col) (2d wk) Nice \$7,000. Last week, \$9,500.

'Savages' Sturdy \$8,000 in Cincy

Cincinnati, May 30.

Holiday session shapes moderately for Cincy first-runs, fighting the season opening for parks, pools and River Downs 81-day racing meet, plus continuing adverse weather and home baseball by the Reds. Newcomer "Young Savages" looks sturdy at Keith's. Playback of "Vera Cruz" and "Apache" rates good at the Palace. "One-Eyed Jacks" is raking in top spots for second straight week at Albee. "Gone With Wind" and "Mein Kampf" continue as sturdy holdovers. "Exodus" bids for upping in 10th hard-ticket stanza at suburban Valley.

Estimates for This Week
Albee (RKO) 3,100; \$1-\$150— "One-Eyed Jacks" (Par) (2d wk) Solid \$11,000 after \$15,000 preem.

Capitol (SW-Cinerama) 1,400; \$1-\$150— "Gone With Wind" (M-G) (reissue) (6th wk) Good \$8,000. Last week, \$9,000.

Esquire Art (Shor) 500; \$125— "General Della Rovere" (Cont) Oke \$1,800. Last week, "Make Mine Mink" (Cont) (4th wk) \$1,200.

Grand (RKO) 1,300; \$1-\$150— "Mein Kampf" (Col) (m.o.) 2d wk) Pleasing \$6,500. Last week, \$7,000.

Guild (Vance) 300; \$125— "League of Gentlemen" (May) 2d wk) Okay \$1,500. Last week, \$1,400.

Hyde Park Art (Shor) 500; \$125— "Up the Creek" (Indie) Soso \$1,000. Last week, "Days of Thrills, Laughter" (20th) \$800.

Keith's Shor 1,500; 90-\$125— "Young Savages" (UA) Sturdy \$8,000. Last week, "Absent-Minded Professor" (BV) (4th wk) \$7,200.

Palace (RKO) 2,600; \$1-\$110— "Vera Cruz" (UA) and "Apache" (UA) (reissues) Good \$7,000. Last week, "Portrait of Mobster" (WB) and "Pete Kelly's Blues" (WB) \$6,000.

Twin Drive-In (Shor) 600 cars each side, 90c—West "Hippodrome" (Cont) and "Tiger Bay" (Cont) Mild \$5,000. Last week, "Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col) \$11,000.

St. Francis (Par) 1,400; \$1-\$150— "One-Eyed Jacks" (Par) (2d wk) Boff \$14,000. Last week, \$27,000.

United Artists (No. Coast) 1,151; \$125-\$150— "Young Savages" (UA) and "Mater Of Morals" (UA) Okay \$10,000 or near. Last week, "Apartment" (UA) and "Elmer" (Continued on page 10)

B'way Okay; 'Savages' Sockeroo 41G, 'Ways' Good 26G, 'Atlantis' Hep 33G, 'Double' Fast 22½G, 'Archie' 17G

Memorial Day holiday weekend upbeat, plus higher scales and a four-day weekend for many this year, is boosting business at most Broadway deluxers. Launching of new pictures in six different first-run cinemas also is helping to boost the overall total. Heavy rain on Friday afternoon and all day Saturday oddly hurt more than helped trade.

"Young Savages" shapes as standout among the new entrants, with a socko \$41,000 in first round, day-dating the Astor and Murray Hill arty house. "Secret Ways" hit an okay \$26,000 on initial stanza day-dating the Palace and arty Trans-Lux 85th Street.

"Atlantis, Lost Continent" is heading for a solid \$33,000 or near in first session at the Capitol. "Last Time I Saw Archie" hit a socko \$17,000 or thereabouts in first four days at the Victoria. "On the Double" looks like big \$22,500 in second round at the Rivoli.

"Parrish" with stagelike looks to hit big \$139,000 in fourth final week at the Music Hall, being helped as customary by the influx of out-of-town visitors. "Gone With Wind" held at big \$27,500 in fifth stanza at the State, and continues.

"Return to Peyton Place" is heading for good \$23,000 in fourth session at the Paramount. "Raisin in Sun" landed a fair \$15,000 in ninth week day-dating the Forum and arty Trans-Lux 52d Street.

"Pepe" held at okay \$13,500 in 23d round at the Criterion.

All hard-ticket pictures were helped by the holiday weekend, with its upped scales and extra shows. "Exodus" looks to hit a wow \$46,000 in current 24th week. "La Dolce Vita" looks like capacity \$22,000 in sixth week at the Henry Miller. "Spartacus" is heading for a great \$22,000 in present (34th) round at the DeMille.

Estimates for This Week
Astor (City Inc.) 1,094; 75-\$2— "Young Savages" (UA) (2d wk) Initial session ended yesterday (Tues) was socko \$32,000 or close. In ahead, "Alamo" (UA) (3d wk) \$10,200.

Capitol (Loew) 4,820; \$1-\$250— "Atlantis" (M-G) First week winding up tomorrow (Thurs) looks like solid \$33,000 or near. In ahead, "One-Eyed Jacks" (Par) (8th wk) \$17,000.

Criterion (Moss) 1,520; \$125-\$240— "Pepe" (Col) (24th wk) The 23d round completed yesterday (Tues) was good \$13,500 after \$14,600 in 22d week. Stays until "Guns of Navarone" (Col) opens June 22 on continuous-run policy.

DeMille (Reader) 1,463; \$150-\$350— "Spartacus" (U) (34th wk) This stanza winding today (Wed) looks like big \$22,000, being helped by holiday scales and extra shows. The 33d week was \$16,800. Stays.

Palace (RKO) 1,642; \$125-\$250— "Secret Ways" (U) (2d wk) Initial round completed yesterday (Tues) was good \$19,500.

Embassy (Guild) 599; \$125-\$2— "Primitive Paradise" (Indie) Initial week finishing up tomorrow (Thurs) looks to reach hot \$15,000 or close. Holds.

Forum (Moss) 817; 90-\$180— "Raisin in Sun" (Col) (10th wk) Ninth round ended yesterday (Tues) was okay \$10,000 after \$12,500 for eighth.

Henry Miller (Gilbert Miller) 800; \$150-\$350— "La Dolce Vita" (Astor) (6th wk) Current round ending today (Wed) looks to push to capacity \$22,000 or over being helped by extra shows and higher scales. The fifth week was \$20,000.

Paramount AB-PT 3,665; \$1-\$2— "Return to Peyton Place" (20th) (4th wk) This stanza winding up tomorrow (Thurs) looks to hit \$23,000 after \$23,000 in third.

Radio City Music Hall (Packer) 1,259; 90-\$275— "Parrish" (WB) and "Pete Kelly's Blues" (WB) Mild \$5,000. Last week, "Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col) \$11,000.

St. Francis (Par) 1,400; \$1-\$150— "One-Eyed Jacks" (Par) (2d wk) Boff \$14,000. Last week, \$27,000.

United Artists (No. Coast) 1,151; \$125-\$150— "Young Savages" (UA) and "Mater Of Morals" (UA) Okay \$10,000 or near. Last week, "Apartment" (UA) and "Elmer" (Continued on page 10)

row Thurs 7½ heading for smash \$22,500 after \$30,500 on opener. Continues, match.

State (Loew) 1,900; \$150-\$250— "Gone With Wind" (M-G) (reissue) (6th wk) Fifth frame finished last night (Tues) was \$27,500 after \$42,000 in fourth. Stays on.

Victoria (City Inc.) 1,003; 50-\$2— "Last Time I Saw Archie" (UA) First four days ended yesterday (Tues) was smash \$17,000 or near. Stays in ahead. "The Alamo" (UA) (3d wk) 10 days, \$13,500.

Warner (SW) 1,813; \$150-\$350— "Exodus" (UA) (24th wk) Present stanza finishing today (Wed) looks to push to wham \$16,000 after \$40,000 for 23d week. Stays in. Current week, of course, is being helped by holiday scales for May 30 and an extra show.

First-Run Arties
Baronet (Reader) 430; \$125-\$250— "Saturday Night, Sunday Morning" (Cont) (9th wk) Eighth session completed Sunday (28) was great \$12,700 after \$13,400 for seventh.

Fine Arts (Davis) 468; 95-\$180— "Breathless" (FAW) (17th wk) The 16th week finished Monday (29) hit hep \$5,500 after \$7,000 for 15th frame.

Beckman (R&B) 590; \$120-\$175— "L'Aventura" (Janus) (9th wk) Eighth round ended Monday (29) was okay \$3,000 after \$5,500 in seventh.

Fifth Ave. Cinema (R&B) 700; \$125-\$180— "Ashes and Diamonds" (Janus) Opened Monday (29). In ahead, "Virgin Spring" (Janus) (m.o.) (15th wk) 10 day, okay \$6,000 after \$3,500 in regular seven-day 14th week.

Normandie (T-L) 592; \$125-\$180— "Return to Peyton Place" (20th) (4th wk) 5 days. Looks slow \$2,500 after \$3,500 for full third week. "Grand Opera Film Festival" comes in this week for 14-day run.

Little Carnegie (J. Carnegie) 570; \$125-\$2— "Violent Summer" (FAW) (3d wk) Initial holdover. (Continued on page 10)

Peyton' Perky \$15,000, Toronto; 'Savages' Fat 10½G; 'Wind' Wow 13G

Toronto, May 30.

Among newcomers, "Return to Peyton Place" is socko with "Young Savages" lusty. "Saturday Night and Sunday Morning" looks only fair. Still leading the city is "Gone With Wind" now in its third frame. "Absent-Minded Professor" now in sixth stanza, also is strong.

Estimates for This Week
Carlton, Danforth, Humber (Rank) 2,318; 1,330; 120; \$1-\$150— "Saturday Night, Sunday Morning" (20th) Fair \$16,000. Last week, "Man in Moon" (20th) \$11,000.

Eglinton (EP) 918; \$150-\$250— "Windjammer" (NT) (2d wk) Tapering to \$5,000. Last week, \$5,500.

Hollywood (EP) 1,029; \$150-\$250— "Return to Peyton Place" (20th) Sock \$15,000. Last week, "Samurai" (20th) 2d wk \$5,000.

Hyland (Rank) 1,357; \$150-\$250— "Portrait of Sinister" (Rank) \$4,500. Last week, "Angie" (Rank) (2d wk) \$5,000.

Imperial (EP) 3,343; \$150-\$250— "Absent-Minded Professor" (EP) (6th wk) Lusty \$9,000. Last week, \$11,000.

International (T-L) 1,777; \$125-\$150— "Never on Sunday" (Lopez) (8th wk) Healthy \$3,500. Last week, ditto.

Loew's (Loew) 1,642; \$150-\$250— "Young Savages" (UA) (2d wk) \$10,500. Last week, "Gone With Wind" (M-G) (reissue) (5th wk) \$13,000 at \$100 per seat.

Tivoli (EP) 935; \$150-\$250— "Parrish" (WB) and "Pete Kelly's Blues" (WB) Mild \$5,000. Last week, \$5,500.

Towne (Rank) 635; 90-\$180— "Virgin Spring" (Janus) (m.o.) New \$5,000. Last week \$8,000.

University (EP) 1,350; \$150-\$250— "Pepe" (Col) (24th wk) Okay \$6,000. Last week, \$8,000.

Uptown (Loew) 1,394; \$150-\$250— "Gone With Wind" (M-G) (reissue) (6th wk) Wind \$15,000 or holdover session winding tomorrow (Thurs) looks to hit \$16,000.

D.C. Soars; 'Savages' Socko \$18,000, 'Double' Boff 15G, 'Women' Hot 13G

Washington, May 30
Mainstream is enjoying its best trade since the Easter holidays as had earlier, may be to replace depleted product. Top-topper is "Young Savages" (UA). Fair \$9,000. Last week, "Gone With Wind" M-G reissue, 4th wk, \$7,000 at \$1-\$1.50 admish.

St. Louis Park (Field) 1,000; \$1.25—"Two Loves" M-G, 2d wk, Neat \$3,500. Last week, \$3,500.

State Park 2,200; \$1-\$1.25—"Absent-Minded Professor" (BV), 5th wk, Finishing dandy run with okay \$6,000. Last week, \$7,500.

Suburban World (Mann) 800; \$1.25—"Upstairs and Downstairs" (20th), So-so \$3,000. Last week, "Secret Partner" M-G, 2d wk, \$2,000.

Uptown (Field) 1,000; \$1.25—"Gorgo" M-G, Fair \$3,500. Last week, "Portrait of a Sinner" (AI) and "Why Must I Die" (AI), \$2,800.

World (Mann) 400; \$1-\$1.50—"Question 7" (Indie) 4th wk, Continuing pleasing run with \$5,000. Last week, \$6,000.

Estimates for This Week
Ambassador-Metropolitan (SW) 1,400; \$1.00-1.49—"Absent-Minded Professor" (BV) 4th wk, Nice \$10,500. Last week, \$12,000.

Apex (K-B) 940; \$1.10-1.49—"Days of Thrills" (Laurier) 20th, Fair \$3,000. Last week, "L'Avventura" (Indie) 2d wk, \$3,000.

Capital (Loew) 3,430; \$1-\$1.65—"Big Show" 20th, Good \$13,600. Last week, "Atlantis" (M-G) 2d wk, \$8,500.

Keith's (RKO) 1,350; \$1-\$1.40—"Young Savages" (UA) Sock \$13,000. Last week, "Revolt of Slaves" (UA), \$7,500.

MacArthur (K-B) 900; \$1.25-1.49—"Go-Go Way Stretch" (Indie) 3d wk, Good \$4,200. Last week, \$4,600.

Ontario (K-B) 1,240; \$1-\$1.49—"Saturday Night, Sunday Morning" (Cont.) 4th wk, Good \$4,000. Last week, \$4,200.

Palace (Loew) 2,300; \$1-\$1.49—"Return to Peyton Place" 20th, 2d wk, Hefty \$13,000 after \$18,000 opener.

Playhouse (T-L) 450; \$1.49-\$2.25—"Mein Kampf" (Col) 4th wk, Okay \$4,600. Last week, \$3,600.

Plaza (T-L) 278; \$1-\$1.80—"Love and Frenchwomen" (Union), Smash \$9,500. Last week, "Sun-Lover's Holiday" (Indie) 4th wk, \$2,700.

Town King 800; \$1.25-\$1.49—"On the Double" (Par), Great \$15,000. Last week, "One-Eyed Jacks" (Par) 8th wk, \$3,000.

Trans-Lux (T-L) 600; \$1.49-\$2.25—"Wild, Wild Women" (T-L), Boff \$13,000. Last week, "Mein Kampf" (Col) 3d wk, \$6,100.

Uptown (SW) 1,300; \$1.25-\$2.25—"Exodus" (UA) 14th wk, Fair \$5,600. Last week, \$110.

Warner (SW) 1,440; \$1.49-\$2.25—"Spartacus" (U) 20th wk, Fine \$8,000, same as last.

BROADWAY
(Continued from page 9)
stanza ending tomorrow. Thurs looks like nice \$10,500 to top \$11,000 for opener. Stays.

Guild (Guild) 450; \$1-\$1.75—"Please Turn Over" (Col) 5th wk, This round ending Thursday looks like okay \$6,000 after \$8,500 for fourth week. "Bananoff and Juliet" (U) opens June 5.

Murray Hill (R&B) 565; 95-\$1.80—"Young Savages" (UA) 2d wk, First stanza ended yesterday (Tues) was good \$9,600, day dating with Astor.

Paris (Pathe Cinema) 568; 95-\$1.80—"Love and Frenchwomen" (Kings) 14th final wk, The 13th round completed Sunday (28) was okay \$5,500 after \$6,000 for 12th week. "The Cheaters" (Cont) opens June 5.

Plaza (Loyett) 525; \$1.50-\$2—"Never on Sunday" (Loyett) 33d wk, The 32d session finished Monday (29) was smash \$15,500 after \$16,000 for 31st week.

68th St. Playhouse (Leo Brecher) 370; 90-\$1.65—"The Bridge" (AA) 5th wk, Fourth round ended Sunday (28) was rousing \$7,200 after \$7,500 for third.

Sutton (R&B) 561; 95-\$1.80—"Two Women" (Embassy) 4th wk, Third week ended Sunday (28) was wox \$17,500 following \$19,000 for second start.

Trans-Lux 52d St. (T-L) 540; \$1-\$1.50—"Raisin in Sun" (Col) 10th wk, Ninth session ended yesterday (Tues) was okay \$5,000 after \$6,200 for eighth week. "Man in Moon" (T-L) opens June 12.

Trans-Lux 85th St. (T-L) 550; \$1.25-\$2—"Secret Ways" (U) 2d wk, Initial week ended yesterday (Tues) was just okay \$6,500.

World (Perfecto) 390; 90-\$1.50—"Male and Female" (Mishkin) 15th wk, This round winding up tomorrow (Thurs) looks like now \$7,000, record take for stage of run after \$6,500 for 14th week.

MINNEAPOLIS

(Continued from page 8)

— "Young Savages" (UA), Fair \$9,000. Last week, "Gone With Wind" M-G reissue, 4th wk, \$7,000 at \$1-\$1.50 admish.

St. Louis Park (Field) 1,000; \$1.25—"Two Loves" M-G, 2d wk, Neat \$3,500. Last week, \$3,500.

State Park 2,200; \$1-\$1.25—"Absent-Minded Professor" (BV), 5th wk, Finishing dandy run with okay \$6,000. Last week, \$7,500.

Suburban World (Mann) 800; \$1.25—"Upstairs and Downstairs" (20th), So-so \$3,000. Last week, "Secret Partner" M-G, 2d wk, \$2,000.

Uptown (Field) 1,000; \$1.25—"Gorgo" M-G, Fair \$3,500. Last week, "Portrait of a Sinner" (AI) and "Why Must I Die" (AI), \$2,800.

World (Mann) 400; \$1-\$1.50—"Question 7" (Indie) 4th wk, Continuing pleasing run with \$5,000. Last week, \$6,000.

Estimates for This Week
Ambassador-Metropolitan (SW) 1,400; \$1.00-1.49—"Absent-Minded Professor" (BV) 4th wk, Nice \$10,500. Last week, \$12,000.

Apex (K-B) 940; \$1.10-1.49—"Days of Thrills" (Laurier) 20th, Fair \$3,000. Last week, "L'Avventura" (Indie) 2d wk, \$3,000.

Capital (Loew) 3,430; \$1-\$1.65—"Big Show" 20th, Good \$13,600. Last week, "Atlantis" (M-G) 2d wk, \$8,500.

Keith's (RKO) 1,350; \$1-\$1.40—"Young Savages" (UA) Sock \$13,000. Last week, "Revolt of Slaves" (UA), \$7,500.

MacArthur (K-B) 900; \$1.25-1.49—"Go-Go Way Stretch" (Indie) 3d wk, Good \$4,200. Last week, \$4,600.

Ontario (K-B) 1,240; \$1-\$1.49—"Saturday Night, Sunday Morning" (Cont.) 4th wk, Good \$4,000. Last week, \$4,200.

Palace (Loew) 2,300; \$1-\$1.49—"Return to Peyton Place" 20th, 2d wk, Hefty \$13,000 after \$18,000 opener.

Playhouse (T-L) 450; \$1.49-\$2.25—"Mein Kampf" (Col) 4th wk, Okay \$4,600. Last week, \$3,600.

Plaza (T-L) 278; \$1-\$1.80—"Love and Frenchwomen" (Union), Smash \$9,500. Last week, "Sun-Lover's Holiday" (Indie) 4th wk, \$2,700.

Town King 800; \$1.25-\$1.49—"On the Double" (Par), Great \$15,000. Last week, "One-Eyed Jacks" (Par) 8th wk, \$3,000.

Trans-Lux (T-L) 600; \$1.49-\$2.25—"Wild, Wild Women" (T-L), Boff \$13,000. Last week, "Mein Kampf" (Col) 3d wk, \$6,100.

Uptown (SW) 1,300; \$1.25-\$2.25—"Exodus" (UA) 14th wk, Fair \$5,600. Last week, \$110.

Warner (SW) 1,440; \$1.49-\$2.25—"Spartacus" (U) 20th wk, Fine \$8,000, same as last.

BUFFALO
Buffalo, May 30.
Biz is draggy at Buffalo first-run this session. Too many hold-overs and extended-runs appear to be doing the damage. "Young Savages," one of few new entrants, looks fair at the Buffalo. "Mein Kampf" is rated good in second at Century while "Return to Peyton Place" shapes socko in fourth at the Center.

Estimates for This Week
Buffalo (Loew) 3,500; 75-\$1—"Young Savages" (UA) and "Gun-fight" (UA), Fair \$10,000. Last week, "Gone With Wind" (M-G) reissue, 3d wk, \$9,800 at \$1.25 top.

Center (AB-PT) 3,000; 70-\$1.25—"Return to Peyton Place" 20th (4th wk), Sock \$7,500. Last week, \$10,000.

Century (UATC) 2,700; 70-\$1.25—"Mein Kampf" (Col) and "Carthage in Flames" (Col) 2d wk, Good \$8,000. Last week, \$16,000.

Lafayette (Basil) 3,000; 70-\$1—"Alano" (UA) 2d wk-6 days, Dull \$4,000 or near. Last week, \$6,000.

Paramount (AB-PT) 3,000; 70-\$1.25—"One-Eyed Jacks" (Par) 2d wk, Okay \$7,500. Last week, \$12,000.

Terk (Loew) 1,200; \$1.25-\$2.75—"Exodus" (UA) 10th wk, Good \$5,000. Last week, \$4,800.

Cinema (Martina) 450; 70-\$1—"Cartain" Table" 20th, Nice \$2,800. Last week, "Carry On Nurse" (Govi) 29th wk, \$2,000.

LOS ANGELES
(Continued from page 8)
"Secret Partners" (M-G), Soft \$15,000 or near. Last week, State, "Savage Innocents" (Par), "First Man Into Space" (M-G) reissues, \$1,500. Hawaii with Warren's "Warrior Empress" (Col), "Terror of Tongs" (Col), \$8,000.

Hollywood (Paramount) (State) 1,468; \$1-\$2.40—"Pleasure of His Company" (Par), Smash \$18,000 or close. Last week, "Gone With Wind" (M-G) reissue, 9th wk, \$13,000.

Warner Hollywood (Cinerama) 1,389; \$1.20-\$2.65—"Seven Wonders of World" (Cine) reissue, Started second week Sunday (28) after okay \$11,000 last week.

Iris (FWC) 825; 90-\$1.50—"Magnificent Seven" (UA) reissue, Fair \$3,200.

Beverly (State) 1,150; 90-\$1.50—"Friendly Persuasion" (AA) (re-issue), Thin \$3,000.

Music Hall (Ros) 720; \$1.85-\$2.25—"Saturday Night, Sunday Morning" (Cont.) (2d wk), Great \$12,000. Last week, \$11,800.

Warren's (B&B) 1,757; 90-\$1.50—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues), Slender \$3,000.

Crest (State) 1,750; 90-\$1.50—"Breathless" (FAW) 2d wk, Okay \$3,000. Last week, \$3,100.

Chinese (FWC) 1,408; \$2-\$2.40—"King and I" (20th) reissue, 3d wk, Sagging \$9,000. Last week, \$9,600.

Vogue (FWC) 810; 90-\$1.50—"General Della Rovere" (Cont) and "Tunes of Glory" (UA) 2d wk, Dull \$2,500. Last week, \$4,200.

Hillstreet, El Rey, Baldwin, Metropolitan-FWC-State) 2,752; 861; 1,800; 90-\$1.50—"Absent-Minded Professor" (BV) 3d wk, Hillstreet, 1st wk, El Rey, Baldwin, and "Hangman's Knot" (Col) reissue, "Hillstreet" 3d wk, "Great Imposter" (U) El Rey, "Atlantis" (M-G) (Baldwin), Good \$16,000.

Warner Beverly (SW) 1,316; \$1.50-\$2—"Raisin in Sun" (Col) 10th wk, Fairish \$6,000. Last week, \$6,500.

Four Star (UATC) 868; 90-\$1.50—"Pepe" (Col) 5th wk, Big \$7,000. Last week, \$7,000.

Fox Wilshire (FWC) 1,990; \$1.80-\$3.50—"Exodus" (UA) 23d wk, Easy \$6,500. Last week, \$6,600.

Fine Arts (FWC) 631; \$2-\$2.40—"Never on Sunday" (UA) 27th wk, Grand \$6,500. Last week, \$6,800.

Pantages (RKO) 1,513; \$1.80-\$3.50—"Spartacus" (U) 32d wk, Hot \$11,500. Last week, \$10,000.

Egyptian (UATC) 1,392; \$1.25-\$3.50—"Ben-Hur" (M-G) 78th wk, Torrid \$16,500. Last week, \$12,900.

CHICAGO
(Continued from page 9)
Executioners" (Indie) and "Mania" (Indie), \$5,000.

Oriental (Indie) 3,400; 90-\$1.80—"Big Show" 20th, Good \$27,000 or close. Last week, "Two Loves" (M-G) 2d wk, \$16,000.

Roosevelt (B&K) 1,400; 90-\$1.80—"Young Savages" (UA), Socko \$29,000 or near. Last week, "Revolt of Slaves" (UA) 2d wk, \$8,500.

State-Lake (B&K) 2,400; 90-\$1.80—"Absent-Minded Professor" (BV) 10th wk, Great \$17,000. Last week, \$16,000.

Surf (H&E Balaban) 685; \$1.50-\$1.80—"Never on Sunday" (Loyett) 17th wk, Socko \$6,400. Last week, \$6,000.

United Artists (B&K) 1,700; 90-\$1.80—"Gone With Wind" (M-G) reissue, 7th wk, Smash \$18,000. Last week, \$15,000.

Woods (Essaness) 1,200; 90-\$1.80—"Return to Peyton Place" 20th (4th wk), Fast \$16,000. Last week, \$18,000.

World (Teich) 606; 90-\$1.25—"Virgin Spring" (Janus) 3d wk, Fat \$7,500. Last week, \$8,500.

National Boxoffice Survey

Holiday Helps Trade; 'Savages' First, 'Jacks' 2d, 'Peyton' 3d, 'Wind' 4th, 'Exodus' 5th

Never regarded as a very big holiday at cinema boxoffice, Memorial Day week this year is following the usual pattern. Some cities, where new, strong product was launched, are coming through with tidy totals at the wickets. Other keys covered by VARIETY—where hot weather arrived about the same time as the holiday weekend, report biz slipping off sharply.

Out this week for the first time, "Young Savages" (UA) is taking over No. 1 position with real authority. It will show a gross of around \$300,000 playing in some 18 keys. "One-Eyed Jacks" (Par) is pushing up to second spot, being helped by a lot of additional playdates.

Third position is going to "Return to Peyton Place" (20th), which was the case a week ago. "Gone With Wind" (M-G) reissue, high on the list for many stanzas, is winding up fourth. "Exodus" (UA) is coping fifth money.

"Absent-Minded Professor" (BV), second last round, is taking fifth spot. "Spartacus" (U) will finish seventh, much higher than last week.

"Saturday Night, Sunday Morning" (Cont.), a new entrant, is moving up to eighth place by dint of many new, strong playdates. "Pepe" (Col) is capturing ninth position. "Mein Kampf" (Col), much higher on the list in previous weeks, will land in 10th place. "Breathless" (Films Around World), "Virgin Spring" (Janus) and "Big Show" (20th) are the runner-up plus in that order.

Besides "Young Savages," there are several other new pictures which indicate real promise. "Pleasure of His Company" (Par), which opens at N.Y. Music Hall this week, is socko in Chicago, smash in L.A. and big in Frisco. "Wild, Wild Women" (T-L), also new, is hoffo in Washington.

"Atlantis" (M-G), mild in Balto, shapes hot in Boston and solid in N.Y. "On the Double" (Par), great in Washington, looms torrid in Boston and big in N.Y. "Angel Baby" (AA), another newie, shapes fast in Boston.

"Alamo" (UA) is rated big in Detroit. "Ben-Hur" (M-G), off the weekly list for the first time because key city dates have run out, is hoffo in L.A. and big in Frisco. "Back Sunday" (AI) shapes smash in St. Louis. "Secret Ways" (U) looks okay in N.Y. "Two Women" (Embassy) continues wow in N.Y.

"Question 7" (Indie), good in Minneapolis, look big in Detroit. "Make Mine Mink" (Cont) looms fine in Boston. "Virgin Spring" (Janus) is nice in Toronto, fatso in Chi and okay in N.Y.

(Complete Boxoffice Reports on Pages 8-9-10)

Never On Sunday

\$8,000, Atlanta

Atlanta, May 30.
Loyett's "Never on Sunday," ending its first week Wednesday (23) after getting into Peachtree Art Theatre after Superior Court Judge had enjoined City of Atlanta from interfering with its showing, racked up near record \$8,000.

Off to a running start on hold-over second week, film should gross equally as much.

Management is guessing it is good for six weeks and might go eight.

BUFF TRADE DRAGGING; 'Savages' NSH 10G
Buffalo, May 30.
Biz is draggy at Buffalo first-run this session. Too many hold-overs and extended-runs appear to be doing the damage. "Young Savages," one of few new entrants, looks fair at the Buffalo. "Mein Kampf" is rated good in second at Century while "Return to Peyton Place" shapes socko in fourth at the Center.

Estimates for This Week
Buffalo (Loew) 3,500; 75-\$1—"Young Savages" (UA) and "Gun-fight" (UA), Fair \$10,000. Last week, "Gone With Wind" (M-G) reissue, 3d wk, \$9,800 at \$1.25 top.

Center (AB-PT) 3,000; 70-\$1.25—"Return to Peyton Place" 20th (4th wk), Sock \$7,500. Last week, \$10,000.

Century (UATC) 2,700; 70-\$1.25—"Mein Kampf" (Col) and "Carthage in Flames" (Col) 2d wk, Good \$8,000. Last week, \$16,000.

Lafayette (Basil) 3,000; 70-\$1—"Alano" (UA) 2d wk-6 days, Dull \$4,000 or near. Last week, \$6,000.

Paramount (AB-PT) 3,000; 70-\$1.25—"One-Eyed Jacks" (Par) 2d wk, Okay \$7,500. Last week, \$12,000.

Terk (Loew) 1,200; \$1.25-\$2.75—"Exodus" (UA) 10th wk, Good \$5,000. Last week, \$4,800.

Cinema (Martina) 450; 70-\$1—"Cartain" Table" 20th, Nice \$2,800. Last week, "Carry On Nurse" (Govi) 29th wk, \$2,000.

LOS ANGELES
(Continued from page 8)
"Secret Partners" (M-G), Soft \$15,000 or near. Last week, State, "Savage Innocents" (Par), "First Man Into Space" (M-G) reissues, \$1,500. Hawaii with Warren's "Warrior Empress" (Col), "Terror of Tongs" (Col), \$8,000.

Hollywood (Paramount) (State) 1,468; \$1-\$2.40—"Pleasure of His Company" (Par), Smash \$18,000 or close. Last week, "Gone With Wind" (M-G) reissue, 9th wk, \$13,000.

Warner Hollywood (Cinerama) 1,389; \$1.20-\$2.65—"Seven Wonders of World" (Cine) reissue, Started second week Sunday (28) after okay \$11,000 last week.

Iris (FWC) 825; 90-\$1.50—"Magnificent Seven" (UA) reissue, Fair \$3,200.

Beverly (State) 1,150; 90-\$1.50—"Friendly Persuasion" (AA) (re-issue), Thin \$3,000.

Music Hall (Ros) 720; \$1.85-\$2.25—"Saturday Night, Sunday Morning" (Cont.) (2d wk), Great \$12,000. Last week, \$11,800.

Warren's (B&B) 1,757; 90-\$1.50—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues), Slender \$3,000.

Crest (State) 1,750; 90-\$1.50—"Breathless" (FAW) 2d wk, Okay \$3,000. Last week, \$3,100.

Chinese (FWC) 1,408; \$2-\$2.40—"King and I" (20th) reissue, 3d wk, Sagging \$9,000. Last week, \$9,600.

Vogue (FWC) 810; 90-\$1.50—"General Della Rovere" (Cont) and "Tunes of Glory" (UA) 2d wk, Dull \$2,500. Last week, \$4,200.

Hillstreet, El Rey, Baldwin, Metropolitan-FWC-State) 2,752; 861; 1,800; 90-\$1.50—"Absent-Minded Professor" (BV) 3d wk, Hillstreet, 1st wk, El Rey, Baldwin, and "Hangman's Knot" (Col) reissue, "Hillstreet" 3d wk, "Great Imposter" (U) El Rey, "Atlantis" (M-G) (Baldwin), Good \$16,000.

Warner Beverly (SW) 1,316; \$1.50-\$2—"Raisin in Sun" (Col) 10th wk, Fairish \$6,000. Last week, \$6,500.

Four Star (UATC) 868; 90-\$1.50—"Pepe" (Col) 5th wk, Big \$7,000. Last week, \$7,000.

Fox Wilshire (FWC) 1,990; \$1.80-\$3.50—"Exodus" (UA) 23d wk, Easy \$6,500. Last week, \$6,600.

Fine Arts (FWC) 631; \$2-\$2.40—"Never on Sunday" (UA) 27th wk, Grand \$6,500. Last week, \$6,800.

Pantages (RKO) 1,513; \$1.80-\$3.50—"Spartacus" (U) 32d wk, Hot \$11,500. Last week, \$10,000.

Egyptian (UATC) 1,392; \$1.25-\$3.50—"Ben-Hur" (M-G) 78th wk, Torrid \$16,500. Last week, \$12,900.

CHICAGO
(Continued from page 9)
Executioners" (Indie) and "Mania" (Indie), \$5,000.

Oriental (Indie) 3,400; 90-\$1.80—"Big Show" 20th, Good \$27,000 or close. Last week, "Two Loves" (M-G) 2d wk, \$16,000.

Roosevelt (B&K) 1,400; 90-\$1.80—"Young Savages" (UA), Socko \$29,000 or near. Last week, "Revolt of Slaves" (UA) 2d wk, \$8,500.

State-Lake (B&K) 2,400; 90-\$1.80—"Absent-Minded Professor" (BV) 10th wk, Great \$17,000. Last week, \$16,000.

Surf (H&E Balaban) 685; \$1.50-\$1.80—"Never on Sunday" (Loyett) 17th wk, Socko \$6,400. Last week, \$6,000.

United Artists (B&K) 1,700; 90-\$1.80—"Gone With Wind" (M-G) reissue, 7th wk, Smash \$18,000. Last week, \$15,000.

Woods (Essaness) 1,200; 90-\$1.80—"Return to Peyton Place" 20th (4th wk), Fast \$16,000. Last week, \$18,000.

World (Teich) 606; 90-\$1.25—"Virgin Spring" (Janus) 3d wk, Fat \$7,500. Last week, \$8,500.

DENVER
(Continued from page 8)
Last week, "Ben-Hur" (M-G) 59th wk, \$9,000.

Denver Fox 2,432; \$1-\$1.25—"Absent-Minded Professor" (BV) 3d wk, Great \$15,000. Last week, \$19,000.

Esquire Fox 1,600; \$1—"Carry On Sergeant" (Gov) 2d wk, Strong \$2,400. Last week, \$2,800.

Orpheum (RKO) 2,690; \$1.25-\$1.45—"Gone With Wind" (M-G) reissue, 5th wk, Fair \$5,500. Last week, \$7,500.

Paramount (Indie) 2,100; 90-\$1.25—"Young Savages" (UA), Big \$20,000. Last week, "Giant" (WB) reissue, \$13,000.

Town (Indie) 600; \$1-\$1.45—"One-Eyed Jacks" (Par) 2d wk, Lusty \$8,500. Last week, \$10,000.

ST. LOUIS
(Continued from page 8)
"Young Savages" (UA) and "Gambler Wore Gun" (UA), Trim \$13,000 or close. Last week, "Ring of Fire" (M-G) and "Frontier Uprising" (Indie), \$9,000.

Pageant (Arthur) 1,400; 90-\$1.25—"Saturday Night, Sunday Morning" (Cont) 2d wk, Hot \$9,000. Last week, \$4,000.

St. Louis (Arthur) 3,800; 75-90—"Black Sunday" (AI) and "Last Woman on Earth" (Indie), Smash \$18,000. Last week, "Secret Ways" (U) and "Trouble in Sky" (Indie), \$12,000.

Shady Oak (Arthur) 760; 90-\$1.25—"Carry on Constable" (Gov) 4th wk, Okay \$2,000. Last week, \$2,500.

Jacks' Passable 9G, Seattle; 'Savages' 7G

Seattle, May 30.

Initial summer weather of year is sloughing biz at first-runs here this week. "Young Savages" looms just okay at Orpheum while "One-Eyed Jacks" is rated fairly good at Paramount. Most others are doing little or anything currently even though "Absent-Minded Professor" still is in chips in seventh Music Box round.

Estimates for This Week
Blue Mouse (Hamrick) 739; \$1-\$1.50—"Two Loves" (M-G), Slow \$4,000; last week, "Ring of Fire" (M-G), \$4,600.

Coliseum (Fox-Evergreen) 1,870; \$1-\$1.50—"Big Show" (20th) and "Shepherd of Kingdom Come" (20th), Bad \$2,500 in 5 days. Last week, "Mein Kampf" (Col), 2d wk, \$5,300.

Fifth Avenue (Fox-Evergreen) 2,500; \$1-\$1.50—"Return to Peyton Place" (20th) 3d wk-5 days, Fair \$4,500. Last week, \$6,300.

Music Box (Hamrick) 738; \$1-\$1.50—"Absent Minded Professor" (BV), 7th wk, Good \$5,500. Last week, \$6,200.

Music Hall (Hamrick) 2,200; \$1-\$1.50—"Cimarron" (M-G), 2d wk, Modest \$5,000. Last week, \$6,700.

Paramount (Fox-Evergreen) 3,000; \$1-\$1.50—"One-Eyed Jacks" (Par), Fairly good \$9,000. Last week, "Not Tonight Henry" (Par) and "Prisoners of Congo" (Par), 2d wk, \$5,800.

Orpheum (Hamrick) 2,600; \$1-\$1.50—"Young Savages" (UA), Okay \$7,000.

BOSTON
(Continued from page 9)
\$1.25—"On the Double" (Par), Hot \$25,000. Last week, "Hoodlum Priest" (UA) 5th wk, \$7,000.

Memorial (RKO) 3,000; 90-\$1.49—"Return to Peyton Place" (20th) 2d wk, Stout \$20,000. Last week, \$24,000.

Paramount (NET) 2,357; 70-\$1.25—"Angel Baby" (AA) and "Look in Any Window" (AA), Lusty \$14,500. Last week, "Portrait of a Sinner" (AD) and "Get Outta Town" (Indie), \$10,000.

Pilgrim (ATC) 1,900; 7

Peter Ustinov on 'Runaway'

Peter Ustinov, who shot his "Romanoff and Juliet" at Rome's Cinecittà studios (for over \$1,000,000), articulates this two cents' worth on "Runaway production":

If it's a costume retrospective, there's no justification for going abroad. But if it's neo-realist, authentic locations can definitely enhance. "Romanoff," for example, was a case of requiring the McCoy backdrop (Italy), he said. Yarn, which Ustinov adapted from his play, is set in contemporary Italy.

Ustinov indicated that as far as he's concerned, this is the key point in whether a production should stay home or go outside the United States for lensing.

The protean personality also said his experience favors the use of a multi-national crew because it induces a spirited competition to do a better job than the other guy. "Romanoff," he noted, employed technicians from the U.S., France, Britain and Italy.

Universal release is down for world preem in N.Y. in late May.

Inside Stuff—Pictures

Zenith International's French import, "The Cow and I" starring Fernandel, opens at the Fine Arts Theatre in New York today (Wed.) following the amicable settlement of a dispute concerning the booking between Zenith and exhibitor Richard Davis. Pic follows the long-running "Breathless" into the eastside artie. Earlier Davis had asked Zenith to let him out of his contract requiring him to play the Fernandel film immediately following "Breathless." When Zenith refused, Davis, in effect, told Zenith to sue. At a hearing before Manhattan Supreme Court special referee Isidore Wasservogel, at which Zenith sought a temporary injunction against the Fine Arts' playing any pic but "Cow" following "Breathless," referee turned down the request for the injunction saying that Zenith's only recourse was liquidated damages in case exhibitor breached the contract.

Further examinations before trial are in prospect for film gossip broadcaster Martin Starr. This is in connection with his damage action for alleged "defamation" following his dismissal from his longtime ABC air contract. Latest examination was Thursday (25) in law dept. at United Artists with Donald J. Wollins of Phillips, Nizer, Benjamin, Krim & Ballon doing the questioning. Wollins reserved right to question Starr again at a later date and Barbara Scott, for Robert Ferguson of Columbia Pictures, the co-defendant with UA and Roger Lewis, stated that she, too, planned to quiz the commentator at further length. Starr has racked up 36 hours so far of pre-trial examination. His lawyer, Harry Heller, is still trying to get this phase closed out.

Moral Re-Armament movement's feature-length film, "The Crowning Experience," showed surprising increase in grosses for three-week run, just concluded, at Irving Ackerman's and Herbert Rosener's 440-seat Stagedoor, in downtown Frisco. First week was a dull \$2,944, second week picked up to \$3,280 and third week was an excellent \$4,427. Ackerman said film "would have held over except for a previously locked in date." Of the \$10,851 total, about 10% was accounted for by outside MRA sales, but rest came at boxoffice on regular \$1.25-\$1.50 scale. Negro patronage was particularly heavy, as word got around that film focused on life of Mary McLeod Bethune.

A four-page entertainment guide section, printed only in the 300,000 copies of the Chicago Tribune sent out of the city, has reached the point of having half its space occupied with amusement and lodging ads at the start of its third month. Published as part of the paper's million-plus Sunday circulation, the section includes a Chicago entertainment calendar for the coming week, theatrical and film reviews, a schedule of motion pictures shown in Loop and neighborhood theatres and other entertainment features.

In Japan, both Daiel and Toei plan pictures of classic "Tales of Genji" story for fall release. Daiel film will be based on Matsutaro Kawaguchi story currently serialized in a weekly mag. It is expected that this version of Hikaru Genji period romantic tale will star Raizo Ichikawa. Toei picture will attempt to follow standard Shikibu Mausaki work with Hashizo Ohkawa likely for title role.

Sen. Styles Bridges (R-N.H.), senior GOP member of the upper chamber, has called his colleagues' attention to the anti-Red utterances of Screen Actors Guild prexy Ronald Reagan. This followed touting of Reagan in Manchester, Union-Leader.

Though the Fine Arts won its point, it appears that Zenith has too, since the pic is going into the house as originally desired by the distrib.

United Artists Finances

Pair for Leslie Stevens

Up to 300Gs a Piece

Hollywood, May 30. Leslie Stevens' indie company, Daystar Productions, has signed a two-pic deal with United Artists Initiator, "The Land We Love," will roll June 12 as James Mason star.

Inking of deal comes within five weeks his exiting 20th-Fox and his Superior Court filing of a \$5,877,000 breach of contract and libel action against studio and Spyros Skouras.

UA will provide full financing of two features which Stevens wrote, also will produce and direct on budgets of \$250,000-\$300,000 each.

Kansas City to Folic

Kansas City, May 30.

Members of the motion picture industry will gather for their first summer entertainment event June 12 for the Monte Carlo Carnival at the Ranch Mart Auditorium. For Motion Picture Assn.

Committee includes Ralph Amacher, Bill Jefferies, Jim Wilcher, Phil Blakey, Clyde Crump, Eric Green, Harold Hume and Bill Allison.

As a summer charity project association is sponsoring a boys' baseball team in the city recreation department, and contributions to this cause are being taken by Richard Orear, president.

FILM TRUCKERS TOTE

MANY OTHER PRODUCTS

It follows that if product is short and theatres fewer, the film carriers must also be in a squeeze—particularly with mounting operating costs and rising taxes.

One solution the handlers have hit upon in recent years is diversification—nothing new, to be sure, on the American business scene. Besides film, many carriers have added magazines and a package delivery service. Had they stood pat, it's claimed, most of them would have been out of business by now.

Carrier agreements with the various majors varies from section to section. While Paramount had been more of a loner, it's been using carrier services more and more, with National Film Service members picking up Par biz recently in Kansas City and other keys.

Next Oscar: April 9, '62

Hollywood, May 30. Board of Governors of the Academy of Motion Picture Arts & Sciences has designated Monday, April 9, 1962, as date for next year's 34th annual Oscar show.

A Monday night was set by board in deference to motion picture theatre owners, according to prexy Valentine Davies. Monday tradition of the lowest theatre attendance of any night in the week

Henry King

Continued from page 4

lighting problem for the Cinema-Scope-DeLuxe color cameras, and the soundman was being driven to a state of some anxiety by the omnipresent motorbikes.

'White Sister' In 1923

The situation, King observed, was a far cry from his first location junkie to Europe when, in 1923, he came to Italy to shoot the silent version of "The White Sister," which the director believes to be the first U.S. feature to be shot entirely overseas. Jet transportation now being as easy as it is, King noted that there really is no need to do all of "Tender" overseas. Thus, following the location work here, the company moves back to Hollywood (nine hours over the Pole) to do about 58 days of interior work at the studio.

No matter how easy the transportation situation, King indicates that he had something of a battle to get top echelon approval to do his exteriors abroad ("You can't fake the Riviera"), as well as to keep the story in the time period in which Fitzgerald put it—the late 1920s. You lose something essential when you separate a story from its own time, he says, and his unit production manager estimates that putting the pic into the 1920s has added between five and 10% to the film's overall budget.

Most of this is for period costumes for male players, bit players and extras (the female star's wardrobe would be considerable no matter what the period), for vintage cars, etc. A period piece also inevitably means loss of time (which, of course, is money) when shooting on location and all anachronistic sights have to be either removed or masked. Luckily many places in Nice, Monte Carlo and Villefranche are just about the way they were when Scott and Zelda were misbehaving here in their stylish way.

Montmartre

Interestingly enough, King reported that he had made a Montmartre sequence he wanted, not in Montmartre, which has changed and is difficult to shoot in because of all the traffic, but in the old port of Nice the previous day.

King, who lived in Paris briefly during the twenties, seems to know something of the period in which he is now working. While he did not meet Fitzgerald until the author's latter days in Hollywood he recalls with some nostalgia his friendships with some of the more noteworthy (often for reasons having nothing to do with journalism) expatriate American newspapermen of that time. The director also is well along the way to becoming a fund of Fitzgeraldiana, having directed the biographical "Beloved Infidel" for 20th a couple of years ago.

Age Impossible

Asked to comment on the fact that in "Tender," as in his screen version of Ernest Hemingway's "The Sun Also Rises," he is using performers somewhat beyond the age category of the fictional characters, King said succinctly that it would be impossible to find 20-odd-year-old performers of either the acting range or boxoffice stature necessary to carry a property such as this.

Within certain limitations, age is beside the point, he suggested, especially when you need a maturity in the point of view of the actor to convey what's in the script. Thus, he feels, that the combo of Tyrone Power, Ava Gardner and Errol Flynn was so particularly good in the previously mentioned Hemingway pic. With stars of any less experience, the end result would have been basically without meaning as well as frivolous.

The vet director, whose credits range from "Tolable David" through "Alexander's Ragtime Band," "The Song of Bernadette" (with Miss Jones) and the classic "The Gunfighter," among numerous other properties, still has too much vitality to think of retiring. Following his completion of "Tender," he will start work—he hopes in the fall—on George Skouras' pet project, the Magna Pictures historical spectacle dealing with the life and times of the Emperor Constantine. Pic will be shot in Todd-AO, of course, and will probably involve another extensive junket abroad.

Commerce, Politics Get the Boot As Boston Stages 'Int'l' Film Fest

A CORPORATE WEDDING

Debbie Reynolds, Frank Tashlin Unite For 'Dollface'

Hollywood, May 30

Debbie Reynolds and Frank Tashlin have united their Harmon and Tasco Productions, respectively, to make "Operation Dollface," romantic comedy to star Miss Reynolds and to be produced and directed by Tashlin. Vehicle is from latter's original story, scripted by Rip Van Ronkel.

Tashlin says story concerns a young lady prospector digger for gold in the desert, with a unique twist producer-director hopes to keep secret.

Production is planned sometime next year, with Miss Reynolds first committed to two other films. No releasing deal has been made.

20th-Fox Departure From MPAA Wholly Affair Of Skouras, Per Johnston

There have been no indications that 20th-Fox plans to reconsider its June 9 formal bowout from the Motion Picture Assn. of America, MPAA prexy Eric Johnston reported in New York Monday (29).

Johnston said that he and 20th prexy Skouras talk to each other on the average of two or three times a week, but that they had not discussed 20th's imminent departure from the MPAA. "That decision is up to Mr. Skouras alone," Johnston declared, adding that he was not in a position to comment on 20th policies.

GUINNESS LINED UP FOR MORE COLUMBIAS

Hollywood, May 30.

Sir Alec Guinness, now winding opposite Rosalind Russell in Mervyn LeRoy's "Majority Of One" at Warner Bros., has signed new three-pic pact with Columbia. Deal is exclusive of "The Mutineers," to be made in Spain by Columbia. Sir Alec wants title changed before committing himself definitely.

Other pic being considered are "Lawrence of Arabia," depending on availability late, and Fred Zinnemann's "Hawaii," which he plans to do in September. 1962 and George Stevens wants him for "Greatest Story Ever Told." Star doesn't know if he can fit "Greatest" into his schedule. If dates dovetail, he will do "Lawrence" for Sam Spiegel first. "This is a loose arrangement between us, a gentleman's approval of picture," Sir Alec told VARIETY. If he appears in "Greatest" it would be for six weeks work in film Stevens plans to take year to make.

As for "Lawrence in Arabia" Sir Alec appeared in Terence Rattigan play called "Rosa" in London before coming here for "Majority." In play he enacted roles of Herod, father and son. In pic, part will be of Prince Faisal.

"Majority" is running five days ahead of schedule. This means Sir Alec will plane back to London and join his wife and son Matthew first week in June.

Re Kansas City WOMPI

Kansas City, May 23

Members of the Women of the Motion Picture Industry local were guests at the annual luncheon tendered by the Motion Picture Assn. here at the reopened Bretton's Restaurant. About 30 showwomen turned out to match 40 showmen.

Committee report showed the annual program of charity work participated in by the WOMPI include help to veterans through the Red Cross, as well as active work for the Heart Association, Children's Mercy Hospital, Mental Health Association and others. WOMPI were gifted with a tape recorder by the MPI, a gadget much needed in their work with bedfast patients.

WOMPI will hold its annual installation of officers at the Coach House of Union Station, a dinner affair June 26.

Boston's First International Film Festival, presented by an academic group from Harvard, Boston U. and Massachusetts Institute of Technology, played to full houses in the 500-seat Lauch Drama Center, experimental legit theatre recently constructed at Harvard.

The weeklong festival Monday (22) through Saturday (27) was extended to Sunday (28) when films out of competition were shown. First showing Sunday was a special tribute to Indian poet Tagore, whose centennial is now being celebrated in India. "Takore," by producer-director Satsant Ray, whose past films included "Pather Panchali," "Aparajito," and "World of Apu," opened the day's events. Mexico's "The Young One," by Luis Bunuel, was shown, and Britain's "The Angry Silence" completed the 8-day film fest. During the final day, awards for general excellence were presented by the awards jury.

"The presentation of new materials in film from a non commercial point of view has established the festival as an annual event in Boston," its sponsors said.

At the official opening, Monday (22), the German "The Good Soldier Schweik," was unveiled. There was a gala, black tie champagne reception. Idea was spawned over dinner at the MIT Graduate House last fall, George Papadopoulos, director, recalled.

"The films, they felt, should be appraised solely on their individual merits—without commercial or political prejudice or interference."

Those behind this film festival were social scientists, engineers, public relations specialists, artists and friends of friends plus the support of the Boston film, drama and art critics.

Two selecting committees, one for features and the other for documentaries awarded citations for specific qualities. The selecting committee for features included: Marjory Adams, Boston Globe; Elinor Hughes, Herald; Peggy Doyle, American; Alta Maloney, Traveler; Melvin Maddocks, Christian Science Monitor; Guy Livingston, man of letters.

All films unspoiled had not previously been shown in U.S. a condition. They were:

"The Good Soldier Schweik," Axel von Ambesser, Germany.
"Moment of Happiness," U.S.
"Seward the Great Ships," Britain.
"White Ships of Winter," A. Is For Architecture, Canada.
"Jesay," Britain.
"An Eye for an Eye," Andre Cayatte, France.
"Les Primitifs du XIIIeme," France.
"Fires of the Plain," Kon Ichikawa, Japan.
"Fala Lobbi," Holland.
"Interregnum," U.S.
"Satan and Jezebel Hall," Christopher and Me, "Time of Migration," "Waiting Servant," U.S.
"Satan Boy," U.S.
"Domain Park," France.
"Land of White Allee," U.S.
"Two Eyes, Twelve Hands," V. Shantaram, India.
"The Throne of Blood," Akira Kurosawa, Japan.
"Satan's Counterpoint," Canada.
"Seven in the Sun," Sergio Bonzonelli, Italy.
"Montauk," U.S. (believed shown before).
"Macario," Roberto Gavaldon, Mexico.
"The Slave of the River," Nikos Koundouros, Greece.
"Language of Faces," U.S.
"Blind Sand," Raphael Nooshahr, Germany.
"Day Shall Dawn," Aasey Kardar, Pakistan.
"Indian Summer," U.S.
"The Pickpocket," Robert Bresson, France.
Out of competition was "A Tribute to Jean Renoir," "The Crime of Mr. Lange" released in 1934, but never shown publicly in the U.S. and "Magna Volcan," USSR.

Titles to 'Translate'

Nipponese Dialog In

LeRoy's 'Majority' Film

Hollywood, May 30. English titles will be used for first time on a Hollywood produced picture for domestic and British release in Warner Bros. "A Majority of One." Producer Mervyn LeRoy has set this means to interpret areas of Nipponese dialog in sequences in which Alec Guinness and other Japanese converse in this language.

Since film version doubles amount of Japanese speech used in stage version, producer feels titles are necessary for full comprehension by English audiences.



SOON
from
20th
CENTURY-FOX
in the tradition of
THE ROBE
THE SONG OF
BERNADETTE
A MAN
CALLED PETER
THE KEYS OF
THE KINGDOM

frANCIS
of ASSISI

Entire Exhib Setup in Mex Changed In Few Mos. of National Control

Mexico City, May 30. In a few short months, the entire exhibition picture in Mexico has changed. Now Quirino Ordaz Rocha, head of the National Theatre Operating Co., has warned that there is a shortage of material for first-runs, and that he plans to ask for special permission to import European pictures to feed the exhibition circuits he manages.

According to Rocha, a total of 46 canned national films have been released since he took over. There are about 26 pictures available for release in the second half of this year. And a total of 79 Mexican pictures, which have been completed, are unavailable for release for lack of trailers, press books, soundtracks, etc. Also, it is reported that of all this backlog, only about 10 pictures are suitable for release in first-runs.

In recent weeks here, a tendency towards programming of B and lower category pictures in first-run houses has been noticed. These generally do a quick fade, lasting only five to six days.

Rocha would like to get more Hollywood pictures of high calibre. But he admitted that this is just a dream since American distributorships have repeatedly said multi-million dollar spectacles cannot be released in Mexico until the box-office admission is upped from its present low of 32c for first-runs. There is a great deal of ordinary Hollywood program fare. But Rocha is not too keen on these because they suffer the same fate as Mexican low grade films, lasting only a week. Therefore, while situation may somehow stagger along this year, it will become acute in 1962.

Rocha has issued a call to Mexican producers to up quality of their pictures so these can merit first-run showings. Lacking this "cooperation" on the part of local industry, he said there will be no other alternative but to open up Mexican houses to foreign product, from standard European areas as well as such areas as Japan, India, etc. In recent months there has been a wave of alien foreign product, including Polish, Czech and Russian films. This policy may have to be greatly expanded next year, as result of the production slump in the national industry.

Counter-charges of Mexican producers stress their inability to turn out high-budget, quality product because of budget loan restrictions by the Film Bank. Seasoned producer Ismael Rodriguez, for example, who is making "Knave of Souls," starring Japanese actor Toshiro Mifune, could only wrest a mere \$80,000 advance from the bank for a production that may top \$240,000 before it is finished.

On the economic side, Rocha said the circuits will take in \$3-800,000 this year, this being a 12% boost over 1960. Most of the picture awaiting exploitation, unfortunately, are not of category sufficient for showing in first-run theatres.

The Departments of State and National Economy refuse to make any comment on the situation. Rocha carries weight in official circles, however, and probably his demands will be subjected to serious review and action. If no action is taken, Rocha privately indicated that there will be a drying up of available material within two to three months. Only recourse then will be to inflict B and lower grade films on fans patronizing the top luxury houses in this capital.

British Film Wk. Set for Warsaw

London, May 30. The British Film Producers' Assn. is organizing a British Film Week in Warsaw, starting June 17, to help put over British picture in foreign markets. Films selected to put before the Poles are "Saturday Night and Sunday Morning," "The Rebel," "The Long and Short and the Tall," "Sons and Lovers," "The Ladykillers," and "Kind Hearts and Coronets." The latter two films are comparative oldies. Sir Michael Balcon produced "The Long and the Short and the Tall," "The Ladykillers," and "Kind Hearts." A Polish reciprocal week will be held in London in the fall.

'Cry Happy' Clicks On 1st Aussie Date

Sydney, May 23. "Cry for Happy" (Col) is a solid hit at the 2,500-seat State here for Greater Union Theatres on four-a-day. Pic is also being geared through the key nabes and country centres, then swings on a coast to coast release.

Colin Jones, Col's local boss, blueprinted a preselling campaign, including the importation of two Geisha girls.

Outlook Better For Hong Kong On Concertizing

Tokyo, May 23. Concert performers will find it more difficult to pass up playing Hong Kong in the future, according to Haruo O. Odell, the Crown Colony's leading impresario for headline classical artists. He cited Hong Kong's rapidly improving economy, a City Hall seating 1,600 to open next March and increasing interest in music from overseas.

Here attending the East-West Music Encounter and the Osaka International Festival, Odell said Hong Kong's limited ability to pay still discourages many artists. Sometimes a difference of \$500 for a concert has cost him a renowned artist. And Hong Kong audiences can only hold a top-drawer attraction for two or three concerts.

But things are changing, Odell declared. This month Odell presented the Royal Ballet. His future lineup, in addition to a host of pianists, includes the Old Vic Company with Vivien Leigh, Yehudi Menuhin, the Vienna Boys Choir and Larry Adler. The London Philharmonic with Sir Malcolm Sargent will open the new City Hall.

In the past such artists as Marian Anderson, Isaac Stern, Jan Peerce, Benny Goodman, Jack Teagarden and the Juilliard String Quartet have performed under the banner of Odell's International Films, Ltd., mainly with assistance from the President's Fund of the State Dept. Cultural Exchange Program.

New Studio Assn. Would Help Solve Demands Of Film Prods. In Europe

Rome, May 30. Plan to lick current shortage of Studio space in the Mediterranean area via a pooling of facilities surrounding the Continental sea is currently in the books, according to Marion Gering, Gering, vet showbiz figure in the international field, is currently forming a Mediterranean Studio Assn. around a nucleus including setups in Rabat, Athens and Istanbul.

In Rabat, it's the Souissi Studio, in Athens, it's the modern Anzerov setup while in Istanbul, the Fitass outfit will offer its facilities to space-seeking U.S. or other producers. Gering expects the coordinated setup to obviate the shortage and overpricing now pertaining to the Mediterranean area, while providing all producers with new and still unexploited locales and backdrops.

Gering's first personal production effort in new setup will see Tom Rowe's "The Rolls of Gold" getting a fall start in the Istanbul Studios, moving later to other areas embraced by the MSA.

H.K. Travel Pic For U.S.

Hong Kong, May 23. Robert Mallet, vesper of Burton Holmes Travelogues, an American documentary film company, here from Manila, claims that a two-hour film travelogue, set for release in the U.S. this year, will feature Hong Kong among its subjects.

Toel Doing Its 4th Cartoon Feature Pic

Tokyo, May 23. Toel is readying its fourth animated feature film tentatively titled "The Orphan Brother," for June release.

Company sold its first three cartoon feature pils for U.S. distrib: "White Snake Enchantress" (to Data, International), "Magic Boy" (to Metro) and "Enchanted Monkey" (to American International).

Mexicans Charge 10% for Advance Feature Funds

Mexico City, May 30. Peliculas Mexicanas, which is distributing national product in Central and South America and Spain, which heretofore never charged interest on budget advances, now has inaugurated a 10% annual interest rate, in effect until two months after completion of picture, with rate then going down to 5% on unpaid balances.

Distributorship is receiving \$1-280,000 (U. S.) instead of requested \$400,000 to finance picture production. This to be limited to partner members only, with exceptions made when a picture has great national interest or artistic quality.

Disney Fnds Gain In Native Voices

Tokyo, May 23. Following success here of dubbed version of "Toby Tyler," first live action film in memory with Japanese voices, Disney's Jack Cutting is here to supervise dubbing on three new releases and re-release of "Cinderella," which was not dubbed in original outing.

Trio of newcomers to give forth with Nipponese will be "Swiss Family Robinson," "Nikki, Wild Dog of the North," and "101 Dalmatians."

In recent years, Disney's animated features were dubbed here, but live action fare never has gone that course as in Europe and Latin America. Chance was taken with "Toby Tyler," sez Disney rep here Alex Caplan, because pic appeal was mainly to youngsters and because Japanese are getting accustomed to dubbing via tv imports, most of which are with Japanese voices.

For its dubbing success for its general contribution to welfare, "Toby Tyler" received award from Welfare Minister.

Movement for dubbing here is now slowly gaining. Upcoming films slated for the treatment are re-release of "Samson and Delilah" (Para), "Atlantis, the Lost Continent" (Metro) and "The Big Wave" (Towa, made in co-production with AA).

Yank Product Still Holds Third Of W. German Film Grosses in '61

Frankfurt, May 23. Latest report from SPIO, top organization of the West German film industry, reveals that, despite a slight dip in business, the American companies managed to hold onto about one-third of the box-office receipts in West Germany last year. SPIO announced the total income of the distributors in West Germany in 1960 was off about 5% from the previous year.

The highest percent, 40.7% went to the German distributors for their initial releases, and another 3% for their re-runs, thus accounting for 41% of all the bookings. U.S. pic took second place with 30.4% of gross receipts or about \$24,375,000.

The French had third spot of 9.1% of all business. Austria followed with 5.7% followed by the Italians who garnered 5.2% of bookings. Next came British films with 4.6%. SPIO has promised a strong

British Public Morality Group Raps Trend in Pix Towards Sexy, Sordid Stories; Asks Return to Normalcy

Mandarin Player Sets Film Deal With Quinn

Hong Kong, May 23. Mandarin actress Helen Li Mei has announced a coproduction film deal with Anthony Quinn. It will be financed by an Australian interest. She claims she and Quinn agreed to co-produce a film with Oriental flavor, in which he will be director and act as costar with her.

Although the deal was made some time ago, Miss Mei explained that a rep of AFCA Pty. Ltd. (Australia) recently had approached her for a talk on this coproduction film which will be shot partly in Taiwan and Hongkong. Miss Mei, a star with MPGI (Motion Picture & General Investment Co.), has 27 films to her credit, including four coproductions, one Korean, two Thai and one Philippine.

Mex Govt. Censor Official Denies Harsh Control

Mexico City, May 30. Octavio Peredo, head of the Department of Public Entertainment, which exercises censorship control of stagewhows here, denied that his office is initiating a discriminatory morality campaign aimed at producers. All the department wishes to achieve is to banish outright vulgarity which is "disagreeable."

Peredo said that in a city of nearly 5,000,000, theatre tastes fluctuate widely. He pointed out that his office has never denied permits for the so-called light arts, also known here as the "frivolous" theatre. There is a burlesque house operating considerably cleaned up and even French bedroom farces, with female principals cavorting around in various stages of undress, are permitted as long as they maintain "elemental standards of decency."

The public going for this sort of entertainment has a right to it, Peredo said. He pointed out that actress Nadia Haro Oliva, who constantly produces what he termed "French vaudeville" is never molested because, despite the raucous themes, there is no vulgarity in the presentations.

Peredo, in answering producer complaints that his censorship was strangling their production plans, said that the department will always act energetically against "impudence without art and the outright vulgarity of certain sketches of very doubtful taste included in bedroom farces or musicals."

London, May 30. Those responsible for the trend towards increasingly sexy and sordid motion pictures get a sharp knuckles-rap in the annual report of the Public Morality Council, just published here.

"The cinema trade is passing through a phase when films of sordidness and vice seem to be the general rule," states the report. "... the film of uncomplicated relationships and virtue is terribly difficult to find. Whatever the film trade might think it is most strangely felt in this council and in the general public that the time for a return to healthy-minded themes is long overdue."

"The success accorded to such films as 'Pollyanna' is a pointer in that direction. There is a positive yearning for genuine sentiment, generous affection, and unselfconscious modesty to be once more featured in screen entertainment."

Report also refers to complaints received by the council about sex posters and some newspaper advertising "Film advertising as well as film production," it concludes, "needs a breath of fresh air."

The recent Royal Variety Performance gave the Public Morality Council cause for further head-shaking. According to the report, there were "a good many complaints" about the program this year. "It certainly seems very necessary that those responsible for the compilation of the list of performers to appear in the program should be sufficiently knowledgeable about the kind of performer likely to give pleasure to the royal patron, and not to invite artists on a merely numerical basis of alleged popularity."

This brought a reply from Charles Henry, producer for Jack Hilton who was responsible for selecting the performers at the Royal show. Said Henry: "All the artists' names are submitted to the Lord Chamberlain who passes on them. Everybody was passed on so you can take it that the Queen approved the list of performers. These people are just looking for trouble."

Further comment from veteran comic Bud Flanagan who took part in the show: "It's lot of hush. The Queen and the Duke of Edinburgh enjoyed the show. I know they did. And there was nothing they could take exception to."

The Public Morality Council, an inter-denominational body, includes representatives of the Church of England, the Free Churches, the Roman Catholics and Jewish congregations.

All Dublin Dark, Strike Continues

Dublin, May 23. Talks to settle strike which has shuttered 80 cinemas and theatres in Dublin area for the past 10 days have broken down. Strike continues, Labour Court intervention is now considered likely.

Workers have asked pay rise, plus extra cash for work at weekends, a three-week vacation annually and a cut of working hours to 42 per week.

When strike was called it had the effect of also shuttering restaurants in the cinema buildings, as catering staff wouldn't pass the pickets. Owners, as a ploy to talks, wanted pickets withdrawn so that restaurant biz could resume, and also a guarantee that if restaurant staffs strike in the near future, they have a pay claim of their own pending the cinema workers would continue working. Guarantees were not forthcoming.

Only five neighborhood cinemas are operating, after direct settlement with the Irish Transport and General Workers Union. Abbey and Gate theatres have also settled and continue operation.

Kalman Scores 'Bargain'

Munich, May 30. Charles Kalman has just composed the score for Barbra Streisand's new tv comedy "The Bargain" (Gelegenheitskauf).

“You’re **SURE** to get rich with Jack and Mitch **THEY’RE IN THE ARMY NOW!**”

HERE’S 1A “GREETINGS”!

The Original GI Bill of Delights!
Further gone than the Pentagon!
An OD Pill for Sad Sacks (and sack rats,
shack rats and brass hats)
Funier fits than the Quartermaster’s!
A spoof, a goof, a bouffe! It will put the
fizz in your boxoffice!

**THE HAPPIEST EVENT
SINCE SEPARATION PAPERS!**

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also starring
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ROBERT STRAUSS • HARVEY LEMBECK Screenplay by WILLIAM BOWERS Directed by JACK WEBB A Mark VII Ltd. Manzanita-Talbot Production



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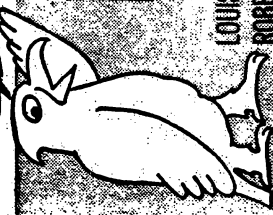
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Robson Derides Absurd Waits For Actors To Act

The U.S. motion picture must reach the point where it can make films not at the whim of "two handfuls of actors but at the will of the industry," producer-director Mark Robson told the trade press at luncheon in New York Tuesday (23). Sharpening his sarcasm, he added: "We must not have to depend on when an actor finishes hunting in Nairobi before we can invest millions of dollars in a film."

Robson leaves tomorrow (Wed.) for Europe where he'll produce "The Inspector" for 20th-Fox on locations in Amsterdam, London and Tangier. Phil Dunne is directing this one.

Robson also suggested that the U.S. industry is "victimized" by exhibition and the press, who do not let producers make pix with any but a small group of handsome stars. He added that he thought the "biggest mistake in Hollywood history" was when the industry assumed that a producer or director was great just because his pictures made money.

CALIFORNIA SANCTIONS REPUBLIC'S NEW SHARES

Hollywood, May 30. California Corporations Commission has granted Republic Corp. a permit to issue 449,233 shares of common stock as part of the diversified L. A. industrial firm's planned purchase of Utility Appliance Corp., according to Rep. chairman Victor M. Carter.

Utility shareholders shortly will be able to buy one share of Rep stock for each 1.45 shares of Utility, under plan of takeover. Acquisition of Utility, which makes Coffers & Sattler and other name home installation lines, will be completed upon exchange of at least 80% of company's common stock. Permit provides for issuance of sufficient Rep common stock to buy all of Utility's 651,388 outstanding shares.

Dell Angles

Continued from page 5
of books and film tie-ins, opines Mitchell. "First, let the plays and best sellers run their course—don't come right out with the film version, it's too close. Have the paperback edition follow the hardcover or the play's first year run, then, with the announcement of the film, there will be a renewed interest and a speculation as to the picture's treatment of the play or book," he added.

"Most studios," Mitchell declared, "think of the present, not the future. The publishing firms must work at about eight months advance notice and plan their campaigns accordingly." He went on, "therefore, when we talk of a tie-in with an upcoming production for a studio, we plan our covers and title pages accordingly."

Some of the tie-ins that Mitchell arranged while in Hollywood include "The Hustler," "Come September," "Chautauqua," "Morgan the Pirate," "Thief of Baghdad," all pictures due to be released later this year. He also set many television deals, buying unsold pilots which will make short stories, children's books, and setting deals with the mushrooming cartoon factories for both comics and paperback.

Other tie-ins include "Four Horsemen of the Apocalypse" and "Ada." Mitchell concluded by stating that his firm, Dell, offers bonuses to its writers for the sale of their properties to television or films. "We pay between \$5,000 and \$10,000 to a writer whose work is sold to these mediums because we know we will have an enormous increase in sales of their books. We have created various 'writer camps' for this specific purpose." Dell, which sells in excess of one million books per day on newsstands, etc., is repped in Hollywood by Charles Bloch & Associates, and firm recently said "we are expanding our facilities because of the enormous flow of material."

Dick Zanuck

Continued from page 3

100-to-1 you can't get the star you want. Hence, what I'm trying to do is focus on subject matter, hoping naturally I'll get stars, too."

His three "daring" projects on tap include "The Chapman Report," for which Zanuck Sr. paid Irving Wallace \$175,000 cash plus 5% over \$4,000,000 gross; "Beardless Warrior," for which he didn't mention price; and, "Fate Is the Hunter," for which \$175,000 was shelved out to author-scripter Ernest K. Gann.

Latter deal provides Gann must turn in completed screenplay. He expects to develop his outline starting next month in Paris.

"It took a lot of guts to buy 'Chapman' from manuscript," Zanuck noted, adding eight others bid for property, submitting same offers, but author chose 20th-Fox deal "because he felt studio would do best job."

Zanuck hoped it would become bestseller and took chance. So far, it's figured, hard-cover has sold about 100,000 copies and 4,000,000 paperbacks. It's in second printing.

This is the kind of subject we hope people will talk about, then see the film. We didn't think it controversial. It's dramatically valid and commercially exploitable to stand on its own."

As for "Beardless Warrior," Zanuck said "it's not sensational, but off-beat war picture. It's a kind of baptism of fire story which pivots around a young boy's fear and anxieties." Action centers strictly in trenches from opening to close and shows relationship of boy to others in squad.

Zanuck feels in "Fate Is the Hunter" there will be controversy from airline people. "There haven't been too many stories dealing with flying as such. It deals with the part fate plays in flying, behind the scenes intrigue and suspense and pilots' theory on numbers up, "something never seen before."

Producer said he picked up book at airport on a flight east, read it with exciting fascination and got to work on buying book by time he reached his hotel.

"It will be a big picture. It's great for John Wayne, or Rock Hudson."

Back to cash customers, Zanuck feels "the public is very critical before paying its hard cash at movie box offices today. Which forces us to be more selective and in any number of cases, more daring."

"I would say 'The Chapman Report' will be a daring film."

Brazil

Continued from page 1

ously intended to provide work for local performers and technicians.

Johnston described his talks with Quadros and other officials as very friendly, and he praised the Brazilian president for the various "bold moves" which he has undertaken to curb inflation.

The principal reason behind the proposal for foreign distributors in Brazil to handle local product, said Johnston, is to spur local production. Because there is very little local production, the proposal, if enacted into law, would actually require that the foreign distributors produce or finance local pix.

In his best diplomatic manner, Johnston said he can understand the Brazilian position—the Brazilians remit a lot of money to the U.S. and they are desirous of building up a local production community. To this the MPEA topper added that he would like to see a healthy film industry in Brazil, because when such local industries are healthy, there is seldom any need to inflict controls and limitations on outsiders.

The film distribution quota proposal is one of a number of entertainment industry aspects being studied by a government commission appointed by President Quadros. Flavio Tambellini chairs the commission, which is known by its initials, GEICINA.

Godspeed Syd Bowman

Detroit, May 30. Syd Bowman, dean of branch managers in Detroit, retired this month because of ill health. Bowman is United Artists' branch manager and has served 27 years in the industry. Farewell testimonial dinner was held yesterday (Mon.) in the Standard Club, Sheraton-Cadillac Hotel, in honor of Bowman.

Rape-Reaction Stage Play To Stark-Hyman; Terms Give Author 5% of Gross

Screen rights to Dan Taradash's rape-reaction study, "There Was A Little Girl," seen on Broadway in 1959-60, have been purchased for Seven Arts Productions by Ray Stark and Elliot Hyman. Price, described only as "substantial," is against 5% of the gross receipts on the pic.

Taradash is also being sought to work on the pic either as producer or director.

'THE LOVERS' TO REVIEW; ANOTHER MGR. 'GUILTY'

Columbus, May 30. Reversing its action on May 3, when it refused to admit the appeal of Allen S. Warth, former manager of the Art Theatre at Dayton, the Ohio-Supreme Court has agreed to review his conviction on a charge of showing an "obscene" motion picture, the regularly-distributed, French-made "The Lovers." Warth had been convicted in Dayton Municipal Court in 1959, and was fined \$1,000 and sentenced to 30 days in the Dayton Correctional Farm. The sentence and \$500 of the fine were suspended.

Warth's counsel appealed, on the grounds that the U.S. Customs Bureau had approved the film for distribution in the United States, and that it was judged by the bureau not obscene. The Appellate Court upheld the municipal court, saying it could find no prejudicial error, and that the question of "obscenity" was decided by a jury. The appeals court also ruled that Congress had not intended to interfere with the police power of the states by delegating to the Bureau of Customs any authority to make final determination upon the question of obscenity.

In its earlier rejection of the appeal, the State Supreme Court held that there was no debatable constitutional issue involved.

Cleveland Not Budging

Cleveland, May 30. "The Lovers" met its second defeat in the Cleveland area last week, when the Eighth District Court of Appeals upheld a lower court ruling that the film was "obscene." The court upheld the conviction of Nico Jacobellis, manager of the heights Art Theatre. The appeals court rejected the contention that conviction under the statute violated Jacobellis' constitutional rights. He had been convicted by a three-judge panel.

Ohio Supreme Court has reversed the obscenity conviction of Joseph L. Marshall, Cincinnati news dealer, and declared that the city's obscene literature ordinance was unconstitutional. Marshall said he lacked knowledge that the publication seized at his whole sale news store in 1958 contained obscene matter. The Ohio Supreme Court, in an unanimous decision, said:

"The ordinance which makes mere possession of obscene literature a misdemeanor without regard to whether the possessor had guilty knowledge of such obscenity, imposes an unconstitutional restriction on the constitutionally protected rights of freedom of speech and of the press."

Darryl Zanuck

Continued from page 3

of landing craft. Zanuck says now, however, that such landing craft has become available in areas somewhat closer to his Paris GHQ.

64 Sets
With preproduction photography due to get underway next month, plans call for principal photography to start in late August, with studio shooting to commence in the middle of the fall. For the latter work, Zanuck will be taking over all of the Studio de Boulogne in Paris, where no less than 64 individual sets will be constructed. At the present time, the Boulogne studio is occupied with a French film, and with 20th's "Gigot," which Seven Arts is producing with Jackie Gleason in the star part.

For the time being, Zanuck has put aside any plans for the production of Jim Bishop's "The Day Christ Died," saying that "Largest Day" is going to require his complete attention for the next year or so.

Deny Crawford Script Deduction

She Still Owns Speer Story and Considers It Good—Hence Can't Enjoy Tax Loss

KING VIDOR'S OWN PIC

Allied Artists as Financier & Distributor

Hollywood, May 30.

King Vidor has signed a deal to produce and direct "Turn in the Road" under his own Viking Productions banner, with Allied Artists financing and releasing. Based on his own original story and screenplay co-scripted by Jefferson Bailey, picture begins shooting here in August.

No budget has been set on project, though a studio spokesman said "It will be a pretentious picture." Vidor has been actively working on the script for past year and has been planning the picture for some time. Story has a Hollywood background.

Chicago Revue On Toronto Toll

Chicago, May 30

Telemeter, seeking offset tollvision fare that wouldn't normally have a place on free teevee, will offer the current Second City Revue, "Animal Fair," for Etohlooke (Toronto) subscribers in July. Second City is the egghed Chi cabaret theatre which has been doing virtually SHO biz for its two years of operation.

Show will be directed for Telemeter by Billy Graham, who did same for "Consul" and "Show Girl" earlier this year, and will be taped on May 29 at the club before and invited audience Deal arranged by William Morris office here, which reps Second City. Understood cabaret will share on a percentage basis.

Martha Hyer's Complaint: One Contract in Germany Emerges as Two Films

Actress Martha Hyer thought she was making one picture but, apparently, ended up in two.

Bizarre situation comes to light with the announcement by her attorney, Theodore Kupferman, warning potential licensees or purchasers of the pic "Herrin Der Welt" (Mistress of The World) that there is a claim pending against the film.

The picture was produced by CCC Film and Arthur Brauner of West Berlin towards the end of 1959 in Germany and on location in southeast Asia. The agreement provided that Miss Hyer would appear in a film titled "Mistress of The World."

However, when the film was released through UFA, it was sent out as two films, "Mistress of The World" and "Angkor-Vat." Miss Hyer's attorney claims a breach of the contract which called for only one picture. He warns that the claim will be enforced against any U.S. distrib or exhib who handles the pic.

METRO'S 'TWO LOVES' REPS U.S. IN BERLIN

Metro's "Two Loves" has been selected as the official U.S. entry at the upcoming Berlin international film festival June 23-July 4. Shirley MacLaine, Lawrence Harvey and Jack Hawkins are stars of the pic.

Irving Isaacs Controls Poles' 'Mother Jeanne'

Irving A. Isaacs, proxy of the Telepix Corp. of Boston, has acquired the U.S. rights to the Polish "Mother Jeanne of The Angels." A story from Cannes in the May 17 VARIETY erroneously reported that the film had been bought for the U.S. by Janus Films.

"Mother Jeanne" was given the jury award at this year's recently concluded Cannes fest.

Washington, May 30

U.S. Tax Court has ruled that Joan Crawford did not suffer a deductible loss of her investment in a story about a school teacher which she hoped to make into a picture with herself in the lead.

Court upheld Internal Revenue Service which claims Miss Crawford owes \$30,561.60 for writing off in her 1953 return the \$35,934.82 she shelled out for the rights to the "Teacher Story."

She bought the story, written by Charles Speer, from Warner Bros. in 1948 after the studio junked production of the film in which she was to star. Studio decided the story, about the personal trials and tribulations of a school marm, didn't jibe with Miss Crawford's "glamorous" image.

In following years she tried unsuccessfully through MCA to market the story on the condition MCA would play the lead. In 1953, MCA tried the major studios without the condition, and again failed.

Under the Internal Revenue Code there has to be a showing of a "completed transaction" that is proper to be deducted as worthless. Court held that in Miss Crawford's case this hadn't been done despite the turn-downs from the studios. It said:

"Petitioner still owns all rights to the story except radio rights. She has not discarded or destroyed it. She still thinks it is a good story, and would still like to play the lead in a picture made from it."

Harling's Idea: Treaty Between Theatres, Video Against Tollvision 'Ogre'

If the film and broadcast industries can fold their noses and embrace long enough, could be they may not work out a united front against the tollvision 'ogre'.

Oliver branch to the broadcasters was implied last week by Philip Harling, who heads the anti-pay-off fight for Theatre Owners of America and also the umbrella Joint Anti Toll Committee.

In a letter to Guy LeBow, Collier National Assn. of Broadcasters chief, painting him out as a "toll" renegade at the last NAB convention, Harling, from his TOTA post, contended "Whenever there is specific opportunity to join our efforts, we would welcome the opportunity to do so."

RECRUIT MORE FIELD EXPLOITEERS FOR U

Universal is augmenting its field force for exploitation of its summer release slate.

Company has set a team of 18 freelance reps for the June-August period to work on "Last Sunset," "Tammy Tell Me True," "Come September," and the "Curse of Werewolf," "Shadow of the Cat" shock combo.

Field additions around the country include Ken Smith, David Poland, Max Michaels, Earl Huhband, Harold Perlman, Bernie Korban, Sy Schechter, David Kane, George Bannan, Julian Roper, Jack Wodell, Al Palladino, Robert Zanger, Morris Steinman, Jim Gordon, Amike Vogel, Alan Fushko, and a Coast studio rep to cover L.A. openings.

Davies as Acad Prez

Hollywood, May 30

Valentine Davies, who moved up to presidency of Academy of Motion Picture Arts & Sciences, announced following death of B. B. Kahane has been re-elected to same for 1961-62.

All other incumbents also were re-elected by Board of Governors for another year, including Wendell R. Corey, 13 v.p., James H. Karp, 2d v.p., Hal Elias, secretary, Hal Mohr, assistant secretary, Fred L. Metzler, treasurer, and John O. Albert, assistant treasurer.

Governors consist of 25 elected members, two from each of Academy's 13 branches.

For A New American Film Industry, There's No Evading Big Money

By KIRK BOND

In this year's International Film Annual of VARIETY, George Bachmann has an article on the rise of what he calls "significant" films in this country. By this term, he refers to the number of low-budget independent films made by devoted enthusiasts who have become a part of the American scene in the past few years. It is a good article. I am sympathetic with much of it. In particular, I am sympathetic with his comments on the change in films in recent years.

I could not agree more that there is a new creative surge in films, as there is in other arts. I might in fact quibble that in films at any rate this goes back a little further than 1957, but that is a minor point. We agree that there has been a change, and certainly a change for the better.

When it comes to the practical problems of actual production, however, I feel that there is much more to be said. If anything, the author does not go nearly far enough.

What he has to say is, in fact, not particularly new. On the contrary it is what experimental film people have been saying for a few years. With a few changes this article of Bachmann's could have appeared in 1935, in the heyday of "Experimental Cinema." Then too there were people making small-budget independent films (not as many to be sure) and then too there were people bitterly complaining that the commercial companies made it virtually impossible for artists to do any work in films.

I am not criticizing this point of view. The people who hold it are the keepers of the flame. Without them we would not have the intangible determination which has done much to advance films through the years. But the point of view is limited. It does not cover by any manner of means the creative work that film people have produced in sixty years; and it does little to help the situation in any practical way. It is still the "shorter production" point of view, so to speak.

It has, at the same time, one valid point for this country. Its criticism of the official industry is certainly well taken. The industry, if not quite as much the villain as its worst critics paint it, is still greatly at fault from any creative point of view. And Hollywood, open to criticism for a long time, has been going down hill at an ever-increasing pace until today it is making hardly anything worth a second glance. This means, besides, not just the films at the big studios but the films of the so-called independents as well. All of the films have the same quality, the same lack of serious idea, or of serious style. The success of so many foreign films underscores this painfully.

Tycoons, Not Beatniks

This is, of course, a twice-a-three-fold tale. But this is not the whole story. Film production, all in all, is far more than a matter of tycoons and beatniks. It is, in fact, something very different nine-tenths of the time. Hollywood is not the rule. Hollywood is the exception. And this is the burden of my article.

It is a commonplace to say—and Bachmann does say it—that the really creative work in films has been achieved by a handful of revolutionary spirits who have struggled manfully against the shackles imposed by a dead, unimaginative industry. It is a stirring idea and has been many times expressed many times. It is only trouble with it is that it simply isn't true.

I suppose fully three-fourths of the creative film work of history has been done within the compass of the commercial studio. And what else? What Shakespeare did in the commercial theatre (Griffith, Stroheim, Welles, Eisenstein, Gance, Clair, Welles, Bergman have done in the commercial film studio. Can one name a similar body of work in the non-commercial film?

There have been a few studios, there have been small studios,

There have been cooperative studios in which the film makers were largely their own bosses. There have been director-producers with their own companies. There have been producers with companies more or less built around famous directors. There have been almost as many ways of financing the making of motion pictures as there have been films. But the great bulk of them have had one thing in common—they have given the creative director a chance.

This is not a matter of idealistic dreaming. This is the way it has been and is—except in Hollywood.

And it was this way once in Hollywood too. It was this way in Hollywood as long as there was life, change in Hollywood. It was this way as long as companies came and went, with new people with new ideas constantly coming in. With new people, new ideas, real competition, creative filmmakers had a chance. They had a chance whether it was at the hands of the new people who wanted to do something different or at the hands of the old people who had to follow suit or find themselves left behind.

Is Hollywood Halted?

But somewhere along the line Hollywood stopped moving. After years of steady, sometimes, bewildering evolution the industry became to a large extent frozen. The major companies of the 20s are by and large still the major companies. This may be nice for the tradition-minded, but it is bad for art and it is, in the end, bad for the industry.

Perhaps the critics will say it doesn't really matter. "We" don't want to make the big, elaborate studio films. We want to make small, simple films, films of reality, films that are not theatrical. But this is, I am afraid, muttering "Sour grapes."

Film is a complex, large-scale undertaking if one is to produce anything at all extensive. This is what so many critics seem to forget. We cannot build cathedrals with the financial means needed to build a sand castle. And even the more limited films, to be persuasive, to give ideas beyond the elementary level, need resources, means beyond the reach of the average non-commercial filmmaker. This seems obvious but it is rarely stated. A film which in fact does become famous and does cost a few thousand dollars—"The Salvation Hunters" for example—is a great rarity.

There are, of course, the true experimental films, the films that explore new ways of expression outside the scope of the theatrical film with its (roughly) predictable audience. But these are in a separate category. The people who make these films are, almost by definition, not interested in the possibilities of making theatrical films for a general audience no matter how sympathetic. They work in a different world that only barely touches the world of theatrical expression. They do not affect the main problem.

This problem is to find a way to make it possible for creative film work to be done again in this country, not on a tiny, off-beat scale on the sidewalks of New York, but in the commercial studios, work that will really represent the best spirit of the country and that can hold up its head beside the best work of other lands.

The first step is to realize that creative film can be produced in the commercial studio, that indeed this is where creative film has normally been made. The second step is to discover what can be done about it.

Other Aspects

At this point sympathetic critics who have gone along with the argument so far will perhaps object that this is all very well but that this is America, not Europe, not even America of 1920. One cannot expect to change the vast industry that is Hollywood and produce serious creative films in any number. The country is not that much interested in art of any sort.

Isn't it? It seems to me a number of indices prove the contrary, and I am not for a moment referring to official evidence of our culture. There seems to be more than enough serious interest in all forms of art to warrant the

idea that there can and should be a film industry in this country producing (along with the inevitable quantity of simple entertainment films) serious films for an intelligent audience.

Perhaps it is really a psychological problem. We are so accustomed to the Hollywood way of doing things. We accept this as the only way. Films necessarily have to cost vast sums of money. They necessarily involve the services of vast hordes of workers who see that every fold of every dress is precisely in place, that every costume is of the Third Dynasty and not of the Fourth. But this is nonsense. Stroheim at his most elaborate would not have been so finicky.

We accept as inevitable the overblown administrative structure, useful for the manufacture of the cars of General Motors but hopelessly out of place in the work of making good or even interesting films. Hollywood has become more factory than product.

I am not thinking of an idyllic industry working in some rural retreat. Theatrical films mean money, organization, stars, publicity. This has always been true. But there has generally been finally a balance. The studios have been creative places that happened to require a large degree of administrative organization rather than factories that happened to be manufacturing films and not cars.

There is no reason why this cannot be true of the American film industry today. And if only a few people—with a little money—want it that way it can be true.

But it will take money. It cannot be done on a shoestring. You can write poems (which may not be published); that way, you can compose music (which may not be performed); that way, you cannot put up buildings that way and you cannot make films that way.

Equally it will take a new approach. It cannot be done by discarding the Hollywood economic structure but keeping the Hollywood mind. It has been done in a sense by our "emigres" who have gone abroad ("where the working conditions are more satisfactory") and made films which are not Hollywood either in production or in spirit. If it can be done abroad it can be done at home. All we need is to forget our old conviction that the Hollywood way is the only possible way of making American films.

And the present day, with all the change that is evident in creative film work the world over, seems eminently a time to begin. Then this country can have its "Hiroshimas" and its "L'Aventuras" and take its rightful place as one of the major producing countries in the world.

Properly Rights

Continued from page 5

than the "right to be let alone," constitutes a firmer basis for granting relief and for the assessment of damages. He explains that in the defamation suits, just as in libel suits, the courts have been careful about abridging the rights of free speech and have been concerned with keeping the channels of communications "free from assaults by plaintiffs, whose complaints covering their mental distress and injury to their feelings might be more fanciful than real."

From the cases cited by Gordon, it appears that New York courts have been more liberal in awarding damages for property appropriations through characterization than has California (which he refers to as "the fountainhead of this medium"). Gordon's summing up asserts that in the case of both professionals and non-professionals, the right to commercialize an aspect of one's personality is capable of assignment and can be made the subject matter of contract, express or implied. It is this element, he adds, which distinguishes this right from the "right to be left alone."

"The various publishing and amusement industries themselves would best be served," he maintains, "and litigation would be vastly reduced once it is clearly recognized that these rights may be purchased in gross either from the living or from the estate of the deceased public figure, and that the purchaser will thus be protected against encroachments by competitors desiring to exploit the same individual."

Police-Clocked Length

Tokyo, May 30.

Tochigi is expected to become second prefecture to adopt restriction on running time of single film.

It was in March that Aichi Prefecture limited exhibit time per show to three hours and 30 minutes. But applications have appealed the ruling and officials are expected to grant time extensions for special cases.

Rooney Raps Media

Guarantee as 'Gravy';

Recipients Itemized

Washington, May 30.

Brooklyn Congressman John J. Rooney took his usual swipes at the Informational Media Guarantee Program, and added an oblique slap at Eric Johnston during recent closed Appropriations hearings.

Rooney, chairman of the subcommittee which handles funds for State Dept., U.S. Information Agency and other units, dubbed the IMG a "gravy train" and "subsidiary" for motion pictures. IMG guarantees a dollar return on revenues from countries with remittance barriers for distributors of films, books, magazines, records and newspapers.

And, referring to Johnston's plea for a big increase in IMG funds two years ago, Rooney told William J. Handley, Director of USIA's Information Center Service: "If we were to follow Mr. Johnston's suggestion, this program would by now have reached astronomical proportions."

The Administration's request for IMG for the fiscal year beginning July 1 amounts to \$3,550,000—a reduction of \$141,680 from the allotment for the current fiscal year.

The hearings, which were made public last week, contained a list of all firms which have taken part in the IMG program and the dollars received as of last June 30 in return for the foreign currencies they earned. Picture companies included:

Alco Pictures Corp., \$20,280
Allied Artists International Corp., \$118,021
Columbia Pictures Inc., \$195,539
Columbia Pictures Corp., \$133,494
Columbia Pictures International Corp., \$466,940
Walt Disney Productions, \$207,800
Goldwyn Productions Inc., \$120,920
Loew's Incorporated, \$737,206
Loew's International Corp., \$1,224,268
Motion Picture Export Assn., \$1,915,861
Moulin Productions Inc., \$23,965
Paramount International Films Inc., \$669,938
Paramount Pictures Corp., \$523,455
Republic Pictures International Corp., \$211,050
RKO Radio Pictures, \$902,513
RKO Teleradio Pictures, \$66,141
Selznick Releasing Organization, \$22,532
Small Productions, \$25,370
Sparta Film Inc., \$5,020
20th Century-Fox, \$853,164
20th Century-Fox International Corp., \$457,282
United Artists Corp., \$559,147
United World Films, \$5,887
Universal Films Inc., \$519,369
Universal Pictures Corp., \$422,347
Vox Productions, \$10,000
Warner Bros. International Corp., \$1,148,522

WIFE WANTS ARTIE OPERATOR'S 'WAGES'

Oakland, May 30.

Ex-wife of theatre owner Edward Landberg asked Alameda County superior court last week to put two Berkeley arties into receivership until he pays her \$59,000.

Pauline Kael, who divorced Landberg three years ago, charged in her damage suit that her ex-husband owes her the \$59,000 in back wages and profits from the Studio and Cinema Guild Theatres. She ran the theatres for several years while Landberg was in Los Angeles and Mexico.

Landberg recently revealed plans to build a new artie in Berkeley. Both of the present houses specialize in older films.

Pan Mail Reply: 'Censorship N.G.'

Washington, May 30.

Sen. Thomas H. Kuchel (R-Calif.) reports a new trend in mail wanting Congress "to do something" about motion pictures, along with complaints about "low-grade films."

It's a new development, following considerable letters about poor quality TV programming. The television gripes may have triggered the move in on films it is assumed. Kuchel describes the film mail as "relatively small," but it is something fresh the postmen are bringing him.

The Californian is answering the letters with this form reply:

"I appreciated your comments and suggestions concerning the need for higher standards of taste in productions by the movie industry. As a Senator and as a father, I share your concern."

"You suggest that one possible remedy is greater control by the federal government. As a Senator, I do not believe this approach would be the most fruitful since it would cause us to enter into the hazardous area of governmental censorship. As a parent, I know the most effective regulation is discipline in the home. Certainly as Americans, we must assume the responsibility of actively showing our displeasure by refusing to support that which is not in good taste. With sufficient alertness by an aroused public, I am confident that higher standards would ensue."

PLAUDITS FOR FOUR FAMILY-TYPE FEATURES

Seattle, May 30.

Queen Anne Highschool Parent-Teachers Assn. has chimed in the upbeat-downbeat issue with plaudits for recent family films, citing "Sundowners," "Cinderella," "Dondi," "Swiss Family Robinson" and others of recent vintage. Unif, in letter to Theatre Owners of America, hailed the "welcome change to be able to see films free of sex and violence."

Letter noted that pix, to be faithful reflections of life, "must include at times unpleasant episodes," but contended that over-emphasis of the sordid has thrown out of balance the American scene.

\$56,324 Advance Ducats For 'West Side' in N.Y.

Advance sales for the premiere hardticket date of "West Side Story" at the Rivoli Theatre in New York have now reached \$56,324. William J. Heineman, United Artists veep, and David E. Welshner, Mirisch Co. sales rep, stated in a joint handout Monday (29) Pic does not preem at the Rivoli until Oct. 18.

Publicist and summer theatre operator Marshall Migatz has been appointed group sales manager for "West Side."

Pull Literary

Continued from page 5

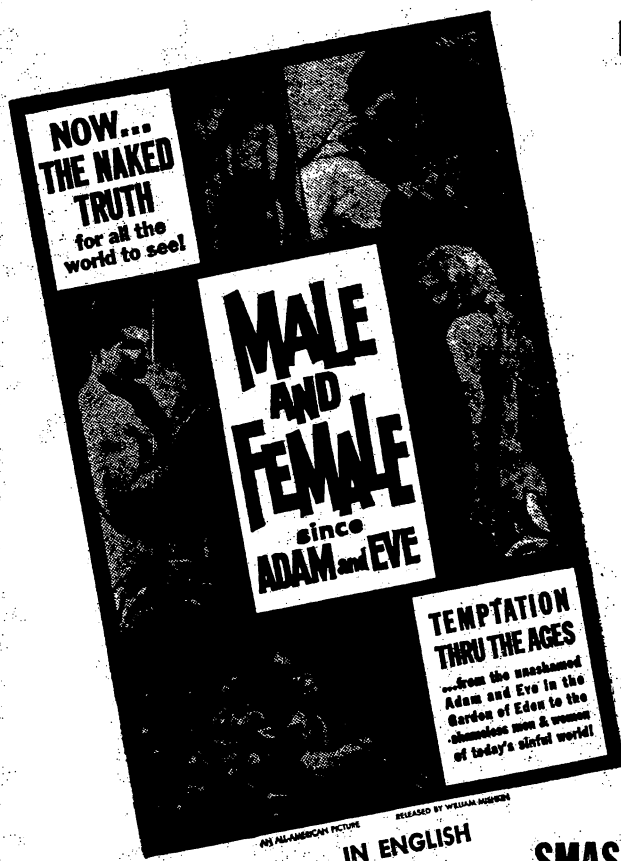
who are quick with the "asking price" handout are frequently remarkably reticent when a firm deal is consummated. It does not endear them to editors with memories.

Other strange discrepancies involving imaginary offers in picture sales could be itemized. One of the weirdest occurred recently when a novelist in Chicago said a producer in Hollywood had never paid him. When this was checked out the Chicago chap, whose fiction is apparently not confined between covers, somehow recalled: Oh, yes, that check for \$25,000, I guess I was paid. This was imaginary non-consummation.

Purchasers Interested?

Argosy mag's managing editor Milton Machlin and Hollywood photog William Woodfield's book on the Caryl Chessman case, "Ninth Life" (Putnam), went into a second printing prior to publication this month. Authors attempt to prove the case a macabre travesty of due process of law.

There's reportedly high interest from several sources in a film version of the book.



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VARIETY
Wednesday, March 1, 1961

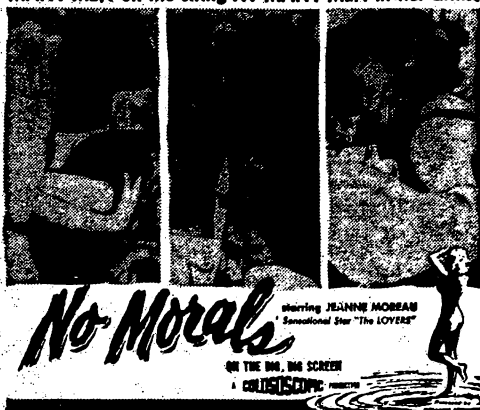
World (Perfecto) (390; 00-\$1.50)---"Male and Female" (Mishkin) (2d wk). This round winding up tomorrow (Thurs) is heading for great \$17,000 after \$20,500, new record here in first; and beating 13-year old high held by "Bicycle Thief" (Burstyn).

"Male and Female" continues great in second round at the tiny World after setting a new house record opening week.

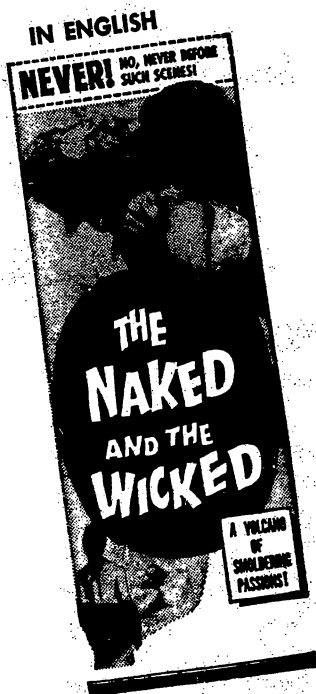
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Mannheim, Now October, Revamps To Include 'Certain' Feature Films

By HANS HOEHN

Berlin, May 30

There was some fear that last year's ninth Mannheim Film Week might have been the last one. But it continues with, however, some changes. Fete now takes place in October Oct 16-21 this year instead of May as during nine years. Then there's a new name. Internationale Filmwoche Mannheim (International Film Week Mannheim).

A major change is that in addition to shorts, both 35 and 16mm feature films can be shown; however, only feature films directed by former documentary film makers. The number of festival entries reportedly will be reduced for the sake of concentration and intensity. The fact that Mannheim now runs in October gives festival organizers the opportunity to show already part of the coming season and also outstanding items that garnered attention at festivals throughout the year.

The Association of International Film Producers, FIAPF, has recognized the "International Filmwoche Mannheim in 1961" as an official international film festival. The City of Mannheim and the Assn. of German Filmclubs are the sponsors of the festival. The regulations say that foreign entries at Mannheim must not have been presented before Nov. 1, 1959, while German entries have to stick to the Nov. 1, 1960, date. As to feature films, no country is entitled to show more than two pix. Deadline for entries is August 15.

As in former years, prizes—the so-called "Mannheimer Film-Dukaten"—Film Dukas—will go to the best cultural, documentary, industrial, cartoon, puppet films as well to the best feature film directed by a documentary film maker. In addition, cash prizes amounting to 10,000 Marks (\$2,500) will be awarded. The international jury has to be composed of at least five members of whom two may be Germans. New festival head is Walter Tamon-Gros, who replaces Dr. Kurt J. Fischer, year-long boss of this festival. Kurt Heinz is festival press manager. The Mannheim address reads Filmwochenbureau, Mannheim, Rathaus, E 5.

Merits in Japan

Continued from page 7

dealing a deal with Paramount for five pictures in next five years and said of two properties considered for this program one would be made in Japan. He is still negotiating for rights and would not make the projects. His wife, Shirley McLane, will not appear in either.

Parker also said he would use Corman again, "but preferably in England or Hollywood—not on location."

Points in favor of Japan filming, according to Parker, include certain scenic values. Facilities are not as advanced as Hollywood, he noted, but also pointed out that the chief objection to, like that does in stages, are necessary in Japan due to climate. Exteriors are taken inside, he revealed, with that doors turned into gardens, fields, etc. He used Japanese processing companies and found them "excellent."

Parker goes to New York this week for meetings with sales heads of Paramount over release and exploitation of "My Geisha." He will also set new pact while there.

Beaucoup 'Decisions'

Hollywood, May 30.

Producer Samuel Engel apparently has a decision to make. Filmmaker has registered following titles for an upcoming feature project: "Decision in Space," "Decision in the Antarctic," "Decision in the Arctic," "Decision in the Atlantic," "Decision in the Caribbean," "Decision in the Pacific."

Engel is currently developing his own screenplay around these titles, but would not reveal format other than indicating it involves an area of pre or post-war interest. Since studio has also registered the list of titles with priority of Engel.

Picture would apparently go for Twentieth Century-Fox.

Henry Levin Soundtracks 'Aladdin' in New York City; His Tunisian Exploits

In New York winding up dubbing of "Wonders of Aladdin" for Embassy Pictures, director Henry Levin recounts some harrowing adventures in Tunisia where the company located variously for nine weeks.

Most alarming was a one-day revolt that broke out in the town of Kairuan, which left five dead and numerous injured. "Aladdin" company was told to clear out before sundown that day, otherwise possibly suffer mean consequences. "Luckily," says Levin, "the order came at the very end of our stay there." Crew did, however, hasten its departure.

Other frights came in the form of earthquakes at the towns of Sousse and Monastir, but no damages to company life or property.

Now that he's got "Aladdin" virtually set, Levin says he'd welcome another spectacle spoof, but indicates no taste for the "serious," or Steve Reevesian type of Italo epic. Working in Tunisia, Levin noted that the behavior of extras suggested they'd never even seen a picture before, let alone become part of one.

Levin did the unusual with "Aladdin," shooting it in English to achieve lip sync dubbing later. Italian actors with speaking parts delivered them phonetically, which at the time provided Americans on the pic with a chuckle. Seems the phonetic locutions sounded akin to Mittel Europa Yiddish.

Director has a "handshake" for at least one more film for Embassy, top Joe Levine, who's a "very generous man" in Levin's eyes. In the past, even when he's brought a pic in under budget, Levin says he can't recall having received so much as a "thank you." But he got that from Levine even though "Aladdin" went slightly over budget.

MODIFIED 'SPARTACUS' IN 6 U.S. MARKETS

"Spartacus" last week commenced six modified roadshow stands—first of 150 such engagements booked for summer. "Modified" refers to two-a-day policy, but not on reserved seat basis. The six are in Omaha, Albany, Richmond, Asbury Park, San Antonio and Atlantic City.

Universal release has played 33 hardticket situations since premiering last October.

WORSEN THE FJORDS

Kirk Douglas Comments On Shooting in Sandia Range

Albuquerque, May 30. Kirk Douglas, now in Albuquerque on location for his upcoming "Last Hero" for Universal, declares Sandia range of the Rocky Mountains just east of Albuquerque is toughest terrain he's ever shot in, not omitting the Norwegian fjords. Strong winds daily blow up plenty of dust, working a hardship on cast and crew. Two men armed with oxygen units, and a standby ambulance unit are constantly on the site.

Douglas looked very much like a nature boy sitting on the ground, following his lunch one day last week.

"This is a first as far as Hollywood is concerned," he commented. "This is my dressing room, right here on the ground," he noted as he pointed to the blowing pines all around and the mountains in front and behind him.

"The Last Hero" is not a western per se, Douglas observed, but rather a dramatic story about a cowboy in the modern age.

Douglas and a party of about 70 are expected to complete exterior shots about June 1. Director Dave Miller is shooting in Panavision black and white.

Gena Rowlands is cast as wife of the cowboy's buddy, in only distaff part in picture. Walter Matthau has role of the sheriff.

Edward Lewis is producing for Douglas' own Joel Productions.

Slow Fraying

Continued from page 7

However, Allied Artists has recently moved its offices into Universal's building and there is talk of other space-sharing deals. "Economics rears its head here in the firing of the switchboard operators of both companies. They are now using a button phone system." Tradesters also foresee the possibility of pooling of such activities as promotion, publicity and accounting.

Flammable Days

The warehousing of film on the Row is an archaism dating back to the days of flammable celluloid. A fire department regulation required all film to be stored near the Loop, where water pressure was high and constant. With traffic congestion so severe downtown now, distributors feel that it would be more efficient to store film outside the city, maintaining direct contact by phone.

An integrated shipping system for the future was portended by two events in recent weeks—the pooling of shipping facilities by Allied Artists and Universal and the turnover, by Paramount of shipping to Clark Service, an independent shipping and delivery firm. Clark now handles Warner's, United Artists and Buena Vista, in addition to Par and most of the indies. Only Columbia, Metro and 20th still maintain their own film shipping and delivery facilities. Many, if not most, distributors would probably go along with a plan for an up-to-date co-operative shipping system as a method of cutting costs.

The pace of progress has been on the up tempo for nearly every industry, and many have responded through modernization, centralizing, automation and mechanization. Film distribution still remains in the backwash of this pace. However, there are rumblings, as indicated, that film distributors are realizing that you can't distribute today's wide screen motion pictures in the narrow seat of a Keystone Cop coupe.

Sam Norton's Vamoose

Hollywood, May 30.

Saguel P. Norton, president of four subsidiaries of National Theatres & Television, has resigned all posts effective July 1. Company spokesman indicated, his duties will be absorbed by present management.

Subsidiaries headed by Norton were Cinemiracle Picture, Williamport Cable Co. and the Southern and National Community Action Systems.

It's known, meanwhile, that a deal is pending for NAT's sale of Corman, although nothing definite has been set as yet.

Rolling Scenery, Water Facilities Part Of DeLaurentis' Hyper-Modernity

Rome, May 30.

Semi-Prohibit Boards

Concord, N.H., May 30.

The House of Representatives in the Legislature here has overwhelmingly approved a bill to restrict billboard advertising on all interstate and defense highways in New Hampshire and make this state eligible for a "bonus" in federal highway construction funds.

However, the legislation was watered down a bit to permit camping, lodging, eating and motor vehicle establishments to use limited advertising at "informational sites" along the super highways.

New Orleans Poster Firm Sues National Screen And Majors on 'Monopoly'

New Orleans, May 30.

A \$300,000 damage suit was filed in Federal district court charging that a monopoly exists in the distribution of picture advertising posters. Complainant is Exhibitors Poster Exchange Inc. Named is National Screen Service Corp., which manufactures and distributes posters, and eight film distributors, Allied Artists, Buena Vista, Metro, Paramount, 20th Century-Fox, United Artists, Universal and Warner Bros.

It is charged that these eight distribute over 80% of the films distributed in the United States and New Orleans area.

Plaintiff claims that since 1947 it purchased substantial quantities of advertising posters from National Screen and sold or leased them to local exhibitors.

National Screen and other defendants, it is alleged, have since conspired to create a monopoly in the manufacture and distribution of these posters and, as a result, the plaintiff has been forced to obtain all of its posters from National Screen in order to remain in business.

On or about Feb. 15, it is charged, the New Orleans firm was notified by National Screen that it would no longer do business with it after May 16.

Local company alleges it has written letters to the other defendants attempting to secure the opportunity to distribute picture advertising posters directly from them but these attempts have been ignored, rejected, or prices and terms have been quoted which are so high as to be prohibitive.

It is alleged that a conspiracy exists between the defendants for the purpose of creating a monopoly in violation of the nation's anti-trust statutes.

A temporary restraining order was issued by Judge Herbert W. Christenberry prohibiting the defendants from refusing to deal with the plaintiff and a motion for a temporary injunction was set for hearing May 31.

CHANGING BOOKING PATTERN IN JAMAICA

Kingston, May 30.

Columbia's "Suddenly, Last Summer," which opens at the Regal today, is the first film booked into that cinema by the Palace Amusement Co. (1921) Ltd. Other films will follow from that circuit, as also from the A. Russell Graham Film Agency.

By this latest development A. Russell Graham who recently bought out the J. Arthur Rank controlling interest in the Palace Amusement is even more than ever Jamaica's film distribution czar.

Amalgamated Cinema Co. which owns and operates the Regal, will continue to release films for Warner Bros., Allied Artists and American International, and will also release other productions from the major companies represented in Jamaica by the Palace Amusement and Graham Agency.

This cross-distribution policy will also allow for Amalgamated films to be played as subsequent runs in theatres booked by both the Palace and the Graham circuit.

Dino DeLaurentis has given the green light to plans for his brand-new film studio setup, to be erected in next few years on a 1,000-acre plot some 13 miles from the heart of Rome, on the Via Pontina.

Complex will include four sound stages, three of them connectable via sliding partitions, and the largest measuring 300x150x80 feet. Stages will allow water sequences to be shot as well. Prefab sets will be rolled into stages already mounted, thanks to special giant doors.

DeLaurentis Studios will be completely self-sufficient, including color and black and white processing labs; editing facilities to handle four pix simultaneously; complete costume departments, etc. Novel angle will be construction of 2 blocks of homes for studio workers at advantageous rentals, to obviate for migration of 3,000-odd hands from current in-town billets to the peripheral setup.

First feature to roll at new Studios will probably be DeLaurentis' planned \$25,000,000 "The Bible." Currently, some of area is being used for Barabbas' sets depicting Rome and Jerusalem.

Meskis-Schauf Paired As Resort Spot Bosses

Milwaukee, May 30.

Al Meskis, former Warner, Milwaukee managing director, has been named co-manager of Delavan (Wis.) Theatre. The Delavan is operated by Standard Theatres Inc., that also has the Riverside and Towne in Milwaukee. Harold Schauf functions as co-manager with Meskis in the new setup.

The duo will handle the renovation work on the Delavan, which will include installation of wider seats for the 700 seat house.

The Delavan operates daily from May 1 to Oct. 1, during the Summer "tourist" season, with matinee weekends. Delavan's regular 5,000 population balloons to 20,000 or more during Summer, when nearby lake areas pull tourists. "Ben-Hur" opens there June 4.

Capital Elusive

Continued from page 5

get a kick out of doing this sort of film stylishly and well. At the same time, he'd also like to tackle a subject as controversial and contemporary as the aforementioned "Introducer." However, the backing has not been easily had. He reports that he already has a script, and that Tony Randall, whose price ordinarily would be out of Corman's range, has expressed interest in doing the film on a percentage basis. Still no takers.

If he can't get the backing in the next six months, Corman may relinquish the property to legitimate theatre interests who want to put it on the stage in an adaptation starring George C. Scott. And Corman will continue to probe the mysteries of outer space and inner Edgar Allan Poe.

Like American International, which has virtually eliminated its expensive program pictures from its schedule, Corman is planning to go in for more costly product for his own Filmgroup company. Filmgroup, which had eight films last year and will have six this year, may have no more than three in 1962, he said. Those three, however, will be of proportionately greater cost than earlier Filmgroup releases.

His "Fit," financed by AIP and now in post-photography work, has already cost about \$750,000 and may well top a \$1,000,000 production budget by the time it's ready for the theatres, Corman reported.

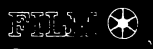
New York Theatre

RADIO CITY MUSIC HALL
Booked by Corman, 10-6-60
FRED DEDIE LILLI TAB
ASTAIRE REYNOLDS PALMER HUNTER
"THE PLEASURE OF HIS COMPANY"
Co-Starring BARRY NEWMAN, CHARLES AUGELLES
A Paramount Picture in Technicolor
and Gaiety Stage Spectacle "COLORAMA"

IT'S A FACT:

In addition to servicing distributors of domestic film, BONDED stores and services almost all foreign films shown in the United States.

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NEW YORK
LOS ANGELES

A Division of
NOVO INDUSTRIAL CORP.

Film BULLETIN

“‘LIFE’ IN THE LOBBY.

As if to underscore Joe Levine's plaint that theatremen are underestimating the promotional values in their own lobbies, consider this interesting note: Time, Inc. now is featuring a cut-rate *subscription deal display in 200 first-run theatre lobbies* throughout the country. The exhibitor, of course, gets a slice of each subscription he sells. But how much greater would be his "commission" in boxoffice revenue if he directed this showmanship asset toward telling his patrons about the coming attractions. ”

NATIONAL SERVICE
OF THE AMERICAN FILM INSTITUTE



CBS o&o's on a Radio Editorial Kick, Inviting a Healthy Reaction

CBS Radio was way ahead of National Assn. of Broadcasters' Larry Collins, who two weeks ago urged broadcasters to step up their editorials. The network's company-owned stations, all seven of them, aired a total of 166 editorials during 1960 and this year have more than doubled the pace, having broadcast some 95 editorials in the first four months.

In terms of numbers, the CBS editorial record is impressive, in terms of results it's even more so according to Fred Ruegg, the company's top in charge of company-owned stations. Ruegg, who is general manager of KNX, the CBS outlet in Los Angeles, helped edit the CBS editorials, he says in this way:

"I've never seen any kind of programming that gets such strong reaction. People stopped me to say they agreed or disagreed with the editorial last night. We'd get phone calls and letters to every editorial. And we made City Hall stop and take notice of us as a powerful force in the community, after years of ignoring us."

All of which, in the context of today's radio, where establishing a distinct station identity and a role as a community servant are paramount competitive factors, pass off in the long run. Not only that, but the editorials have achieved some tangible results:

A WEEI, Boston, editorial challenging the right of the state to collect state income taxes from residents living on Social Security benefits resulted in a bill which not only would make such taxation illegal but would make retroactive refunds on all such payments in the past. A California bill, once vetoed by Gov. Brown, to afford radio tv newsmen the right to protect their sources, is near passage and KNX editorials have helped edit a promise from Brown to sign the bill. WGBS, N. Y., got the Board of Education to re-examine its textbooks after it charged they tend to gloss over Nazi atrocities.

Subjects range from KMOX's fight in favor of fluoridation for St. Louis to WCAU's efforts to legalize the sale of liquor in Philadelphia on Sundays to KNX's editorials in favor of capital punishment. And to emphasize the local autonomy angle, sister station KXNT in L. A. was on record at the same time in favor of abolishing capital punishment.

Basic reason for the editorials, says Ruegg, is CBS' decision that its o&o stations must become an integral part of their local communities and an active force for community betterment. For this reason, editorials are confined to local and state issues and policy is decided entirely at the station level, with no checking back to the home office in N. Y.

Stations employ a fulltime editorial research-writer, who prepares the editorials with the guidance of an editorial board ordinarily including the g.m. program director and news editor. They run from two and a half to

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Shell Oil Back, CBS-TV's Got It

Shell Oil's going to be back in television this fall, and that's for sure. But the nature of the oil company's participation has developed into a semantical shell game during the past week, with G. W. Benson and Mather doing the explaining.

The battle for the fall is a series of 15 Sunday afternoon hours on CBS-TV. Half of them devoted to a golf series, the other four to the Leonard Bernstein "Young People's Concerts." Birming for these come out of Kenyon A. Eckhardt agency, which handles the parent Royal Dutch/Shell Co., and there's been great stress on the "institutional" nature of the buy.

Gulf, which handles "consumer" advertising, has been busy defining its all-new-paper campaign. So much so that this week it went to the trouble of circulating a tele-

(Continued on page 34)

DICK LEWINE'S ROLE AS AYER CONSULTANT

Dick Levine is joining N. W. Ayer agency as a consultant, handling both program development for the agency and moving into their current programming picture. Levine resigned recently as director of special programs for CBS-TV.

At CBS, which he joined in 1952, Levine was also the web's color expert in production, a factor in his Ayer deal. American Telephone & Telegraph, one of Ayer's major clients, uses color extensively via its "Telephone Hour" specials at NBC-TV. Similarly, Ayer will draw on his experience as exec producer of CBS' specials over the years.

Lewine, an older brother of CBS Films' p. Bob Lewine, came to CBS from Broadway, where he was a producer and composer. He's just completed "Encyclopedia of Theatre Music" in collaboration with Alfred Simon, which Random House will publish in September.

Huge Texaco Tab Puts Camels Back In Bigtime News

In July, Camel Cigaretts will become co-sponsor of the nightly NBC-TV newstrip by Chet Huntley and David Brinkley.

The Huntley-Brinkley quarter-hour in the last several months has become so hot that, interestingly, it soon will cost Texaco, the other sponsor, about as much to sponsor half of the five-night-a-weeker as it once did for full sponsorship.

Camel holds the record as the longest running sponsor of a nightly newstrip on television. From the beginning of commercial tv until 1956, the cigarette firm underwrote John Cameron Swayze, the Huntley-Brinkley predecessor.

As the popularity of Huntley & Brinkley has increased so has the cost of the strip. It's about double now what it was a year ago. Consequently, a half share in the financing of the NBC News program will cost Texaco what a full share once did, and that's apparently why room was made for Camels to clamber into the H-B tent.

Brinkley's 'Two-and-a-Half Miracles'

By ART WOODSTONE

Not only does he provide a high type of prestige, but, for a newsmen, David Brinkley also means financial soundness to the Washington-conscious, dollar-conscious NBC brass, who hardly failed to notice the existence of a series of phenomena that might be called "Brinkley's two-and-a-half miracles."

First of all, Brinkley is a sellout on his as yet unproduced Wednesday night half-hour program. Not just a sellout—but a breakeven, which, theoretically, is the very finest financial state that any news or public affairs program on television has ever been allowed to hope for.

Douglas Fir Plywood Assn. and Pittsburgh Plate Glass decided to co-sponsor the new Brinkley stanza, and, for the honor, are going to pay almost precisely give or take a few pennies the production of what "David Brinkley's Journal" is expected to cost each week—\$25,000 plus regular time charges. The time charges mean a profit and while \$25,000 is no profit on production, it is certainly no loss. For NBC's management, Brinkley thus achieves parity with tv's entertainment programs, which usually don't profit on production either.

L. A. Brinkley will do three or four 60-minute specials for Wednesday night, and they,

B&W Wants Half Of '20th Century' But CBS Balks at Selloff

Brown & Williamson, still seeking a property outside the action-adventure area that would catch the light viewing seg of the video audience, has squared away a deal with Prudential to buy off half of CBS-TV's "Twentieth Century," but the network so far has refused to let the insurance firm out of its full commitment.

Prudential's bankroll in full sponsorship is more than \$2,000,000, and the company would like to sell off half in order to spread the coin to another network buy.

John Daly Has Inside Track On Garroway's Job

John Daly, who spelled Dave Garroway a few weeks ago after the "Today" host's wife died, definitely has the inside track at NBC-TV as the new host of the morning network strip. A decision is expected by the beginning of next week, but at the moment there doesn't appear to be anyone else of major stature competing to replace Garroway, who just last week announced that he wanted to retire, at the latest, when his NBC pact ends in the fall.

Since Garroway expressed a desire to get out earlier than fall if possible and NBC is willing to comply, it's probable that Daly will get the "Today" show as his own province by summer.

While a great deal of news is now contained in the 7-9 a.m. cross-the-boarder, the NBC-TV brass hope to upbeat the news even more after the shift of emcees. Interestingly, Daly, a professional tv newsmen, won't be the reason for the upbeat; he'll merely act as host, handle the interviews and, similar to Garroway, work in around the Frank Blair news segs.

Garroway, in a public announcement Friday (26), said he had that day notified NBC that he planned to sever his connection with "The Dave Garroway Today Show" on Oct. 31, 1961—or before, should we agree on an earlier date.

"I've become increasingly aware lately that for the past 10 years, I've been on the air doing a very great deal of talking," Garroway said. "Living in one spot, working 12 to 18 hours a day on one show, I haven't had time to stop and do some listening. I want to start looking, thinking and listening to people."

Garroway's Southern-Style Stew

Atlanta, May 30.

Dave Garroway's popoff complaint on NBC-TV's "Today" show, intimating that Atlanta's WSB-TV and Southern Bell Telephone and Telegraph Co. were guilty of censorship, Southern style, got him in considerable of a stew down here.

Garroway had implied in his Monday (22) program that WSB-TV, chain's pioneer outlet here, and phone firm had deliberately fouled up a news report on the Montgomery racial story fed from Atlanta to New York.

Involved was reportage on the roughing up of so-called "Freedom Riders" by out-of-hand mobs in Montgomery.

Tuesday (23) NBC newsmen Frank Blair on "Today's" news segment carried an apology of sorts for Garroway's steamed up reaction of inaccurate remarks. Blair explained that communications had failed as WSB-TV attempted to feed the story to New York. He pointed out that the report was successfully fed later in the program Monday and he also said NBC had the full cooperation of WSB-TV and the telephone company. Blair described the Monday mixup as "mainly technical."

NBC executives, including president Robert Kintner, already had said the network was sorry about the Garroway incident. Kintner added that WSB-TV always had been helpful in covering and reporting news events in this area.

WSB-TV's folk weren't very happy about the incident. They said, in effect, that Garroway just didn't know what he was talking about and should be sure of his ground before popping off.

Herb Kaplow, NBC correspondent, concurred. He was at the Atlanta station's studio to make the report that got fouled up.

Leonard Reinsch, managing director of WSB-TV and other Cox radio and television properties, agreed. So did H. G. Booth, phone's firms public relations for Southern Bell.

Directors Guild, Networks End Impasse, Reach Terms on Live, Tape

NBC-RKO Extension

Washington, May 30.

Federal Communications Commission has extended from May 25 to June 5 the deadline for replying to its proposal for handling the gigantic NBC-RKO General package broadcast deal.

NBC requested the extension.

WGA Demanding Writer Credits On 'CBS Reports'

Writers Guild of America is on the verge of pitting off against CBS News' Fred Friendly over writer credit on "CBS Reports" programs.

An arbitration is believed pending vs. Friendly and CBS on the matter of getting writers' names on the post-show crawl, where Friendly has never allowed them to be carried. Guild refused to comment on the report other than to say that an unspecified arbitration

(Continued on page 42)

Networks and the Directors Guild of America, after two months of grueling, often bitter negotiations, have reached terms on a new contract for live and tape tv directors, assistant directors, et al.

Talks broke down for two weeks at the end of April because the networks refused a major DGA demand to pay live tv personnel parity with telefilm directors, who also come under DGA jurisdiction. ABC, CBS and NBC rejected a demand that the category of staff tv director be eliminated. (There are, for all intents and purposes, no telefilm directorial staffers.) Instead of a staff status, in which a maximum wage is imposed, the guild wanted to establish term contracts for all rank-and-filers in live and tape programming, which would have been the next thing to freelance status.

Networks said this would increase cost of live directors "so terribly" that they couldn't afford the demand. As it stands, it's reported the webs were successful in resisting the "film pattern" they deplored so vigorously in April. After the two-week stalemate, the guild came back and on Wednesday (24), agreed to new terms.

Details of the contract agreement were not disclosed, but there will be wage increases for live-tape directors and the others in DGA.

Next, the guild will negotiate local contracts with web stations in San Francisco, Washington, Detroit and Chicago. Talks only effect live and tape positions.

A day or two after March 20, when the web dickers began with DGA, web execs had begun complaining that film men were running the show and didn't realize that live and tape tv work posed different problems. DGA is a relatively recent merger of a N.Y. union that repped live tv and radio directors, et al., and a well-established motion picture directors unit.

BBC Asks Hike In License Fee

London, May 30.

The British will have to pay more for their television and radio, if new BBC proposals are accepted by the Government. Combined U.K. tv and radio license currently costs \$11.20. The BBC wants to up this to \$13.30.

Of the present \$11.20 license the BBC gets only \$3.36, rest of the money going in excise duty and Post Office collection charges. Now it wants to keep the whole of the \$11.20 and have another \$2.80 as well, with duty and collection fees being met from what is left of the proposed new \$13.30 license fee.

It is backing up its claim for more dough with assurances of a better service. Said a BBC spokesman: "We could start another television channel, color television and a network of local radio stations."

FREEDOM OF WHICH PRESS?

The Rise of Sander Vanocur

Sander Vanocur is in line for his own daily news program on NBC-TV. The NBC News White House correspondent is expected to be shortly given a five-minute regular late afternoon program.

News is hot at NBC-TV and web proxy Robert Kintner, who has reportedly been an admirer of Vanocur (and Ed Newman, another NBC correspondent) since the political conventions a year ago, figures he'll lure sponsorship with relative ease.

But there are other reasons why Vanocur looms large at NBC News: In the year preceding President Kennedy's election, Vanocur was assigned to cover the former U.S. Senator, and, in that time, the two reportedly built up a close relationship. Since the White House is making lots of hard news these days, Vanocur's considered a natural.

The last boost for the Vanocur name was his clean scoop of May 14 when he reported Kennedy was going to go to the Summit. The reporter, who also had the first exclusive interview with the new First Lady after the elections, yet who was once a rather obscure web staffer in Chicago, "matured," according to NBC sources, under the wing of Huntley-Brinkley producer Reuven Frank.

Tom Moore's Live Yen For ABC-TV; Film Costs Getting Out of Hand

Hollywood, May 30.

The swing next year will be back to live programming and ABC-TV will break the ground as it did for telefilming. Taking his cue from a recently completed study by the network showing live up 24% in the ratings this past season and filmed shows down 2%, over the previous year, Thomas Moore, programming veepee for the network, said that the trend offers indisputable proof that the type of shows being televised live are more popular at the home sets than those filmed. To this end he has tentatively scheduled six or seven live shows for the 1962-'63 season.

"The home viewers are turning back to what they turned away from," said Moore. "Hollywood film producers have let costs get out of hand and sponsors are beginning to ask why. Hollywood will have to take a good look at itself and prove that it can do the job better on film at a reasonable cost. For the first time in years Hollywood shows have failed to show an increase in audience."

"Hollywood producers must become cost-conscious to meet the competition of live budgets. Sponsors are asking why do filmed shows cost up to 50% more than live? If it weren't for the situation comedies, the filmed shows would be down 7% from the previous year. After two seasons of lower ratings, such live shows as Lawrence Welk, Perry Como and Ed Sullivan have come back strong. Sleeper of the year was another live one, "Sing Along With Mitch," and there'll be more coming up like it."

Costs have skyrocketed to such heights that it takes \$60,000 to buy a half-hour show and \$120,000 for an hour program on film. The hour film show has "bottomed out" and the shorter live program will come back into its own. Hollywood producers must

(Continued on page 42)

British ATV's Taylor Gets An On-the-Spot Interview With Mr. K

London, May 30.

In Moscow for Associated Television's live transmission to Britain from the British Trade Fair at Sokolniki Park, ATV commentator Shaw Taylor obtained an on-the-spot TV interview by Soviet Premier Khrushchev.

Taylor was in a camera car touring the Fair ground when it met a group consisting of Khrushchev and Soviet and British officials head on. There was no immediate way for the group or the car to pass. So Taylor, accompanied by Russian commentator Ludmila Borozdina, seized his opportunity to put a question to Khrushchev.

Said he: "Mr. Khrushchev, sir, this is the British television unit, and the picture is now being sent across to Britain, and is being watched in Britain. May I ask you

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Daytime Beef-up

It's doubtful whether a trend is starting, but daytime television can now boast one writer from the ranks of video's top dramatists. He's David Davidson, who, working under the nom de plume of Albert Sanders, has been scripting CBS-TV's "The Brighter Day" for the past couple of months.

Davidson took over for another top TV writer, James Cavanaugh, whom CBS quietly hired last January to beef up the show and who exited after a couple of months. As noted, it's hardly a trend, but the combination of lack of primetime drama and the fancy paychecks in soap scripting (most steady soaper writers who do a show alone earn over \$100,000 a year) may mean the start of something new for the housefrau.

No Radio Activity, CBS' H'wood Dept. Told To Get Lost

Hollywood, May 30.

In an administrative move to combine all Hollywood radio activities of CBS under one operating head, the network radio department under direction of Lucian Davis is being discontinued. Web's radio department, as distinguished from KNX-Columbia Pacific network, now airing five shows for the network, doesn't have enough Coast originations to justify the department, it was ruled by the network bosses in N.Y.

Airing from here, for the CBS radio network are Art Linkletter, Bing Crosby and Rosemary Clooney and U. of California's "Science Editor" and "University Explorer," plus Ralph Story. In Hollywood, these will not be affected by the curtailed operation.

In a program Shuffle, the radio "Gunsmoke" is axed, being replaced by a N.Y.-originating return of "Suspense." Also in the last, the Mitch Miller Show gets bumped.

Lloyd Brownfield, for 21 years head of the radio department in Hollywood for CBS Radio, is retiring July 1 with an attractive pension deal. Art Wittum, head of audience and sales promotion, will also assume Brownfield's duties with the assistance of a publicist to be hired.

Entire operation of radio in Hollywood for the national and Pacific network is under command of Robert Sutton, veepee of the CBS radio division. Harfield Weedon, program director of KNX and CPN, will assume the duties of Davis, who will likely move over to the network's TV arm at Television City.

HERALD TRIB'S 'KILL' ON CROSBY

By GEORGE ROSEN

Practically at the same moment that John Hay Whitney, publisher of the N. Y. Herald-Tribune, was addressing the nation's newspaper promotion execs in N. Y. last week and expressing concern over the possible New Frontier censorship encroachments on the freedom of the press, the Whitney paper was ordering the yanking of two John Crosby columns extolling FCC chairman Newton N. Minow and in general taking television and broadcaster pressure groups to task. What, of course, makes it all the more interesting is that Whitney, along with ownership of the Herald-Tribune, also operates the affluent Corinthian Broadcasting chain of TV stations.

Aside from knocking out the Friday (May 19) and Wed. (May 24) columns in the N. Y. daily, a "kill" was sent out on both pieces to all the papers carrying the Crosby syndicated column. Whether or not this was an "command" from Whitney himself is still a moot point. The actual order came, it's known, from the paper's new editor, John Denten. And Denten has put himself on record among friends, so they say, that personally he's favorably disposed toward some of the western and action shows on tv.

Crosby Steamed
But regardless of Denten's personal sympathies with Matt Dillon or Brett Maverick, Crosby himself is burning up. He's told associates that not in 14 years of columning has he ever been subjected to such treatment, and if this is what is known as freedom of the press, then something should be done about it pronto. Ironically, some of the subscriber papers, it's known, have objected to the "kill" order on the syndicated column. One of them, the Denver Post, said it would publish the columns this week. Honolulu Call-Bulletin, another subscriber, called N. Y. to demand an explanation why they can't run the columns. (It's usual for papers to respect such a "kill" order without questioning the motive.)

Oddly enough, Crosby in the deleted columns, far from being unique, was putting himself on record along with most of the nation's tv columnists in throwing in their lot with Minow's efforts to upgrade the medium. In sharp contrast to the dailies' editorial expression and news treatments of the Congressional curbs being tossed at Minow and the FCC, betraying some ill-concealed anti-New Frontier sentiments, the tv columnists in general have gone out of their way to applaud the Minow declaration of principles. In fact Minow's office, in a count-down on national reaction, says that about 75% of the column treatment has been favorable to the FCC boss, including many writing for dailies with vested ownership interests in tv and radio stations.

As for Crosby, he's told friends he doesn't intend to take it lying down: killing a column because of possible libel sensitivities is one thing, but killing a column because it holds a different point of view than that of the editor is something else again.

Here are except from the May 24 column that the Herald-Tribune refused to publish and which was killed in syndication:

In characterizing television as a vast wasteland and spelling out just what he meant by wasteland, FCC Chairman Newton Minow was only reporting what any selfowner could ascertain for himself if he were foolish enough and strong-stomached enough to sit in front of his set for 72 hours. The results have been catastrophic and ironic.

First, the public rallied almost to a man behind Minow. Second, and notwithstanding, the House of Representatives

(Continued on page 38)

CBS-TV's 'Accent' to Roam Europe For a 10-Show Summer Tape Spree

Too Sexy For Japan

Tokyo, May 30.

Lack of coordination between sponsors and producers caused a sexy fashion show to be withdrawn after only two performances.

"Midnight Fashion," a Saturday night display of lingerie and models, was scratched from NET's programming when co-sponsors, a lace manufacturer, a modeling school and a dressmaker's institution agreed with disturbed viewers that show was "too sadistic" and "too sexy" with "excessive hip swinging."

Producers lamented, "We wanted to make it really an adult show."

Others believe production was trying to outstrip existing suggestive "Pink Mood Show."

"Accent," CBS-TV's cultural-puffball Sunday afternoon entry, will do its "have tape, will travel" suit and videotape 10 segments this summer in England, France, Italy and Vienna, reflecting the cultural life and events of those countries.

Actual shows haven't been finalized, but coproducers Don Kelleman and Bill Kobin are planning such entries as a visit to the Shakespeare Fest at Stratford-on-Avon, "C.P. Show's Cambridge," with the author-scientist as a guide to the university, and "An Afternoon in Hyde Park," all in England.

In Paris, they plan a show on the Bastille Day celebration; a "James Jones' Paris," show on American expatriates, to be taped in the Selet, Hemingway's old hangout, another on Montmartre nightlife, and one taped on one of the Seine pleasure boats. In Rome, the show will visit the Borghese Galleries, may do an "Alberto Moravia's Rome" tour through the backstreets, and mood piece on Rome titled "Pine of Rome" set to the Respighi music. Also on the tentative schedule are a visit to Venice, and more likely, one to the Salzburg Festival in August, where the plan is to tape segments of the Salzburg "Everyman" production in the city's main square.

Kobin and director Jim MacAllen have already left for London to set up shooting, and Kelleman and director Martin Carr will leave around the end of June to join them. Since the first show, probably the Stratford segment, will go on July 10, Kelleman must build up a backlog for current programs before leaving. After that and through the summer, they'll feed shows back to N.Y. on a weekly basis.

Kelleman and Kobin have virtually worked out an equipment-facilities deal with Associated Television for England and which of course includes vid-tape facilities, and are negotiating with companies in Europe for the mobile tape setup there. One of the objects of the European series, Kelleman says, is to use as backdrops of the better sales in Europe.

Canada's National Ballet

Toronto, May 30.

Scheduled to start in mid June and labeled "International Hour," the Columbia Broadcasting System's TV series ties off with the National Ballet of Canada's "Pineapple Ball" and follows with the late Sir Thomas Beecham's "Toll-poph," which he conducted with the Canadian Broadcasting Symphony, and "Music in the Wall" by Donald Jack, Canadian composer.

Shriner & Shelley On TV: The Pay's Fine But It's Hardly Worth It

Minneapolis, May 30.

Top pay offered for television guest spots by a sponsors seldom offsets the drawbacks of the medium according to comedians Shelley Berman and Herb Shriner, too frequent tv performers. Berman, appearing at Freddie's nightclub here and Shriner en route to an engagement in Austin, Minn., were interviewed by Variety Posters, Minneapolis. Shriner radio editor, "There's good money in television but the face to pay for it isn't worth it. I don't want to be a comedian on television. I'm a comedian in my own mind. I don't want to be a comedian on television. I'm a comedian in my own mind. I don't want to be a comedian on television. I'm a comedian in my own mind."

Shriner, explaining his absence from tv screens in recent months, pointed out: "I don't go into show business to get on tv. I want to entertain people and what kind of an act can you do in only eight minutes?"

Then Ed Sullivan spends three of your eight minutes on the introduction," added Mrs. Shriner, accompanying her husband on tour.

BORGE & BENNY: BACK-TO-BACK

Victor Borge and Jack Benny, in their only specials of next season, will be placed back-to-back by CBS-TV on Wednesday, Sept. 27 at 9:11 p.m. Borge will hold down the 9:10 spot for Pontiac, with the "Carnegie Hall Salute to Jack Benny" special taped by Bob Banner Associates going into the 10-11 period with Kitchens of Sara Lee picking up half.

This won't be the only early-season double-header in the way of specials. Though the date isn't set yet, NBC is planning a "Rain" (Marilyn Monroe-Bob Hope back-to-back tandem.

Vidfilm Packagers Feel They Can Easily Adapt to 'Minow Pattern'

Those vidfilmers taking a long look at what may turn out to be the "Minow Minuet" on network tv are coming up with some guesses, forecasts on how they might fit into the altered order.

For one, John IMtchell, Screen Gems national sales v.p. and one of the key planners for the major network vidfilm house, doesn't think that Minow's call for a new programming order will result in a complete overhaul of present programming. He does think that there will be alterations in accent, introduction of new forms of entertainment, a diminishing of the hour forms, and attempts to hit more levels in the show biz spectrum.

In other quarters, those on the friendly side among the outside program suppliers, the pronouncements of FCC chairman Newton N. Minow and SAB presy Lefty Collins are welcomed. The welcome has some major and minor reservations and there may be questioning of their interpretations of the Minow & Collins call for a change. Nevertheless, the cold, open hostility to Minow expressed by many broadcasters isn't nearly as prevalent among many outside program suppliers.

Oddly enough, the outside network program suppliers should feel the brunt of Minow's "wasteland" attack, as well as the stations and networks. Perhaps the reasons Minow's words don't take an equal toll among outside program suppliers is that many of them feel that they are adaptable. If the market isn't there for crime mellers, that a large vidfilm house feels that it can turn its talents in other directions, anthologies, comedies, etc.

Other houses, SG, for one feels that it's not wedded to vidfilm production. SG can and has opened up divisions for "live" drama and game shows.

According to some outside programming execs trying to sense some of the future network changes, the forecast is that seldom will any one of the three networks offer viewers a 7:30 to 11 p.m. lineup of solid action adventure. Each of the networks will strive for more balance in the vein of CBS-TV's Sunday night lineup which opens with "Lassie" and "Dennis the Menace," followed by "Ed Sullivan Show," "General Electric Theatre," the novelty "Candid Camera," and the "What's My Line" game show.

Minow & Co. may not like the above translation of his stern reprimand to the broadcasting industry, but that's how some outside program suppliers view the Minow & Collins approach in terms of mass entertainment. Role of news, public affairs is another story.

Metro Post-'48s \$1,000,000 Gross

Metro TV has sold its 30 post-'48s in 15 markets to date, racking up a gross of about \$1,000,000. Three major markets of N. Y., Los Angeles and Chicago have yet to be sold.

New sales include WMAL, Washington; KPLR, St. Louis; KONO, San Antonio; and KTAR, Phoenix. Metro's basic deal for its first group of post-'48s is a five-year, five-run deal. There are some variations in different markets, though.

Negotiations in the major trio markets—N. Y., Los Angeles and Chicago—are said to be well underway.

SG's 'Panhandle' Series

Hollywood, May 30.

Screen Gems has scheduled pilot production for a new one-hour series titled "Panhandle" this summer.

Property will be based on W. R. Burnett's "Rockies," which Screen Gems bought late last year. Series will be set in the Texas-Oklahoma oil fields in the late '20s. Pilot script by Lewis Reed is completed. Elliot Silverstein will direct.

46 'Ripcord' Markets

Ziv-USA's "Ripcord" now has been sold in 46 markets, with new markets including WCPO, Cincinnati; KPXX, San Francisco and KIRO, Seattle.

First two markets to register clearance for Savannah Sugar Refining's four-state spread are WISC, Charleston, S.C., and WYB, Bristol-Johnson City, Va. Other new stations include WFGA, Jacksonville, Fla.; WLBT, Jackson, Miss.; and KVAL, Eugene, Ore.

WPIX Hot Format: Travel Adventure

WPIX, N.Y. one of the most heavily half-hour syndicated vidfilm programmed station in the country, is on a travel adventure kick.

To date 18% of the station's weekly evening programming is devoted to real life adventure programs, with more to come in the fall. Additionally, the real life adventure shows, now numbering nine half-hours weekly, are doing well in the indie's rating meter.

These are the armchair true-to-life adventure shows now being telecast from Monday through Sunday in prime evening time: "I Search for Adventure," "Seven League Boots," "Bold Journey," "High Road," "Wild Cargo," "Rendezvous With Adventure," "Aqua-Lung Adventure," "I Search for Adventure," "double exposed on Saturday," and "Air Force Adventures."

As to the ratings, "I Search for Adventure," seen on Mondays, has a six-month average of 6.3. "Bold Journey" on Wednesdays has a six-month average of 4.8. "Aqua-Lung Adventure" has a six-month average of 3.7 and the late starters, "Wild Cargo," "Rendezvous With Adventure," "Air Force Adventure" and "Seven League Boots" have been averaging 3.5.

For the fall, WPIX has slated "It's A Wonderful World," starring John Cameron Swayze and produced by Carl Dudley, and "Global Zobel," narrated by Myron Zobel, who also produces the show. Another travel series bought by the station is "Adventure Theatre," produced by Sterling Television.

WPIX'S FAT NIELSEN ON VALENTINO LEGEND

The Sterling Television, telecast Wednesday (24) night did it again on the rating meter for WPIX, N.Y., with "The Legend of Rudolph Valentino" drawing a 14.8 Nielsen for the 10 to 11 p.m. 14.8 topped all competition in the time period except WABC-TV in the seven-station market. WABC-TV's "Naked City" was kingly in the slot with a 21.2.

Sterling Television's partner David Wolper who was exec producer of "Project: Man in Space" also had a show which garnered solid ratings for the N.Y. Daily News indie. "Man In Space" telecast in May drew an 18.5 Arbitron and a repeat of "Race for Space" an 11.8 Arbitron. Sterling-Wolper Productions is the name of the partnered firm.

WPIX also has had some imposing rating figures for its own produced pubaffairs documentaries "Castro, Cuba and Communism" drew a 20.4 Arbitron, the fourth repeat of "The Secret Life of Adolph Hitler," 9.7. The "Hitler" documentary remains the highest rated telecast in the N.Y. market for its first-run showing.

ABC Films Canada Dickers

ABC Films sales reppee Howard B. Anderson is in Toronto this week to finalize client negotiations on the sale of the ABC-TV series "Real McCoys" in Canada.

Along with William B. Hannah, Canadian division manager of ABC Films, Anderson will be seeing potential major clients for the off-web series and officials of the CBC.

Film Companies Must Broaden Ad Sights In Use of TV, Sez Barry

Motion picture companies using tv as an ad medium to plug a pic were taken to task for too often buying time in and around action-adventure tv shows and thereby restricting the exposure of their commercials. The criticism was offered by Jim Barry, sales manager of WNBC-TV, N.Y.

Same people watching action-adventure tv shows also catch the news and view all sorts of tv fare Barry maintained. "Because of the very nature of the television medium, it offers motion picture advertisers an opportunity to not limit their advertising and promotion to only one page, as it were. In so doing, the motion picture advertiser can address himself to a cross-section of people whose interests run the gamut from cooking to drama."

"People responsible for buying television time for the advertising of motion pictures should not try to outguess the public. A picture should not be kept a secret from any group of people. Doing so is diametrically opposed to the law that sales are limited to the number of prospective customers ignored."

OF's Dickers On Delaplane Series

San Francisco, May 30.

NBC and Official Films are dickering new tv travel series to be titled "Around the World with Delaplane" and based on writing and personality of syndicated travel columnist Stanton Delaplane.

NBC's had the half-hour pilot since mid-April, with no decision yet forthcoming on whether or not they'll take it. If NBC doesn't grab it, Official Films will probably put it into syndication.

Show, according to Delaplane, is based on the assumption that there are only two kinds of Americans, those taking a trip and those planning one.

Format is to have Delaplane act as emcee with a guest who picks a favorite country or area. Producer Bruce Campbell then rounds up a 16 to 18-minute travel film which Delaplane and guest interpolate comments. Rest of the show is devoted to travel tips, including budgetary advice.

Reason for special NBC interest may be that show is planned for color. Setting for all shows is Frisco.

Pilot was shot in Hollywood, but if show gets off the ground Delaplane and Campbell plan to work in Frisco, with guests flying in from Los Angeles, New York, etc., as needed.

Vidfilm Chatter

Norman B. Katz, v.p. and director of international operations for Television Industries, has left for Europe... F. J. (Pete) McGowan has joined WPIX as an account exec... "Half Century 500," Indianapolis Speedway Memorial Day race, to be telecast Wednesday (7). E. I. DuPont is picking up the tab... Documentaries slated for "Documentary Theatre" of WNTA-TV, Newark-N.J., include "Next of Kin," "Desert Victory," "Tunisian Victory," and "Coastal Command," all dealing with World War II exploits... Television producer Paul Varlo negotiating with Lester Shurr for Cesar Romero, to star in "The Man in the Streets of Europe" series.

Claire Kennedy and Anne Howard Bailey signed to multiple writing deals for Metro TV's "National Velvet." Both authored several scripts for the show's first year on NBC-TV... Bernice Coe Stavis, exec at Sterling Television, out for a couple of weeks. She recently gave birth to her second child, a girl. She's married to playwright Barrie Stavis.

With MPEA & TPEA It's Not So A-OK

Touchy situation prevails between the two trade organizations of American tv exporters—Motion Picture Export Assn. and Television Programs Export Assn. There's an apparent competitive division between the MPEA tv section, helmed by Bill Fineshriber, and TPEA, topped by John G. McCarthy.

McCarthy took exception to MPEA's contention that MPEA's Irving Maa was instrumental in Japan's new liberalized program concerning tv imports. MPEA issued a statement to that effect recently. McCarthy said that he had six conferences with the Japanese finance minister at a critical stage and, in effect, claimed the significant credit for the altered Japanese policy.

TPEA topper stated that the objectives of his organization and MPEA are the same—to widen the market for U.S. programs abroad. At the same time, he stated that TPEA as an organization is singularly devoted to tv while MPEA has motion picture theatrical interests and exhibition interests to contend with. TPEA, among its 12 member companies, has the three U.S. tv networks. MPEA, on the other hand, in tv represents motion picture companies which have tv divisions. Other than the three webs, other TPEA members are MCA, National Telefilm Associates, United Artists, Screen Gems, Metro-Goldwyn-Mayer, Desilu, Four Star, Danny Thomas' organization and William Morris.

MPEA tv topper Fineshriber now is on a Latino tour and could not be reached for comment.

Ty Hardin: 'So I'm Not Making Much, But It's More Than an Engineer'

Tokyo, May 30.

Alternate hero of the "Cheyenne" series Ty Hardin, who was enlisted when Clint Walker did a Gromyko after a contractual dispute, has no plans for studio rebellion.

Here for a few days after completing location work for "The Marauders" (Milton Sperling indie for WB in the Philippines, Hardin told VARIETY, "I'm on a seven-year contract, have lived up to it and plan to." The one-time electrical engineer at Douglas Aircraft added, "I'm not making so much, but more than an engineer. I like this business. It's been good to me. If the folks don't like me, I'll just go back to work."

In a business where youngsters rush to get a press agent before the ink is dry on their first paycheck, Hardin is a rarity. He has no personal publicity representation. "People say I'm out of my mind for not having it," he noted, "but one reason I've never sought publicity is that I don't want to go further than my ability. I maintain that the publicity will come if the public likes me."

'Man at the Cape' Canaveral Series

Hollywood, May 30.

Filmmaster, vidpix firm headed by Bob Stabler, is prepping under wraps what company hopes will be the first series enabled to shoot in and exploit missile base at Cape Canaveral. Projected series is tagged "Man At The Cape."

Edmund J. Caffrey, formerly liaison for Rocketdyne at both Redstone Arsenal, Ala., and Canaveral, developed idea and sold it to Stabler. Caffrey also stated that he personally secured the U.S. Air Force cooperation necessary.

Nat Perrin, who will produce, has assigned Larry Mascott to plot the pilot. Stabler left here last week for Florida, presumably to contact Canaveral authorities.

In all probability all the telescoping—or almost all—will be done there; for Stabler now is utilizing a studio at Winter Park, Fla., where he is making "Beachcomber" series, toplining Cameron Mitchell.

According to Caffrey, his "idea" deals primarily with launching pad crews, and will glorify them and their work. Probably facilitating entry of telefilming crews into Canaveral is fact that for the first time the public was admitted to the base—to ogle the pads and missiles close up—May 20, as an Armed Forces Day gesture. Mob of nearly 200,000 rubbernecked the installation.

FRED RAPHAEL UPPED

Fred Raphael, onetime J. Walter Thompson commercial production boss, has been named v.p. and general manager of Filmways Inc. He's been with the outfit, latterly as v.p. in charge of client relations, for the past two years.

In another expansion move, Filmways signed Joseph L. Marone as creative and production director.

Net and Gross Up For Sterling TV

Sterling Television's net income for the fiscal year ended March 31, 1961, was \$63,200 on gross revenues of \$938,200, according to an announcement by chairman and presy Saul J. Turell.

The net profits provided for a 14c per share dividend on the company's over-the-counter stock issue, twice the per-share amount paid out on the previous fiscal year when gross revenues were \$722,087. In both fiscal '60 and '61, Sterling received direct commissions on an additional \$200,000 billed directly by Hearst Metrotone News & Radio TV Packagers.

Company's backlog of contracts in force but unbilled increased from \$490,000 at the end of fiscal '60 to \$675,000 in 1961.

Turell said there was substantial activity in several areas not reflected in this year's annual report. Less than half of the \$500,000 grossed by the ABC-TV series, "Silents Please," has been billed, and an additional 13 episodes are going into production.

Wolper Sterling Productions, 50% Sterling-owned affiliate, grossed \$750,000 in its first year of operation, and Turell said this figure was not consolidated in the overall corporate balance sheet.

He said Sterling plans expansion of its Educational Film Division in '62, and "The Great Chase," a feature pix culled from archive footage, has been completed and will be in release soon. Blueprints for two more features are in the works along with some projects for syndication, the presy said.

Mull Reactivating Of 'March of Time' Footage

Time Inc., with all those thousands upon thousands of feet of old documentary footage, is now intensifying its efforts to find a new way to package old "March of Time" celluloid. Assurances come from the company that, for the moment anyway, there are no plans to make new "March of Time" shows.

Time, which wetted its feet in tv production outside the realm of its owned stations, when it contributed heavily this season to ABC-TV's "Close-Up," wants, naturally, to make the old stanzas palatable for tv consumption, although presently there is no plan of action.

"March" has footage dating back as far as 1935. For awhile, NBC News held some of it, but it was too expensive to air, it's understated.

NTA's New Shirleys

National Telefilm Associates is out with a new group of eight Shirley Temple features.

Titles include: "Young People," with Jack Oakie and George Montgomery; "Curly Top," "The Little Princess," with Cesar Romero and Arthur Treacher; "Susannah of the Mounties," Randolph Scott, Victor Jory; "Stand Up and Cheer"; "Our Little Girl," Joel McCrea; "The Little Colonel"; and "The Littlest Rebel," both featuring Bill (Bojangles) Robinson.

At the same time, NTA is re-releasing the first 10 Shirley Temple pix distributed by the company.

SYNDIE 1ST RUNS: SLIM PICKIN'S

McDermott's 'Hey, Pay Attention'

Hollywood, May 30.

Four Star v.p. and exec producer Tom McDermott opened the curtain and threw some light on the production picture at the studio. He told *VARIETY* that contrary to the kind of negative reports circulating, due to the demise of seven of the company's telefilm series, the outlook is most optimistic and Four Star is no invalid.

"Too many people whose interests touch on this industry have been taking our numerical drop at face value without any investigation as to what's been added. We've almost balanced the scale with new or extended series to supplant the loss. More new series sales have been made through Four Star than any other studio," McDermott said.

He sighted "The Dick Powell Show," an hour anthology; "The Corrupters" starring Stephen McNally, also an hour skein; "The Gertrude Berg Show" (half-hour) and the lengthening of "Robert Taylor's Detectives" to 60 minutes. McDermott emphasized that this latter series title remains the same and it has been erroneously retitled "Captain of Detectives" by NBC-TV.

Four Star has chalked up quite a coup by selling the Powell anthology for 50 hours (30 segments, plus 20 reruns). Two weeks are preempted but McDermott added: "We might even fill in the gap with two additional episodes if needed." The Berg series has been confirmed for 39 weeks and "Corrupters" for 30 weeks with possible reruns. In the works is "Ensign O'Toole" with Dean Jones, studio contractee.

"All our shows are Four Star productions and do not represent rented space series for outside production companies. We'll score a bigger profit next fiscal year over this past year," McDermott summed up.

ONLY 6 ON TAP FOR 1961-'62

To all intents and purposes the syndie first-run program chips for the fall season are in and give or take a number of shows, the countdown for the upcoming season is sparse indeed.

Number of new properties for the '61-'62 season now stands at six shows, which fall into the traditional syndie groove. The number, though, is swelled by off-network properties, by series not in the traditional syndie groove, cartoon and other properties.

The six first-runners, probably the lowest count in years, may increase before the fall starting time. CBS Films, for example, would move on pilot projects if enough regionals could be corralled to trigger a first-run series release.

Here are the six first-runners now up for grabs: Ziv-UA, Broderick Crawford starrer "King of Diamonds," and "Ripcord"; Screen Gems, Jack Carson, "Bog Roy," and "Shannon"; Independent Television Corp., "Whiplash"; Filmaster, "Beachcomber."

Out of the traditional syndie first-run property race for the upcoming season are the syndie subsides of the three networks, MCA TV, National Telefilm Associates, and others.

Of important consequence in the overall syndie market are the off-network properties, and in this field ABC Films, CBS Films and MCA TV loom as significant distributors.

ABC Films, in the off-network field, has "Wyatt Earp," "One Step Beyond" and "Matty's Sunday Funnies"; CBS Films has "December Bride," "Wanted Dead or Alive," "Angel" and "Deputy Dawg"; MCA TV has the four one hour series, "Cimarron," "Riverboat," "Overland Trail," and "Suspicion."

Getting away from the traditional syndie fare, there will be entries from Official Films, "Africa Now," among others, Westinghouse Broadcasting's "PM East, PM West," Wolper-Sterling documentaries via Sterling Television, Metropolitan Broadcasting entries and ABC Films "Dr. Joyce Brothers" 15-minute segments which to date have made, quite a sales splash.

Whether National Telefilm Associates comes back next season with another cycle of "The Play of the Week" has become a moot point. Worthington (Tony) Miner, exec producer of the "P of W" still is on payroll with the company, as well as a number of other key "P of W" execs. But the bowout of Oliver A. Unger as board chairman and the election of Charles Glett to fill his post leaves the question up in the air. "P of W" producers such as Lewis Friedman have been let out in the interim.

Among the new kiddie shows available for fall are ITC's "Superstar" and Television Personalities' "Dick Tracy" cartoon series.

Reasons for the falloff in the number of syndie properties range from the expansion of network programming to the diminishing of the pool of regional advertisers. Number of syndie houses that have been able to survive the restricted market isn't large.

Rex Reason In 'Roaring 20s' Exit

Hollywood, May 30.

Rex Reason, regular in Warner Bros. "Roaring 20s" given top billing by studio in that vidpix series, on Feb. 22, asked for and promptly was given release from his WB pact. Ticket would have run till January.

According to Reason, he was notified there would be a slight format change in skein "with more shoot-em-ups in future. I do not feel I am shoot-em-up actor. I asked for out and the studio complied."

TV Shows Tarnishing U.S. Image Abroad? 'Nonsense,' Sez McCarthy

By MURRAY HOROWITZ

FCC chairman Newton N. Minow and others who make sweeping attacks against U.S. television are hurting the export market of American tv programs, according to John G. McCarthy, pres. of Television Program Export Assn.

McCarthy took strong exception to the contention that the image of America abroad is tarnished or had because of U.S. tv shows telecast in foreign countries.

He said the number of American crime shows telecast abroad aren't as great as the critics claim. He pointed out that foreign broadcasters are offered a wide array of American programs, ranging from public affairs to comedies. On the basis of his experience, after traveling the globe, McCarthy maintained that the image of America, conveyed by the vast majority of U.S. programs abroad, "is a highly attractive and desirable one."

He didn't mention Minow by name in his counterattack statement against critics of U.S. television, but, in response to a question, McCarthy said he meant Minow among others. McCarthy warned that all those abroad who might want to raise restrictions against the import of U.S. tv programs, use the statements of American critics as justification for their restrictive moves.

"The export earnings of this industry," McCarthy went on, "are an important factor in improving the critical U.S. balance of payments position. By this time we should all be aware how serious this situation is after three years of catastrophically adverse balances."

(Other sources have estimated that sale of U.S. programs abroad in '61 will amount to over \$30,000,000.)

"I believe that one of the greatest assets of this country in the ideological warfare that we have been waging for these many years has been the fact that, unlike the Soviet bloc, Americans are free to show the good as well as the bad about the United States and to comment on it and to criticize. Audiences in foreign markets know that they are seeing uncensored

(Continued on page 44)

On Sales of Features to TV, So Much Is Owed to So Few

A comparative handful of men account for millions of dollars in feature sales. Unlike a syndicated series distribution setup, feature distribution can be effected with as small a sales force as five men, as exemplified by Metro TV.

MCA TV in its marketing of the Paramount library hardly took on any extra men. Key execs in the MCA TV organization took wide territories and the entire country over a period of time was covered. Reason MCA TV is cited is that a number of pix-to-tv distributors are following the MCA TV pattern which proved so successful. One of the key execs in the MCA TV feature selloff was v.p. Lou Friedland, now playing a key role in the MCA TV push on the off-network hour series.

At Screen Gems, principal figure in the post-'48 sale of pix is v.p. Bob Siedelman. SG has 200 post-'48 Columbia pix up for grabs and to date, most of the selling, has been done by Siedelman. The syndication v.p. made the \$12,000,000 deal with the five CBS o&os, as the kick-off. In most situations, SG, acting on local station interest, opens up a market for bidding on pix. It is then that negotiations take place and before a deal is finalized, Siedelman is called in on the talks.

The way Dick Harper of Metro (Continued on page 44)

Ziv 'Giants' Into CBS Films Camp

CBS Films has acquired "World of Giants" for syndication in what's the first instance of a Ziv-produced show going to one of its competitors for distribution. CBS Films will put the 13 "WOG" segments, which were financed by CBS-TV but never saw air, into syndication for fall airing.

Ziv has traditionally handled distribution of all its product, but the circumstances of the "Giants" production led to its acquisition by CBS Films. Three years ago, CBS-TV and Ziv made a coproduction deal on the half-hour series, with the web financing all 13 segments though it had no sponsor commitment for the show. In return for the commitment for 13, CBS got, among other things, rerun distribution rights.

As it happened, CBS was unable to sell the show on a network basis, and shelved it. Nothing happened until last week, when the network assn. syndication distribution to CBS Films.

Bailey Exits Ziv-UA

Joseph W. Bailey, v.p. of Ziv-UA and former exec producer of "Robert Montgomery Presents," has resigned, effective June 1.

Bailey joined the Ziv organization in July, '57 as head of east coast production and as network and agency liaison for the producing company. Prior to his eight year tenure on the "Robert Montgomery" series, Bailey was chief of tv programming for Grey Advertising.

Filmways Hot With \$7,000,000 '61 Gross on Tap

With one stanza already set for networking in the fall in "Mr. Ed," Filmways has gotten its pilot production schedule underway early for the '62-'63 sales season. One pilot is already in the can—"The Bill Bendix Show," a family comedy series, and a minimum of two more are slated for production by October.

Bendix show was just completed on the Coast under production supervision of Al Simon, who's also working on development of another comedy half-hour, "The Delightful Impostor." Casting on this is already in negotiation. Third pilot will be an hour-long action show to be filmed in Europe.

Martin Ransohoff, Filmways chairman, is negotiating for network financing on the action stanza, but says if none is forthcoming, he'll go ahead anyway and recoup his costs by shooting it feature-length for theatrical distribution and editing it down to an hour as well for tv selling purposes.

Another European coproduction deal currently in negotiation is "Dawn Patrol," the World War I aviation series on which Filmways made a pilot in association with California National Productions. Filmways has bought out CNP's share and would like to put it into syndication. If the right kind of British coproduction deal can be worked out, he'll begin negotiating for a distribution arrangement on the series.

What with the pilot activity, full production on "Mr. Ed" and possibly "Dawn Patrol," plus start of filming on October on his first feature, coproduction with Joe Levine, "Boys' Night Out," which will star Kim Novak, James Garner and (Continued on page 42)

WB's Post-'50 Sales

Second package of post-'50 Warner Bros. has been sold in more than 12 markets, according to distributor Seven Arts Associated.

New group of 41 "Films of the 50's" has been sold to WCAU, Philadelphia; WTIC, Hartford; KSD, St. Louis; WKBW, Buffalo; KILZ, Denver; KENS, San Antonio; KGMB, Honolulu; WSOC, Charlotte; WFLA, Tampa; KTVK, Phoenix; WOC, Davenport, Ia.; and WHYN, Springfield, Mass.

First group of Warner Bros. "Films of the 50's" has now been sold in 85 markets. Latest station sales on the initial package includes WKST, Youngstown, O.; KQTV, Ft. Dodge, Ia.; and KMED, Medford, Ore.

Exit CNP, Reenter NBC Films; 7-Man Sales Operation

Now that all the decision-making is past, California National Productions will disappear from the scene and NBC Films will return, but as a seven-man sales operation coming under the direct control of the Domestic Enterprises unit in veep Alfred Stern's NBC Enterprises division.

Calnat, the telefilm arm of NBC, was until last week the third distinct unit in Stern's operation, other two being Foreign Enterprises and Domestic, latter under departmental director Morris Rittenberg. Under the revised setup, which carried with it an order for a major cutback of an estimated 75% to 80%, Rittenberg will supervise remaining telefilm sales.

Under Rittenberg, there'll be the seven salesmen, one of whom will be Bill Breen, who headed Calnat's N.Y. sales office. Breen will be in charge of NBC Films sales from now on, which indicates that Dan Curtis, the Calnat sales topper, will be leaving the outfit, along with program veep Carl Lindeman (see separate story), publicity-promotion topper Arthur Perles (who will announce his new affiliation shortly) and Herb Schlosser, former general manager who less than a month ago shifted to NBC-TV.

From here on in, service functions, like press relations, will be handled through NBC-TV facilities.

Saudek's 7-Man-Crew In-Japan-For Filming Of Philharmonic Orch

Tokyo, May 30.

Before wrapping up his cameras after almost three weeks in Japan of shooting footage of Leonard Bernstein and the New York Philharmonic, indie tv producer Robert Saudek explained his trek to film an orch usually available within a shout from his New York base.

"We came because of interest in the settings and in the Philharmonic in relation to the Japanese people," Saudek told *VARIETY*. With his seven-man crew, he lensed Bernstein and orch in Tokyo and Nagoya, both on stage and off. They also caught shots of individual audience faces, kimono-clad ladies and young concertgoers, all reflective of aspects seldom seen on U.S. screens.

"We find that Americans want to know more of Japan than just travelog slides," Saudek said. "We (Continued on page 34)

\$2,600,000 Sales On 'Magoo,' 'Tracy'

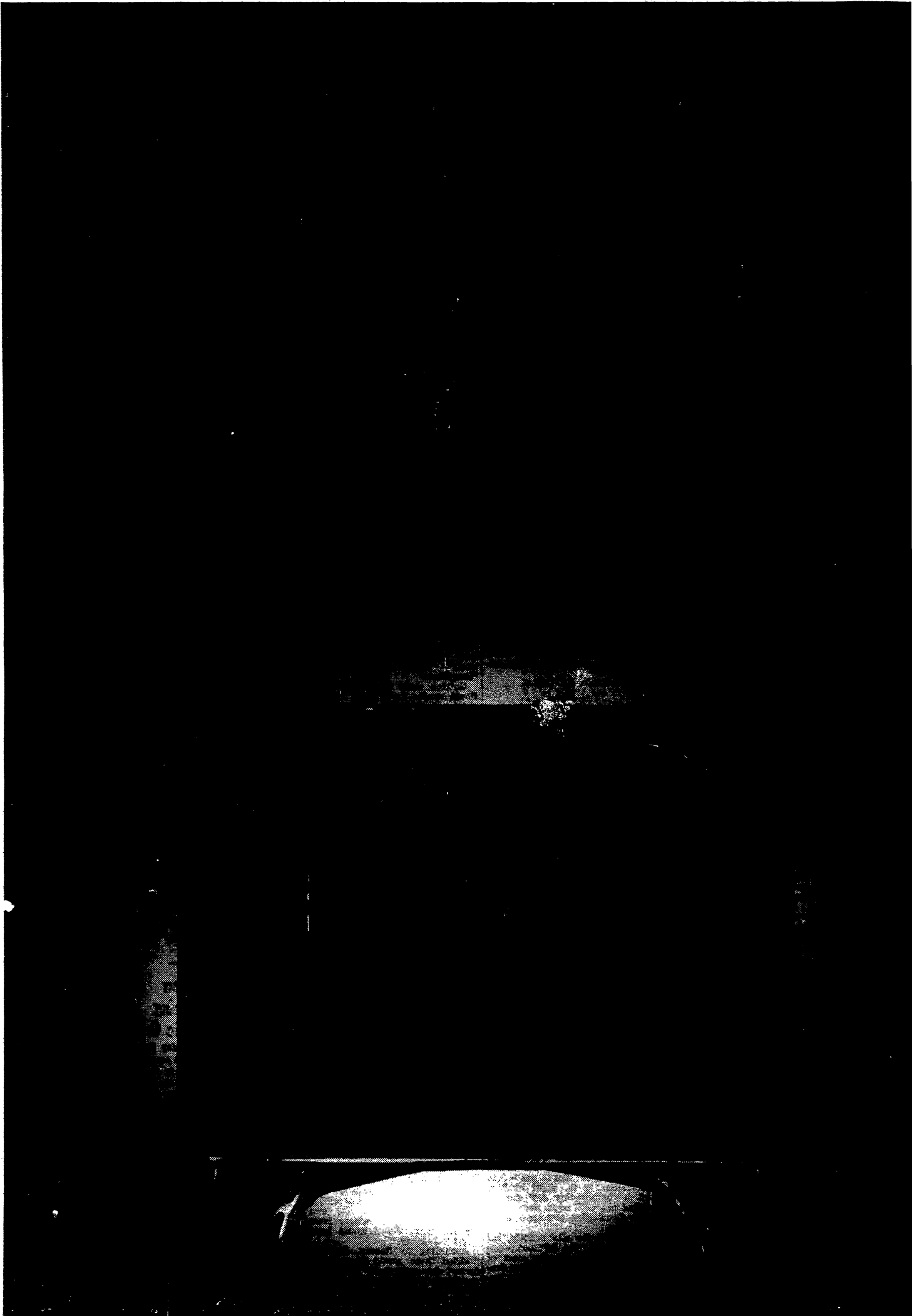
Chicago, May 30

According to Henry G. Saperstein, who bought out UPA features around a year ago, the animation company is having the best year in its history chiefly through the syndication click of the 11-minute "Mister Magoo" and "Dick Tracy" teleseries.

Together, in a joint total of 260 installments, the shows represent an investment of \$3,000,000. In a few months on the syndie market they've already brought back \$2,600,000 in sales. Saperstein said the series are being distributed by Saperstein's other company, Television Personalities Inc.

UPA, which had used 500,000 feet of film in 1959, produced 2,000,000 feet in 1960 and expects to use more than 7,000,000 this year, Saperstein says. He notes too that a staff of 40 at the start of 1960 has grown to more than 70 at the studio. Animation house has been doing spot coproductions and institutional films in addition to the motion picture and television cartoons.

TPI also syndicates "All Star Golf" and "Ding Dong School." Chiefly, however, it markets cartoons for consumer products such as Debbie Reynolds, Elvis Presley, "Wyatt Earp," "Rifles in the Storm," "Fury," "Lance" and "Lone Ranger."



Who's out front?

ABC—that's who—with the most popular programs in television

The biggest popularity contest in America goes on nightly, in your home, at your television set.

As you view, you vote. You turn the dial, that's a vote. Turn it again, that's another vote.

Nielsen does the tallying.

For the 2 weeks ending May 7 (latest reported period) the tally says that where you could watch all 3 networks, you watched ABC most.* You voted ABC programs the most popular in television. (Which is the way it's been going all season.*)

This popularity count, we repeat, is taken where it counts most, where all 3 networks screen their candidates for your approval. ABC did it with such leading candidates as *My Three Sons*, *The Untouchables*, *The Flintstones*, *The Real McCoys*, *Hawaiian Eye*, etc. ABC proposes to keep doing it with such new entries as *Bus Stop*, *The Corruptors*, *The New Breed*, *Calvin & The Colonel*, *Top Cat*, etc. Keep voting.

ABC Television Network

*Source: National Nielsen 50 market TV results, average audience—October 24, 1960 through May 7, 1961. Monday through Saturday 7:30 to 11 PM, Sunday 6:30 to 11 PM.

Oil Companies Lubricating TV Coffers At an Increasing Pace —On Other Madison Ave. Fronts

By BILL GRIFFLEY

There has struck oil but gone last week the big gasoline and lubricant ad agencies increased to \$24,774,000. TV and radio spots are this year's outlay with the most record.

Last week was the second in a row in which major oil companies put more money into TV than any other medium with a total expenditure of \$40,000,000. Spot totaled \$24,774,000, while network totaled \$15,226,000 in '59 to \$15,699,000 in '60.

Network should again show a sharp rise with oil money going mainly to programming that lends sponsor prestige along with a lot of spots.

Here's the update network rundown. At ABC-TV, Gulf will increase its "Instant News" special and participations for hot news breaks that go in via web discussion with Frank McGee's primetime "Hot and Now" pubescent entry for the Texaco continues with the Humble Brinkley strip. Wynn will have a regional buy of the Sugar Bowl football special, a fourth via Keweenaw, Wasey, Ruthrauff & Ryan, and the network expects more oil money for availability on other major sports events.

At ABC-TV, Humble Oil, via McCann-Erickson, will return with a fourth sponsorship of the NCAA football games, and currently has a fourth participation in the "World of Sports" summer series. Sinclair, via Geyer etc., has a fourth of the American Football League Sunday spread, and a participation in the summer run of the Lawrence Welk outing. Sun Oil has the 11 p.m. news on ABC & Co's in New York and Washington, with an option on 60 more markets for the show come fall.

CBS-TV last week signed Shell for the Sunday "Young People's Concerts" and a spread of golf specials see separate story, and several companies have the web's National League football on a regional basis, including American Standard, Standard of Indiana, Speedway and Sun Oil in Philadelphia.

In addition, Cities Service-Lennen & Newell is shopping for a time slot for its proposed monthly series of musicals, "Highway of Melody," after negotiations with NBC fell through, and Humble is expected to increase its web spending with the company becoming more national.

On the spot scene, a few of the oil spreads include "Custom" weather shows for Atlantic Refining, promotion of the Humble logo by Standard in several markets, and Phillips bankrolling news and weather in several markets.

Attention, FTC

At least coffee advertising has improved a bit in the last 300 years. Chock Full O'Nuts has forwarded the text of a 1657 coffee ad from a London paper. In Bartholomew Lane on the back side of the Old Exchange, the drink called coffee, which is a very wholesome and pleasant drink, having many excellent virtues, closes the office of the stomach, fortifies the heat within, helpeth digestion, quickeneth the spirits, maketh the heart light, is good against eye-sore, coughs or colds, rhumes, consumption, head-ach, dropsie, gout, scurvy, kings evil and many others. It is to be sold both in the morning, and at three of the clock in the afternoon.

Up and down: Frank Sammons, formerly head of the Ted Bates publications department, has joined Fordyce & Dole Assoc.'s consultants to management on executive personnel.

Peter Beila, with the agency since '59, has been appointed a media supervisor at Ogilvy, Benson & Mather.

Stanley W. Koenig and Peter F. M. Stewart join BBDO as account group heads on DuPont. Koenig was ad manager with Olin Mathieson. Stewart was in account management at N. W. Ayer.

Havis McDwick, business manager of radio-tv at Erwin Wasey, Ruthrauff & Ryan, has been added to assistant director of the department.

Veepee stripes for Herbert A. Arnold and John S. Bowen at Benton & Bowles.

New Biz: Norcliff Labs to Maxon. A new firm being formed by McKesson & Robbins. Eldon Industries, Hawthorne, Calif., toys and electronics manufacturer, to Kenyon & Eckhardt.

Chi Agencies

Chicago, May 30. Warren T. Burnmeister, former assistant director of studio operations for CBS in New York, joined Foote, Cone & Belding as broadcast supervisors for the General Foods, Hallmark, and Kimberly-Clark accounts.

Edward H. Weiss agency had added four: Jack Berry, ex-Alberto Culver, as account exec on the Helene Curtis account; Eugene Mandarino, ex-Compton Advertising, as an art director; Arnold Winograd, previously ad manager for Pabst beer, as account exec for James B. Beam distillery; and Harold T. M. Millikin, ex-Westclox, as an account supervisor.

Bill Hyer, broadcast supervisor at FC&B, named to board of trustees of the Latin School of Chicago.

London Agencies

London, May 30.

Rich variety of foods come out of British refrigerators, but they rarely include homemade ice-cream. Campaign to thaw the U.K. housewife's allegiance to the bought packet of ice-cream is being launched by Hedley Byrne for Wilts United Dairies. One-minute spots in peak-hour tv ad-mags, as well as commercials on all networks are being booked to promote Wilts United's Ready-Mix ice-cream powder. Kenneth Robinson, co-founder and chairman of Benton & Bowles Ltd., one of Britain's largest advertising agencies, has resigned. John Cuff, managing director, succeeds him as chairman June 30. BBDO Ltd., appointed by Chrysler Motors to handle Simca advertising in U.K., J. Walter Thompson molding a prestige ad-campaign for British Industrial Plastics. Alfred Pemberton handling pr in U.K. for Barbados Tourist Board. Napper Stinton Woolley Ltd. has been given its heads for a summer drive to up sales of Loxene hair cream and shampoo. Same agency running a June-July-August campaign for Coldrex sniffles cure. British expect it to be a cold, cold summer—as usual.

With the Station Reps

Young Television has just packed four more stations, making a total of seven since the first of the year and about 14 over the last 12 or 13 months.

New to Young list are WMUR-TV, Manchester, N. H., and WKST-TV, Youngstown, O., both switching from Weed, and a group of three formerly repped by Bolling in Chicago and the west and Select Stations in New York, WUSN-TV, Charleston, S. C., WHTN-TV, Charleston-Huntington, W. Va., and KBAK-TV, Bakersfield, Calif.

CBS on the Spot. CBS Radio Spot Sales has released a study promoting the effectiveness of selected spot radio over spot tv campaigns in support of network tv schedules.

Study shows that spot radio adds substantially to the unduplicated audience reached by web tv and increases the frequency of impression.

Multiple radio spots, says the study, are delivered within a week, every week in a normal marketing cycle.

Study points out that both network tv and spot tv show similar patterns of reaching a majority of their total ad and with a single impression per week, and also demonstrates that spot radio's advantage grows even more apparent in cost comparisons.

The promo, utilizing Nielsen tabulations, is titled, "Broadcast Media Mix Case Studies," and the

CBS reppery says it's been approved by groups of major agency and client execs.

Briefs: Robert E. Eastman & Co. moves to One Rockefeller Plaza. C. Joseph Gavin, formerly with NBC sales, has joined the New York sales staff of Blair-TV. Katz agency has distributed an updated version of its "Spot Television Advertising Cost Summary." Avery-Knodel has a report on the market and facilities of ABC Radio West, a 104 station, line-connected web covering 10 states. Paul D. Campbell, formerly with Venard, Rintoul & McConnell, has joined the sales staff of Avery-Knodel. Charles T. Dempsey joins the sales staff of Petry Television June 5. He was with Headley-Reed.

Amer. Airlines \$6,000,000 Biz To Doyle, Dane

Doyle, Dane, Bernbach, one of three agencies pitching the \$6,000,000 American Airlines account, sewed up the new biz Monday (29) afternoon.

AA management, who two weeks ago gave Young & Rubicam 90-day notice, had invited five agencies to make presentations. Ogilvy, Benson & Mather and Ted Bates withdrew from the competition. Remaining besides Doyle, Dane, Bernbach were BBDO and Lennen & Newell.

Tradsters early had figured BBDO for the biz, with AA preyed C. R. Smith's brother at the agency. Second wave of rumor favored a return to Lennen & Newell, with AA asking the agency if it would spring Tom Lane, a senior vicepres and management account supervisor, to head up the potential AA biz.

AA finally, however, was impressed with DDB's rundown of successes with El Al Israel Airlines (on a limited budget), Volkswagen, Orbach's and other accounts.

Vick Chemical's TV Minute Spread

CBS-TV has filled in a healthy chunk of its Thursday night sustained time via the sale of a total of 30 one-minute participations to Vick Chemical. Business is going into two Thursday shows, "Frontier Circus" and "The Investigators," both of which CBS is selling the participation way.

Vick bought a total of 16 minutes in "The Investigators" spread at the rate of two each alternate week (or one-third sponsorship of the show on alternate weeks) over a 16-week span. In "Frontier Circus," the spread is 14 minutes over seven weeks.

CBS sales pattern, incidentally, is a peculiar one. Web doesn't like to admit to selling minutes, so it sells alternate-week-thirds in hour-long shows, same as two minutes every other week. But it then allows the sponsor to spread those two minutes over two weeks, reducing the buy in effect to a week-1 minute. Only real difference is that the sponsor must buy an even number of minutes—he can't buy three or five, for example, but must purchase four or six.

Japan's TV Ad Splurge

Tokyo, May 30. TV as ad media continues to boom here. Dentsu agency's annual survey for 1960 shows increase in tv ad revenue of 63%—to \$107 million—in the year, the figure representing 22.5% of all ad money spent in mass communications.

As usual, newspapers had heftiest slice of grand total. Newspaper ad income was up 11.4% over previous year, taking 39.3% of nation's total ad revenue.

Radio was third with \$49 million, followed by weekly and monthly mags.

Total ad income for the year in the mass media rose by 18.5%. Another strong boost is predicted for this annum.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Add network casualties: Les Zimmerman from CBS Radio press. Sid Bakal being dropped from Herald-Trib radio-tv staff. Effective this week WNEW Radio's space age expert Martin Caldwell being heard regularly at 7 p.m. cross-the-board.

Anne Louise Morrissy joining ABC News writing staff in a shift from NBC publicity department. NBC's Al Rylander to update Concord Hotel for 10-day rest. Lewis P. Johnson, formerly eastern district manager of NBC Radio Spot Sales, named WNBC-AM-FM sales manager under station boss George Dietrich. WNBC newshawk Gabe Pressman spoke Friday (26) to Columbia U. Journalism school on preparing for radio-tv journalistic career. Tom Rogers, with Arthur Schmidt's p.r. house and before that a Metro staffer, got a recess appointment as a member of Gov. Rockefeller's N.Y. State World War Memorial Authority. Fritz Reiner will appear on WQXR Sunday (June 4) in an interview with the station's Martin Bookspan.

Florence Marin, secretary to general manager Fred Thrower, back at her desk at WPIX after a month's visit to Europe. Kevin Kennedy, WPIX's "Seven O'Clock" newscaster, a father again; this time a girl, his eighth child. Two of the outdoor sportsmen on Channel 11's pre-baseball game series, "Sportsmen's Club," are better known to entertainment fans. Len Stokes, fishing authority, is a regular on the Mitch Miller tv show and Gall Borden, rod and gun expert, was Sonja Henie's skating partner a number of years. Armory Houghton, now chairman of Corning Glass exec committee and former U.S. ambassador to France, named to the board of directors of the National Educational Television & Radio Center.

CBS-TV prexy Jim Aubrey, national program veep Oscar Katz, N.Y. program veep Mike Dann, all back from Coast confabs, and engineering & affiliate relations veep Bill Lodge back from a Bermuda vacation. CBS Television Stations prez Merle Jones back at his desk after convalescing at home from his intestinal ailment. Adam Wade guests on Joe Franklin's "Memory Lane" Friday (2) and Greta Keller visits June 5. Michael Abbott to the Coast to set up Hollywood offices for Talent Associates-Paramount Ltd. Johnny Mathis cut a 15-minute "Stars for Defense" show with the Elliot Lawrence orch for distribution by the Office of Civil Defense to 2,400 radio stations. Julio Di Benedetto, producer-director of "Candid Camera," to the Coast for 10 days on new program ideas for the show and Bob Banner Associates. Big week for the John Strausses; he's the composer of the new operatic monolog, "The Accused," which Patricia Neway will world-premiere Sunday (4) on "Camera Three," while his wife, actress-comedienne Charlotte Rae, has the lead in Friday's (9) "Way Out," both on CBS-TV. Dennis James into summer stock to star in "Two for the Seesaw" at the Canal-Fulton Playhouse in Ohio starting June 8. William F. Wallace, prez of International Video Tape Production & Recording, which headquarters in Beverly Hills, in from the Coast for 10 days of meetings in Gotham. Richard Rodgers guests with host Jim Morse in a two-part on "American Musical Theatre." First segment Sunday (4) deals with his collaboration with Lorenz Hart, and will have Martha Wright and John Reardon doing the songs. Second stanza, on his Oscar Hammerstein 2d partnership, follows June 11. Storer Broadcasting has donated a \$3,000 silver cup as a permanent prize for the annual Radio & Television Executives Society "Fun Day" golf tourney. Named the Storer Cup, it will be awarded for the first time on July 25, date of the "Fun Day" celebration at the Pelham C.C. Fred Robbins set Donald O'Connor, Cyd Charisse, Don Murray, Arlene Dahl and Spyros Skouras on his syndicated "Assignment Hollywood" this week.

IN HOLLYWOOD . . .

Lloyd Brownfield liked the looks of CBS's pension plan and retired after 21 years as publicity director of the radio skein in Hollywood. You'll find him where the fish are biting. Bob Finkel moved his producer-director gear from NBC to Revue. He was six years a staffer at the network. Michael Abbott will be a top executive of the California offices of Talent Associates-Paramount with office on the Hollywood lot. Boss of the coast operation will be prexy Al Levy, who knows these diggin's well dating back to the old radio days when Hedda Hopper called him "Hollywood's most promising young radio exec." Ralph James came up from San Diego to emcee KABC's stripper, "Flair." Hal Kanter, who packaged Pat Buttram in a tv series that nearly sold and since has become a top hand in the writing department at Metro, took over Buttram's KNX show so he could attend the silver salute to AFTRA's Chicago, chapter. Buttram came off "National Barn Dance."

IN CHICAGO

Chl Emmy awards, behind schedule this year, will be presented June 20 at the Knickerbocker. Ned Williams, exec secretary of Chicago Unlimited, retiring Dec. 31 and moving to Iowa. Gus Chan, former WMAQ deejay, got married over the weekend and is moving out to Riverside, Calif. to work on KPRO, station in which he has an interest. Frank Atlas, who has moved his production company out to the Coast, is dickering for an Amer-out there. Jim Hamilton subbing for Henry Cooke on WMAQ's early morning show, while latter vacations in Indiana. Jack Karey notching his seventh year of benefit service to the VA Hospital here. He puts on a weekly disk program there. Jim Jordan (Fibber McGee) got a standing ovation from the 800 local industryites attending Chicago Unlimited's silver salute to AFTRA. Al Morgan, show biz vet who introduced the song "Jealous Heart," doing a 13-week show on WTAQ during his in-person engagement at Ray Colomb's. Burt Burdeen, clocking his third year on WCLM-FM with his jazz show, doing a special two hour broadcast next Sunday (4) spotlighting local jazz talent. Ed Wallace checked in as general manager of WIND.

IN LONDON

At least 20 BBC Television outside broadcast cameras will be used to cover wedding of the Duke of Kent and Miss Katharine Worsley in York Minster June 8. Ceremony will be relayed abroad on Eurovision link. Dave Brubeck talking about music on BBC radio June 4. Fred MacMurray comedy skein "My Three Sons" rolled on Associated-Rediffusion Television Friday (26). Ron Moody a hit as Fagin in Lionel Bart's stage musical "Oliver," based on Dickens' "Oliver Twist," starts his first series of musical situation-comedy shows for BBC Television June 7. Former policeman Glyn Davies—he served with Scotland Yard's Murder and Fraud Squads—has written or adapted 100 scripts for Associated-Rediffusion's three crime series—"Murder Bag," "Crime Sheet" and "No Hiding Place." Davies still drops in at the Yard once a week, to keep up-to-date on new crime-fighting techniques. BBC's sound program "Desert Island Discs" whirled into its 550th edition next month. Holidaymaking at Fevik, Norway, Durham shipbroker Arthur Rutter and his wife were impressed by the singing of Jan Holland, a trainee-chef at their hotel. Holland had already cut a couple of local disks which the Rutters brought back and played over to Tyne-Tees Television's press officer Alan E. Brown. Now

(Continued on page 40)

MINOW'S FCC WINGS CLIPPED?

Top 20 Nielsens: Season's Windup

Current season is all over but the shouting, but just for the Nielsen record CBS-TV expanded its lead over its nearest competitor to the highest point since last October with the current May 1 National Nielsen report. Web, with an 18.9 nighttime average, is 17% ahead of ABC and 19% ahead of NBC on the new Nielsens. Web took 13 of the Top 20, which follows:

| | |
|-----------------------------|------|
| Gunsmoke (CBS) | 35.3 |
| Andy Griffith (CBS) | 29.3 |
| Wagon Train (NBC) | 29.0 |
| Have Gun, Will Travel (CBS) | 28.5 |
| Candid Camera (CBS) | 27.4 |
| Danny Thomas (CBS) | 27.3 |
| Price Is Right (NBC) | 26.7 |
| Real McCoys (ABC) | 25.8 |
| Rawhide (CBS) | 25.7 |
| Untouchables (ABC) | 25.4 |
| My Three Sons (ABC) | 24.5 |
| Route 66 (CBS)* | 23.4 |
| Garry Moore (CBS)* | 23.3 |
| Jack Benny (CBS) | 23.3 |
| Flintstones (ABC) | 23.1 |
| Red Skelton (CBS) | 23.1 |
| Garry Moore (CBS)* | 22.9 |
| Route 66 (CBS)* | 22.9 |
| 77 Sunset Strip (ABC) | 22.6 |
| Ed Sullivan (CBS) | 22.5 |

*Nielsen rates separate half-hours on these shows because of sponsorship setup.

USIA a Fascinating Mind-Stretching Operation: Murrow; 'Better Than CBS'

Washington, May 30.

In his first major public outing since taking over U.S. Information Agency, Edward R. Murrow confided he likes his present job better than his CBS work, categorically denied he's quitting and made a hard pitch for more money to run the agency.

Guest speaker at an overflow National Press Club luncheon, Murrow was asked how he liked his USIA post as against his recent web career. "Better," said Murrow. In describing his work as a "combination of fascination mixed with frustration... a mind-stretching operation."

As for stories he is resigning because he reportedly hadn't been consulted about the Cuban fiasco and other policy decisions, Murrow said: "I have never thought of resigning; I have never even dreamed of resigning."

He added that although he made no claim to "monopolizing" policymaking in the New Frontier, "I do have the opportunity to be heard" and "I have no complaints about the degree of consultation."

In arguing that Uncle Sam's overseas propaganda effort needs to be beefed up drastically, Murrow said in terms of broadcasting output, the Voice of America ranks fourth behind the programs of Russia, Red China and the United Arab Republic. He declared:

"In the matter of financial and manpower substance, our adversaries have a clear advantage. The Soviet bloc spends more money jamming our radio broadcasts than we spend on our entire Agency."

(Continued on page 42)

Lawrence Joins Hagerty at ABC

William H. Lawrence, N. Y. Times White House correspondent, joined ABC News under his old friend James Hagerty. Lawrence shifted to the network as a political commentator and resigned the newspaper he'd been with the last 20 years to cover President Kennedy's European trip this week.

Lawrence will continue covering the White House, but for ABC.

Evidently, Hagerty, Eisenhower's former press secretary, has sought Lawrence's services in radio and tv almost from his very day last January as veep in charge of ABC News. There were then expressions of doubt from ABC that veteran staffer Lawrence could be convinced to give up his Times sinecure.

Pepsi's Radio Spread

Pepsi-Cola, via BBDO, this week launches its summer drive with a four-network radio campaign covering more than 1,000 stations.

Themed by the pop firm's new jingle, "Makin' Whoopee" with chirp Joanie Sommers on the vocal, campaign will average 110 blurs a week on each web (ABC, NBC, CBS and Mutual).

Special feature will be spots having lyrics related to five pub-service areas (local sports, weather, local community activities, traffic reports and local shopping buys), with a time allowance for insertion. There also are special spots related to local areas via request of bottlers across the country.

Tobacco TV Tab At \$112,598,694; Reynolds No. 1

A TvB report on the tobacco industry, showing increased use of video during 1960, also shows Liggett & Myers (which just switch ad agencies in the wake of badly slumping sales) to be the lightest spender among the six major cig firms.

Measured expenditures for the industry in four major media totaled \$176,034,976 last year, an overall decline of 1.7%. Same time, national spot and web television billings rose 5.6% in '60 over '59 for a total of \$112,598,694. Tv's share went from 59.5% of the total in '59 to 63.9% in '60.

Total for magazines dropped 4.3%; newspapers, 15.6%; and outdoor, 36.9%. Bureau did not include a radio figure.

Leading spender among major cig firms was R. J. Reynolds with a total in all four media of \$34,133,105. Sixth ranking spender.

Liggett & Myers only a little more than half that much with a total of \$18,614,825. When \$10,000,000 of the company's ad billings switched from McCann-Erickson to J. Walter Thompson recently, a McCann spokesman mentioned "understanding" as a possible reason for the poor sales showing (L&M brand continues at Dancer-Fitzgerald-Sample).

Television totals for '60 of the six majors were: R. J. Reynolds, \$20,064,986; American Tobacco, \$15,758,575; Brown & Williamson, \$20,319,349 (while ranking third in overall expenditures); P. Lorillard, \$16,186,911; Philip Morris, \$14,639,996; and Liggett & Myers, \$12,534,604.

DON'T BET ON IT, SAY INSIDERS

By JAY LEWIS

Washington, May 30.

After the humiliating bust of the Federal Communications Commission reorganization plan, nobody would blame Chairman Newton N. Minow for being a little gun-shy when it comes to dealings with Congress.

A policy of shunning Capitol Hill by Minow and his White House cohorts whenever possible may well prove the most significant development to emerge in the aftermath of the reorganization episode. Idea would be to attack broadcasting problems (reorganization too) with authority already in the statute books. With a little imagination and daring, presently vested powers can be stretched a long way.

Actually, such a modus operandi would entail nothing new for the Kennedy Administration.

A pattern is already apparent in the JFK regime of taking the route of direct administrative or legal action rather than engaging in dubious battle with Congress for new statutory weapons. (Handling of civil rights is probably the best example of this policy, witness Robert Kennedy's dispatch of marshalls to Alabama on authority of a dusty Reconstruction law.)

The reorganization plans for FCC and other agencies in themselves reflected this philosophy of avoiding Congressional entanglements, even if it didn't work in the case of the FCC. Reorganization plans require the bare minimum of Congressional dealings, and often go into effect after only token consideration, if any.

Of course, such direct action would not be confined to FCC. The long arm of the Justice Dept., as many broadcasters well know, is a formidable weapon. Federal Trade Commission, with a hot New Zealor at the helm, could—very likely will—bring into action its arsenal of weapons. Even the Securities & Exchange Commission can get into the broadcasting reform act, as it recently did in a small way in the case of Roulette Records (a stock offering was blocked temporarily because the diskery didn't volunteer in its circulars fact that an FTC payola complaint was pending against it, among other things). Aside from the President's authority conferred under the Reorganization Act, there is a broad sweep of powers inherent in the Office itself, which can be wielded through the most direct route of all—the Executive Order. Latter has already been used by Kennedy in the ethical conflict-of-interests field among others.

The Executive Branch also is very capable of mustering the

(Continued on page 42)

That Man Morgan

Editor, VARIETY: I was interested to see in this week's issue of VARIETY your disclaimer about the man calling himself "George Morgan," who is passing himself off as being a representative of yours. You may like to add in your next issue a further general warning to the television industry at large that he is also in the habit of passing himself off as having connections with the BBC and or some of the English commercial companies. He is well-known to us, not personally, but through repeated telephone calls from people who he has "touched" and who telephone too late to check his credentials. He is usually in a very ruffled condition and excuses this on the basis that he has just arrived by plane from Europe.

I have been wondering how we could put an end to his activities.

Dennis Scuse
N.Y. Office, BBC.

Lindemann's CNP-to-NBC News As McAndrew Shuffles Exec Staff

Carl Lindemann is going to become the third man at vicepresidential level in the NBC News department. Appointment of the veteran web employee, who until Friday '56 was veep in charge of programming for California National Productions, heads a series of executive changes made by NBC News topper Bill McAndrew.

Lindemann will probably be called vicepresident, special projects, a kind of free-wheeling post on which, first, he will concentrate on the sale of pubaffairs and news programming. As a veep he joins ranks with McAndrew's No. 2 man, administrative factotum Julian Goodman. McAndrew himself is executive vicepresident in charge of NBC News.

McAndrew, at the time he hired Lindemann, picked Rex Goad as director of news, a post vacant since the January retirement of Joe Meyers. Leonard Allen was then chosen to replace Goad as news manager for NBC. Don Meany who was manager of domestic news, moves out of the spot news area to become manager of special programs. In effect, this gives Meany command of assignments on one-shots for the news staff.

Allen's new title doesn't convey the nature of his added responsibility, but, as news manager, he'll add management of domestic news coverage to the control he's long had over foreign news.

Remaining appointment by McAndrew was naming Gene Juster as director of newfilm. He had been manager of newfilm.

Meany, Allen and Juster will continue reporting to veep Goodman.

Insiders at NBC have believed for the last several days that Lindemann planned to leave CNP, since the NBC telefilm subsidiary was being sharply reduced in size and scope of operation. Before becoming program veep there last year, Lindemann was an NBC-TV veep over special program sales, mostly shows in the entertainment vein. And before that, he was boss of NBC-TV daytime programming.

CBS' \$8,000,000

Daytime Windfall

Though the pace of CBS TV's nighttime sales surge has slowed considerably over the past few weeks, the web's daytime picture burst into full bloom with a total of \$8,000,000 in sales pact in a one-week period. Of that around \$2,000,000 is renewal business, the balance of \$6,000,000 is brand new.

Big guns in the surge were Vick Chemical and Alberto Culver, latter in a moveover from NBC and ABC. Vick bought a total of four daytime quarter-hours per week plus 60 morning minutes. Culver likewise bought four daytime quarter-hours for a 52 week stand. Another big one was Toni, which bought four alternate week quarter-hours over a 52 week period. Total among the three a full half hour strip, or five half-hours a week, nearly \$5,000,000 worth of business.

But that wasn't all. Chesborough moved in with a flock of morning spots. Pillsbury added a couple of quarter hours in the afternoon, and Drackett renewed its three quarter-hours per alternate week for 52 weeks, bringing the annual total up past the \$8,000,000 mark. And the Vick business included a healthy chunk of nighttime minutes too (see separate story).

Capital Cities In \$14,000,000 Buff WKBW Purchase

Capital Cities Broadcasting has made a deal for the purchase of WKBW-TV and WKBW Radio for \$14,000,000 in cash. Deal marks the second recent one for the expanding group of stations, coming on heels of the buyout of WPAI, Paterson, N. J., for \$5,000,000. Both deals are subject to FCC approval.

Dr. Clinton H. Churchill, prez of WKBW and WKBW-TV, will continue in active association with the Buffalo outlets and will become a member of the board of directors of Capital Cities Broadcasting. Under the deal, Clinton D. Churchill, presently v.p. and station manager of the Buffalo tv and radio properties, will continue these responsibilities in Buffalo as v.p. and general manager of Capital Cities Broadcasting.

A pioneer in the broadcasting field, Dr. Churchill established WKBW in 1925 in Buffalo and organized the Buffalo Broadcasting Corp. in 1928. He began telecasting operations from WKBW-TV in 1958.

Capital Cities operates radio stations WROW, Albany, and WPRO, Providence, and tv stations WTEN, Albany; WPRO-TV, Providence, and WTVD, Raleigh-Durham.

RAYMOND BURR, CBS AGREE ON NEW PACT

Raymond Burr, who's been threatening to quit the "Perry Mason" show, and CBS TV have buried the hatchet, with Burr now having signed on for two more seasons with options for a third.

Under his new deal, Burr won't get a piece of "Perry Mason," which is jointly owned by CBS TV and Paisano Productions (Gail Patrick Jackson). But he will get a substantial hike in salary plus a "development fund" furnished by CBS-TV. Latter involves financing of pilot films to be produced by Burr's company, Harbor Production.

Unlike most series in the hour-long class, "Mason" has a single lead character in Burr, and his loss would have posed a major headache for the network. In other hour shows, there are dual or even treble leads so that when one pulls out, as did James Garner from "Maverick," the other (Jack Kelly) can take over without a substantial loss of continuity. But a Burr pullout would have meant either a replacement for the title role or abandonment of the show altogether.

CBS ANI

ANIMATIONS

What's in a name?

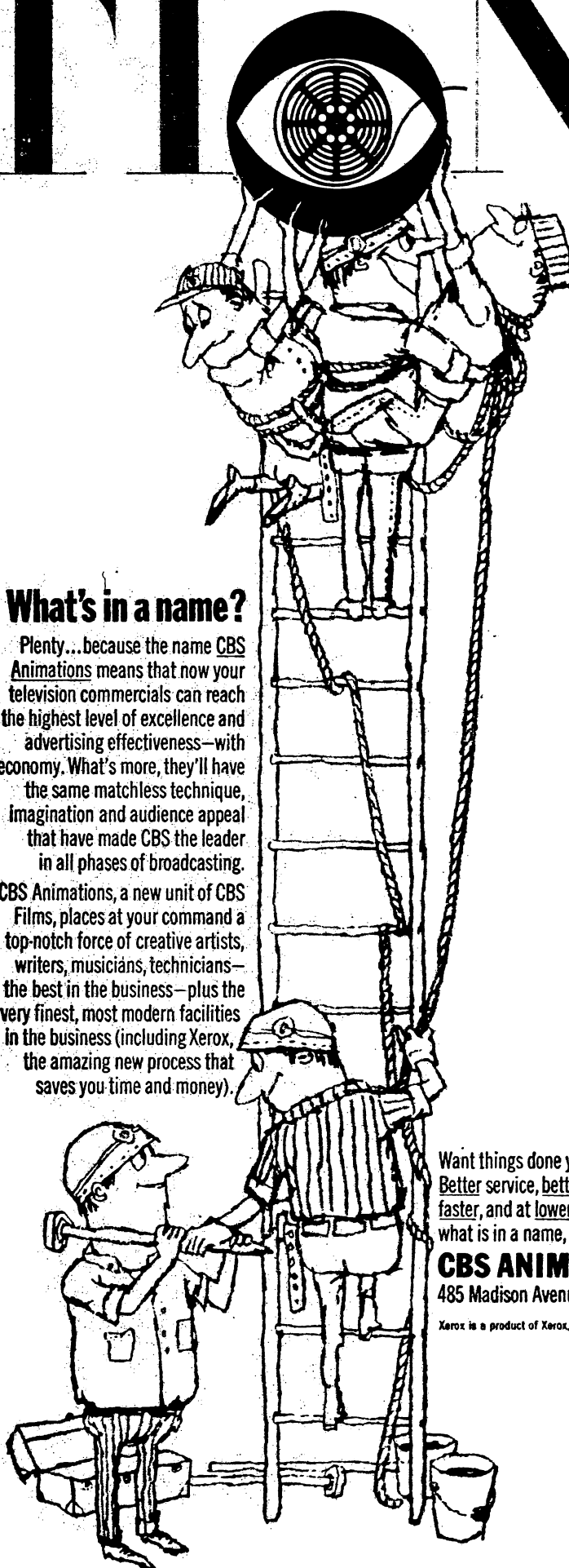
Plenty...because the name **CBS Animations** means that now your television commercials can reach the highest level of excellence and advertising effectiveness—with economy. What's more, they'll have the same matchless technique, imagination and audience appeal that have made CBS the leader in all phases of broadcasting.

CBS Animations, a new unit of **CBS Films**, places at your command a top-notch force of creative artists, writers, musicians, technicians—the best in the business—plus the very finest, most modern facilities in the business (including Xerox, the amazing new process that saves you time and money).

Want things done your way? Better service, better commercials, faster, and at lower cost? That's what is in a name, when it's...

CBS ANIMATIONS
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THE OTHER AMERICANS

(Part I)
With Frank Reynolds, others
Producers: Reynolds, Stanhope Gould

Director: Bill Robbins
Writer: Reynolds

20 Mins., Tues., 10:15 p.m.
WBBM-TV, Chicago (film & tape)

Once again WBBM-TV News has come up with a documentary worthy of network exposure, although not in all cinematographic respects. Two-part special the other part is being aired this week has been distilled from footage made by a crew which traveled with Frank Reynolds to several Latin American countries a few weeks ago. Its part of WBBM-TV's new plan to get its newscasters out occasionally to places where conventional stories, current and uncurrent, once from Reynolds and a host of the better staff of reporters, photographers and producers.

Part I of "The Other Americans" depicted the U.S. efforts to help the peasantry in the poor countries in contrast to the apparently more sincere Communist agitation. In effect, the difference boils down to this: we show them how to grow better potatoes, the Communists tell them to seize lands from the rich landowners. Reynolds made the point trenchantly and eloquently with the help of footage showing the respective "ambassadors" at work.

In the U.S. chapter, he focused on a man named George Gibbs who works with Indians in Ecuador. He is paid 25¢ a day for their labors, devoting their weekends to growing their own food. Gibbs tries to teach them the simple rules of agriculture, and they seem to like him. As Reynolds points out to those Ecuador peasants Gibbs is the image of the U.S.

Other half of the report followed Luis Serefin, a Brazilian Communist described as "not an evil man." Serefin's conviction is that the poor people won't gain under the capitalist system. As a member of the Peasants League, Serefin is shown addressing a peasant village and telling them according to a translator that they can do what the Cuban people have done and that the U.S. aid has gone to the landowners.

Reynolds' wrap-up was that most of the 200,000,000 people living in Latin America are poverty-stricken and that the Communist agitators have a case to make for them, offering a shout-out sponsored by well-financed enemies of the U.S. The difference, he pointed out, is that the Communists aren't complacent about Latin America, while we are. The not complacent, he offers, stand to win.

Footage was good only for its first-hand look at values but was otherwise undistinguished and generally unimpressive. *Les.*

SCIENCE & SOCIETY

With Peter Stursberg, guests

Director: Bob Black

30 Mins., Sun., 10 p.m.

CJOH-TV, Ottawa

Ottawa's two-month old commercial television station, CJOH-TV has prominently included live community interest shows in its programming and this panel show, "Science & Society" is not only a stand-out example of this policy, but a socko stanza in itself. Peter Stursberg, vet AM and tv gabber and writer, handles the moderator chores effectively, upping the pace where necessary but otherwise letting the panel move by itself.

Show caught dealt with Ottawa's hospital bed shortage, a long-time civic sore spot. Panelists included a former city controller who unsuccessfully ran for mayor last year on a platform stressing additional hospitals for the city; a physician-surgeon to speak for the profession; a member of the Board of Control also on the city hospital board, and a newspaperman familiar with legislation on the subject. This was a solid civic-service show. Production effort is wisely minimal since CJOH is still in its temporary cellarlike quarters while a new building is going up, but these limited facilities are okay for handling this type of show.

CJOH stint used the entire time to deal with the subject at hand and the show moved smoothly and at a fast pace. *Corn.*

THE LEGEND OF RUDOLPH VALENTINO

Narrator: Frank Gallop

Producers: Saul J. Turell, Paul Killiam

Director: Graham Ferguson

Writers: Turell, Ferguson, Killiam, Arthur Knight

60 Mins., Wed. (24), 10 p.m.
WPXI-TV, New York (film)

(Ben Sarkheian)

A diverting nostalgic film essay on Rudolph Valentino, the matinee idol of the 20's, was offered in this Sterling Television production. The hour telefeature, titled "The Legend of Rudolph Valentino," was sponsored in close to 50 markets by Peter Pan Foundations. Viewed on N.Y. indie WPXI Wednesday (24), the collection of old prints, vintage footage of Valentino films, and clips of the period, was more often interesting than not. It took about 15 minutes before the documentary really got into its subject, the Hollywood side of the Valentino saga.

Greater interest could have been achieved had the telefeature tried to offer more incisive insight into why the Latin Lover captured all America. There were a few short guesses thrown out, but that was about all. Little was learned about Valentino as a personality that was new, or that offered fresh insights.

Yet, the hour which began at 10 p.m. had many moments of genuine flair for the subject and the period. Shots of Valentino playing the villain in his early Hollywood days must have come as a shock to the post-Valentino generation who may have pictured him only as the kissing type. Clips of some of his more popular pix captured the idol at work. Then there were the private clips, the footage of such faves of yore as William S. Hart, Al Jolson, Douglas Fairbanks Jr. and Will Rogers.

In these days of the international pic, the documentary reminded the tv generation that Hollywood initially declined to star the Italian born actor as a lead out of fear that American audiences wouldn't accept a Latin in such a major role.

For some unexplained reason, the cause of Valentino's death at the height of his fame wasn't stated, although newspaper clips concerning his illness and death were flashed on the screen. Nature of the outing, though, was on the fan level in the main and the lack of that detail passed by quickly. *Horo.*

Tele Follow-Up Comment

CBS Reports

"The Trials of General de Gaulle," the "CBS Reports" presentation last Thursday night (25), was a brilliant documentary achievement. Vivid in its pictorial sweep, penetrating in its political comment, the stanza fashioned a slice of contemporary history into a compelling human and social drama. And as a footnote to the recent Washington urgings that tv raises its programming standards, this show was an exemplar to the industry on how to make news as exciting as any boss opera or crime meller.

The successive shock waves of revolution and counter-revolution that have crumbled French rule over its colonies since the end of the last war was the context of this show. The scene was Algeria, the central figure was Gen. de Gaulle and underlying force was the complex struggle for power between the French civilian and military power, on one hand, and the Algerian rebels and French colonists on the other. The manifold elements in the recurring crises were defined on this documentary with perfect clarity and a remarkable absence of over-simplification.

The story of France's Algerian agony was unfolded through on-the-spot film clips of rioting mobs and the military rebellions which first supported and then attacked de Gaulle. These were graphically set against interviews with some of the key figures in the events. These included Jacques Soustelle, right-wing member of the French Parliament who swung away from

CONCENTRATION

With Hugh Downs

Producer: Jack Farren

Director: Ted Nathanson

30 Mins., Mon., 9:30 p.m.

NBC, N.Y.

NBC-TV's efforts to soup up the morning strip quiz, "Concentration," for the nighttime and is noticeable, but it's strictly being worked overtime after dark.

A couple of extra prize gimmicks have been added, and beamer Hugh Downs, a relaxed fellow in the morning, bubbles up and over in his efforts to inject excitement into the night show. Effect, however, is strained.

Two contestants attempt to match squares on a large board which flips around to fill in clues to a familiar saying or phrase. On night caught '29, a woman contestant lasted through two challengers and picked up a variety of prizes including an African safari for herself and husband, a kitchen remodeling, a Buster Crabbe swimming pool and 30 shares of Minnesota Mining & Manufacturing stock worth more than \$2,400.

In spite of the lavishness of the prizes and the woman will be back next week to vie for more; this remains a weak entry, with little to recommend it other than a looksee at what goes on in daytime video. Show caught had no sponsor, filling with web promos all the way. *Bill.*

WOODSMOKE

With Dave Patrick, Torchy Coatsworth

Director: Al Parsons

30 Mins., 11:15 p.m., Tues.

CJOH-TV, Ottawa

The entire stanza of this session of "Woodsmoke" was to show how Dave Patrick fillets and cooks a trout. The show was ok mainly via Patrick's easy-moving and informal operation, plus fine camera work and production values. Patrick, who must weigh nearly 250 pounds, confined his movements to a space the size of a shack's kitchen, used a portable stove and everything was fitted to the conditions an angler would face in cooking trout as he caught the fish. But this effort must have had the viewer drooling and, according to Patrick, the studio crew ready to pounce on the browned fillets cooked in bacon grease and butter, half and half, and served with onion rings, bacon and brown bread.

As the name implies, this is a stint for outdoors people and if it sustains the relaxed, detailed format exhibited in this bit, it should collect big attention. Usually, CJOH's program director, Torchy Coatsworth, is Patrick's sidekick on the show but he was absent on the stanza. *Gorn.*

Foreign TV Reviews

THE THIRD REICH

Part 14 (The End)

Produced by South German Television, Stuttgart, Northwest German Television, Cologne

55 Mins., Fri., 8:25 p.m.

West German Television Network (Film)

Probably the most ambitious and daring project ever to be presented over the 5,000,000 West German television sets was this 14-part series, "The Third Reich."

And now that the West German viewers have been shown 700 minutes, 14 parts, 35,000 meters of atrocities, horrors and the development and downfall of The Third Reich, the general consensus is—it's an excellent job.

As the curtain fell on the last episode, the end of The Third Reich and its disaster, recounting the death toll of German, American, French, English, Italian and Russian troops killed in the war; and the grimest figure of all, the 4,500,000 Jews who were the innocent victims of the mass slaughter, the words of the announcer intoned—"We Germans must realize that we have to answer for all this."

The powerful, penetrating documentary took care of a wide gap in education at levels in the West German schools today. Three topics often glossed over or ignored in the schools are the murder of millions of Jews, the guilt of Germany in starting World War II, and the fact that much of Europe was overrun and dominated by the National Socialists. Whether the Germans cannot face up to the guilt of the period, whether they don't want to teach their children that they were to blame, whether they prefer to forget this ghastly era of their history, the great gap in education of the German youth has been apparent. This television series was designed particularly to explain this period.

Of particular significance, too, has been the Eichmann trial in Jerusalem, which once again forces the German people to focus on their guilt. And many newspapers, in offering television schedules, urged the people to watch this reliving of history on their tv screens at the same time that their papers were crammed with editorials and headlines following the trial.

Germany's mass circulation newspaper "Das Bild" offered two stories at about the conclusion of the television series, and a comment from the Eichmann trial that Eichmann was not only carrying out orders from higher command, but he himself could make decisions between life and death for his victims.

The final episode of the huge project showed the final German offensive, then the dramatic arrival of American troops crossing the bridge at Remagen, and the Russian campaigns in East Prussia and Silesia, as the Western Army drove over the Rhine.

Brutally frank and frightening pictures were shown as the Allied troops opened the concentration camps and were overcome by the awful horror of the mass graves, as they broke open the crematoriums and gas chambers as they helped evacuate the starving and nearly dead survivors. Shock wave reeled over shock wave, as the camera focused on the sight of the dead Mussolini and his mistress hanging by their heels and detailed the deaths of Hitler and Goering. And three times the camera concentrated on one of the few known pictures of Martin Bormann, asking significantly, "Is this murderer still alive?"

The sad tale of the thousands of displaced persons, uprooted from their homes, created a dramatic end to the documentary. Driven out by the Russians or by bombs, old folks and children with their pitiful bundles of belongings, stood helplessly waiting for transportation to bring them to some sort of new existence.

The camera closed with the Potsdam meeting of Churchill, Stalin and Roosevelt, and the troubled times facing Europe as it tried to rebuild its ruined cities and its ruined population in the post-war era.

The dreadful death tablets at the end revealed that the Nazi era had taken a terrible toll of nearly 50,000,000 lives as it changed the entire existence of the world.

It was an almost overwhelming job to prepare this nearly 12-hour

long summary. The rating polls revealed that as many as 10,000,000 viewers have followed the 14 episodes of the series which is considered excellent as it is more than view many of the light entertainment programs. Just to make sure that as many viewers as possible see this portrayal of history in depth, the West German television network is re-running each chapter.

The editors, investigators, announcers, and historians who have worked on this massive project are to be congratulated for their superb job of research and their dramatic presentation. Although the series started off rather slowly, it built up to an overwhelming conclusion, and one can only hope that the right people have been viewing it. *Haz.*

THE IVOR NOVELLO AWARDS

With David Jacobs, Max Bygraves, Georgia Brown, Matt Monro, Craig Douglas, Bert Weedon, Paddy Roberts, Max Harris, Douglas Gamley, Douglas Squires and dancers, Eric Robinson orch, Robert Farnon, Cyril Ornadel, Cyril Walters

Producer: Graeme Muir

45 Mins., Sat., 9:30 n.m.

BBC-TV, from London

This was the sixth annual prize-giving sponsored by Britain's Songwriters' Guild, with an independent judging panel picking the top tunes in different pop categories. Its novelty didn't strike between the eyeballs, and the chief distinguishing feature was that four of the award-winners wouldn't have been conceived without tv. In the case of three of them it didn't say much for television.

Emcee David Jacobs confidently hosted the proceedings, which were hustled through with some imagination and flair by producer Graeme Muir, who added visual enjoyment by fading, splitting the screen, and generally playing high jinks in the mixing-room. First part was devoted to the runners-up, with a disk of John Barry's "Hit and Miss," signature tune of BBC-TV's "Juke Box Jury," getting a certificate in the "beat" class. It was deftly danced by Douglas Squires and a girl, a perky tyosome.

Paddy Roberts delivered his own "Belle of Barking Creek," a comedy number that roused a weak grin. A further runner-up, in the show tune class, was Max Harris's "Gurney Slade Theme," written for Anthony Newley's recent zany-comedy skein. Harris played the piano part, and gave full value to this slight, but memorable melody. Another tv signature, "Willow Waltz" from "The World of Tim Fraser," pleased in a svelte orchestral arrangement, conducted by composer Cyril Walters.

All these rated also-ran certificates, and the first fully-fledged award, given and presented by holiday-camp tycoon Billy Bulfin, went to Johnny Worth's "What Do You Want?" sung in the absence of its creator, Adam Faith, by Craig Douglas. With Faith, it didn't seem musically high-powered; without him, it was nothing.

Winner in the "beat" class was the lively "Apache," delivered by the agile guitar of Bert Weedon, and the vote for 1960's outstanding song went to "Portrait of My Love," which got a smoochy performance from warbler Matt Monro with the orchestra stuck by co-composer Cyril Ornadel, normally glimpsed in the Palladium pit of a Sunday. The light orchestral topper was "Sea Shore," a kind of skinny concerto-type number dreamed up by Robert Farnon and trotted out here with piano embroidery by Douglas Gamley. The judges, allowed a personal choice, plumped for the Sellers-Loren "Goodness Gracious Me" from "The Millionaires," and Squires mimed to the disk; it already seemed as dead as the dodo.

BBC-TV's Light Entertainment topper, Eric Maschwitz, copped a special award for his contribution to the field, and thence came the show's highspot, Georgia Brown's scorching emission of Lionel Bart's "As Long As He Needs Me" from the current sellout musical, "Oliver!" Bart, in fact went off with a statuette for his "Oliver" score, and Max Bygraves delivered a jaunty "Do Anything For You" to celebrate it.

Despite Jacobs' fluent comment- (Continued on page 44)

Prospects of Mankind

Edward R. Murrow, as he, Mrs. Eleanor Roosevelt, Arthur Schlesinger Jr., and newsmen Chanchal Sarkar and Roscoe Drummond discussed "America's Propaganda Capabilities" on television this week.

(Continued on page 44)

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb.-Mar. data will be limited to those syndicated shows which played in all weeks.

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|--------------------------------------|------|----------|-------------------------|---------------------------------|------|----------|-----------------|-------------------|------|----------|
| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Gunsmoke (Sat. 10:00-10:30) | WTVJ | 37 | 1. | Sea Hunt (Fri. 7:00) | WTVJ | 29 | 56 | Hollywood Special | WCKT | 15 |
| 2. | Ed Sullivan (Sun. 8:00-9:00) | WTVJ | 36 | 2. | Huckleberry Hound (Thurs. 7:00) | WCKT | 25 | 47 | Trackdown | WTVJ | 22 |
| 3. | Perry Mason (Sat. 7:30-8:30) | WTVJ | 36 | 3. | Death Valley Days (Sat. 6:30) | WTVJ | 24 | 52 | Walt Disney | WPSP | 14 |
| 4. | Candid Camera (Sun. 10:00-10:30) | WTVJ | 35 | 4. | Brothers Brannigan (Sat. 7:00) | WTVJ | 22 | 47 | Walt Disney | WPSP | 14 |
| 5. | Checkmate (Sat. 8:30-9:30) | WTVJ | 35 | 5. | Trackdown (Thurs. 7:00) | WTVJ | 22 | 42 | Huckleberry Hound | WCKT | 24 |
| 6. | Have Gun, Will Travel (Sat. 9:30-10) | WTVJ | 35 | 6. | Mr. Ed (Mon. 7:00) | WCKT | 21 | 38 | Shoutin' Slade | WTVJ | 21 |
| 7. | To Tell The Truth (Mon. 7:30-8:00) | WTVJ | 34 | 7. | Shotgun Slade (Mon. 7:00) | WTVJ | 21 | 38 | Mr. Ed | WCKT | 21 |
| 8. | Jack Benny (Sun. 9:30-10:00) | WTVJ | 33 | 8. | Two Faces West (Wed. 7:00) | WTVJ | 21 | 42 | Yogi Bear | WCKT | 19 |
| 9. | G.E. Theatre (Sun. 9:00-9:30) | WTVJ | 32 | 9. | Yogi Bear (Wed. 7:00) | WCKT | 18 | 36 | Two Faces West | WTVJ | 21 |
| 10. | Rawhide (Fri. 7:30-8:30) | WTVJ | 32 | 10. | Quick Draw McGraw (Tues. 7:00) | WCKT | 16 | 27 | Big Show | WTVJ | 34 |
| 11. | Wagon Train (Wed. 7:30-8:30) | WCKT | 32 | | | | | | | | |

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|--------------------------------------|------|----------|-------------------------|-----------------------------------|------|----------|-----------------|------------------|------|----------|
| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Gunsmoke (Sat. 10:00-10:30) | WKRC | 48 | 1. | Huckleberry Hound (Thurs. 6:30) | WCPO | 20 | 43 | News Weather | WLWT | 18 |
| 2. | Wagon Train (Wed. 7:30-8:30) | WLWT | 41 | 2. | Jim Backus (Thurs. 7:00) | CNP | 20 | 47 | Huntley Brinkley | WLWT | 22 |
| 3. | Candid Camera (Sun. 10:00-10:30) | WKRC | 37 | 3. | Mr. Ed (Fri. 6:30) | WCPO | 19 | 44 | Walt Disney | WCPO | 16 |
| 4. | Have Gun, Will Travel (Sat. 9:30-10) | WKRC | 37 | 4. | Quick Draw McGraw (Tues. 6:30) | WCPO | 19 | 40 | News Weather | WLWT | 11 |
| 5. | Untouchables (Thurs. 9:30-10:30) | WCPO | 37 | 5. | Victory At Sea (Sun. 6:00) | WKRC | 18 | 50 | Huntley Brinkley | WLWT | 20 |
| 6. | Bonanza (Sat. 7:30-8:30) | WLWT | 35 | 6. | Jeff's Collie (Mon. 7:00) | WKRC | 16 | 38 | Union Pacific | WCPO | 9 |
| 7. | Perry Como (Wed. 9:00-10:00) | WLWT | 35 | 7. | Death Valley Days (Fri. 7:00) | WKRC | 15 | 38 | Adv. Tomorrow | WLWT | 15 |
| 8. | 77 Sunset Strip (Fri. 9:00-10:00) | WCPO | 35 | 8. | Tombstone Territory (Tues. 10:30) | WCPO | 14 | 38 | Walt Disney | WCPO | 12 |
| 9. | Flinstones (Fri. 8:30-9:00) | WCPO | 34 | 9. | Vikings (Wed. 6:30) | WCPO | 14 | 38 | Walt Disney | WCPO | 12 |
| 10. | Naked City (Wed. 10:00-11:00) | WCPO | 34 | 10. | Blue Angels (Sat. 10:30) | WLWT | 13 | 35 | Garry Moore | WKRC | 19 |
| 11. | Real McCoys (Thurs. 8:30-9:00) | WCPO | 34 | 11. | Three Stooges (Mon.-Fri. 6:00) | WCPO | 13 | 35 | News Weather | WLWT | 17 |

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|-----------------------------------|------|----------|-------------------------|----------------------------------|------|----------|-----------------|----------------|------|----------|
| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Wagon Train (Wed. 7:30-8:30) | WSB | 48 | 1. | Mr. Ed (Tues. 7:00) | WSB | 39 | 68 | Expedition | WLWA | 10 |
| 2. | Real McCoys (Thurs. 8:30-9:00) | WLWA | 38 | 2. | Whirlybirds (Wed. 7:00) | WSB | 32 | 65 | Malibu Run | WAGA | 10 |
| 3. | Bonanza (Sat. 7:30-8:30) | WSB | 34 | 3. | Yogi Bear (Mon. 6:00) | WSB | 31 | 67 | Three Stooges | WLWA | 8 |
| 4. | Gunsmoke (Sat. 10:00-10:30) | WAGA | 34 | 4. | Death Valley Days (Mon. 7:00) | WSB | 28 | 60 | Two Faces West | WLWA | 10 |
| 5. | 77 Sunset Strip (Fri. 9:00-10:00) | WLWA | 34 | 5. | Huckleberry Hound (Thurs. 6:00) | WSB | 27 | 63 | Three Stooges | WLWA | 9 |
| 6. | Andy Griffith (Mon. 9:30-10:00) | WAGA | 32 | 6. | Quick Draw McGraw (Tues. 6:00) | WSB | 27 | 61 | Three Stooges | WLWA | 9 |
| 7. | Ernie Ford (Thurs. 9:30-10:30) | WSB | 32 | 7. | Deputy Dawg (Wed. 6:00) | WSB | 26 | 58 | Three Stooges | WLWA | 11 |
| 8. | Ed Sullivan (Sun. 8:00-9:00) | WAGA | 32 | 8. | Brothers Brannigan (Thurs. 7:00) | WSB | 25 | 56 | Rescue 8 | WLWA | 15 |
| 9. | Flinstones (Fri. 8:30-9:00) | WLWA | 32 | 9. | Sea Hunt (Fri. 7:00) | WSB | 21 | 41 | Rawhide | WAGA | 24 |
| 10. | Price Is Right (Wed. 8:30-9:00) | WSB | 32 | 10. | Divorce Court (Mon. 8:00) | WAGA | 18 | 27 | Amateurs | WSB | 29 |

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|----------------------------------|------|----------|-------------------------|------------------------------------|------|----------|-----------------|-------------------|------|----------|
| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Gunsmoke (Sat. 10:00-10:30) | WISH | 40 | 1. | Huckleberry Hound (Mon. 6:30) | WLWI | 28 | 51 | News Weather | WISH | 13 |
| 2. | Flinstones (Fri. 8:30-9:00) | WLWI | 39 | 2. | Quick Draw McGraw (Wed. 6:30) | WLWI | 28 | 50 | Huntley Brinkley | WFBM | 13 |
| 3. | Andy Griffith (Mon. 9:30-10:00) | WISH | 38 | 3. | Mr. Ed (Mon. 7:00) | WLWI | 27 | 47 | News Weather | WISH | 13 |
| 4. | Real McCoys (Thurs. 8:30-9:00) | WLWI | 38 | 4. | Yogi Bear (Fri. 6:30) | WLWI | 23 | 47 | Huntley Brinkley | WFBM | 14 |
| 5. | Wagon Train (Wed. 7:30-8:30) | WFBM | 37 | 5. | Trackdown (Sun. 6:00) | WLWI | 23 | 50 | News Weather | WISH | 13 |
| 6. | Tall Man (Sat. 8:30-9:00) | WFBM | 36 | 6. | Blue Angels (Fri. 7:00) | WLWI | 21 | 43 | News D. Edwards | WISH | 13 |
| 7. | Red Skelton (Tues. 9:30-10:00) | WISH | 35 | 7. | Death Valley Days (Sat. 7:00) | WISH | 21 | 47 | Huntley Brinkley | WFBM | 11 |
| 8. | Walt Disney (Sun. 6:30-7:30) | WLWI | 35 | 8. | Assignment Underwater (Tues. 7:00) | WISH | 20 | 43 | Early Report | WFBM | 11 |
| 9. | Candid Camera (Sun. 10:00-10:30) | WISH | 34 | 9. | Sea Hunt (Thurs. 7:00) | WLWI | 20 | 39 | Weather Headlines | WFBM | 13 |
| 10. | Deputy (Sat. 9:00-9:30) | WFBM | 34 | 10. | Whirlybirds (Sat. 6:30) | WISH | 19 | 38 | Early Report | WFBM | 15 |

DENVER

STATIONS: KTVR, KOA, KLZ, KBTY. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|---------------------------------|------|----------|-------------------------|---------------------------------|------|----------|-----------------|-----------------------|------|----------|
| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Garry Moore (Tues. 8:00-9:00) | KLZ | 46 | 1. | Best of Post (Sun. 9:30) | KLZ | 28 | 57 | Winston Churchill | KBTY | 11 |
| 2. | Candid Camera (Sun. 8:00-8:30) | KLZ | 39 | 2. | Huckleberry Hound (Thurs. 6:00) | KBTY | 25 | 52 | News Weather | KOA | 13 |
| 3. | Red Skelton (Tues. 7:30-8:00) | KLZ | 37 | 3. | Death Valley Days (Mon. 8:30) | KLZ | 24 | 45 | Huntley Brinkley | KOA | 17 |
| 4. | Andy Griffith (Mon. 7:30-8:00) | KLZ | 35 | 4. | Yogi Bear (Mon. 6:00) | KBTY | 24 | 55 | Ad. In Paradise | KBTY | 16 |
| 5. | Perry Como (Wed. 7:00-8:00) | KOA | 34 | 5. | Jeff's Collie (Sat. 5:00) | KLZ | 21 | 55 | Pete and Gladys | KLZ | 11 |
| 6. | Lawrence Welk (Sat. 7:00-8:00) | KBTY | 34 | 6. | Blue Angels (Mon. 9:00) | KLZ | 21 | 75 | All Star Golf | KBTY | 5 |
| 7. | Wagon Train (Wed. 9:00-10:00) | KOA | 34 | 7. | Miami Undercover (Thurs. 9:30) | KOA | 18 | 38 | Ad. In Paradise | KBTY | 17 |
| 8. | What's My Line (Sun. 8:30-9:00) | KLZ | 32 | 8. | Coronado 9 (Thurs. 9:30) | KOA | 15 | 42 | Brannigan, Gunslinger | KLZ | 14 |
| 9. | G.E. Theatre (Sun. 9:00-9:30) | KLZ | 31 | 9. | Quick Draw McGraw (Wed. 6:00) | KBTY | 14 | 25 | Largene | KOA | 14 |
| 10. | Gunsmoke (Sat. 8:00-8:30) | KLZ | 31 | 10. | Manhunt (Sat. 9:00) | KLZ | 13 | 35 | Malibu Run | KLZ | 14 |

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|-------------------------------------|------|----------|-------------------------|---------------------------------|------|----------|-----------------|--------------------|------|----------|
| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. | RK. | PROGRAM | STA. | AV. RTG. |
| 1. | Wagon Train (Wed. 6:30-7:30) | WDAF | 43 | 1. | Huckleberry Hound (Thurs. 6:00) | KMBC | 26 | 47 | News Sports | WDAF | 13 |
| 2. | Andy Griffith (Mon. 8:30-9:00) | KCMO | 41 | 2. | Death Valley Days (Thurs. 9:30) | KMBC | 25 | 44 | Huntley Brinkley | WDAF | 29 |
| 3. | Gunsmoke (Sat. 9:00-9:30) | KCMO | 38 | 3. | Coronado 9 (Thurs. 8:00) | KMBC | 19 | 44 | Life Your Life | WDAF | 24 |
| 4. | Real McCoys (Thurs. 7:30-8:00) | KMBC | 37 | 4. | Man From Cheise | KMBC | 19 | 32 | Barbican Father | WDAF | 24 |
| 5. | Candid Camera (Sun. 9:00-9:30) | KCMO | 37 | 5. | Sea Hunt (Sat. 6:00) | WDAF | 14 | 49 | News Sports | WDAF | 24 |
| 6. | Untouchables (Thurs. 8:30-9:30) | KMBC | 37 | 6. | Blue Angels (Sun. 10:00) | KCMO | 16 | 44 | Huntley Brinkley | KCMO | 24 |
| 7. | Flinstones (Fri. 8:30-9:00) | KMBC | 34 | 7. | Jeff's Collie (Sat. 5:30) | WDAF | 13 | 38 | News Weather | KCMO | 24 |
| 8. | What's My Line (Sun. 9:30-10:00) | KCMO | 34 | 8. | Lock-Up (Wed. 9:30) | WDAF | 13 | 38 | Sports Weather | KCMO | 24 |
| 9. | Garry Moore (Tues. 9:00-10:00) | KCMO | 32 | 9. | Dangerous Robin (Sun. 9:30) | WDAF | 11 | 38 | News Weather | WDAF | 12 |
| 10. | Have Gun, Will Travel (Sat. 8:30-9) | KCMO | 31 | 10. | This Man Dawson (Sat. 5:00) | WDAF | 11 | 41 | Bobbing With Molen | KMBC | 12 |

(Continued on page 34)

Sitting Room Only

With the September debut of "Saturday Night at the Movies," NBC is ushering in a new era for motion pictures on television. It should be the most significant ushering since that wedding in Monaco.

What, you may ask, is so all-fired special about "Saturday Night at the Movies"? A good question. And the answers are *not* in our other suit.

Item: The films to be shown—all selected from the 20th Century-Fox roster—are the first post-1950 prestige pictures Hollywood has ever released to network TV.

Item: None of the films will be cut in any way; starting hour is 9 p.m. (NYT) each Saturday evening, and the longer features will run as late as 11:20.

Item: For at least 90 per cent of the potential viewing audience, the movies (many of them in color) will represent brand-new offerings.

THE UNIQUE NATURE of "Saturday Night at the Movies" has attracted an impressive array of sponsors. Already signed are R. J. Reynolds Tobacco Company; Thomas Leeming &

Company, Inc.; Noxzema Chemical Company; Union Carbide Company, and the Maybelline Company.

If TV has never before realized its full power as a medium for feature films, it's largely because the right combination of attractive movie and proper time slot has so seldom been achieved.

Now, after having bought the television rights to more than a hundred post-1950 productions—for a price representing the largest investment we've ever made in any single program venture—NBC will be giving its viewers late-vintage, high-calibre films at a singularly appropriate hour.

We've got the time, we've got the place, and we've even got the girls—as if you could ever mistake Marilyn Monroe, Susan Hayward and Ava Gardner for anything else.

In making our decisions on the 20th Century-Fox list, we were perfectly aware of the drawing power of certain stars. The aforementioned young ladies, for example, were not designed—

either structurally or talent-wise — to invite apathy. And male stars like Gregory Peck, Cary Grant and James Stewart can be counted on to make almost any living room come to life on a Saturday evening.

BUT IT TOOK several months of careful study and analysis before we made our final choices from 20th Century-Fox's huge library. Many, many factors had to be considered, and all of them had to be weighed with an eye toward the special characteristics of TV-viewing itself.

Yet, as a much-honored TV author first wrote: "The play's the thing." More than any other element, it was the appeal, variety and quality of the pictures as a whole that motivated our selections.

Among the very earliest of the films to be seen this fall, for example, are such major-league entries as "Snows of Kilimanjaro," "Titanic," "The Desert Fox" and "How to Marry a Millionaire." Attractions like these, we're certain, will be transforming many millions of easy chairs into loge seats every weekend.

As indicated a few paragraphs back, NBC's expenditure for "Saturday Night at the Movies" was the biggest single program commitment in our history.

While this is not the sort of derring-do that insures a Croix de guerre, you'll notice that NBC was the only network bold enough to make the "Hollywood breakthrough" a reality.

Still, we suspect that the pioneering aspect of the series is bound to be overlooked by one or two critics who'll feel impelled to ask whether "Saturday Night at the Movies"—for all its high

standards — can be called "creative television."

Well, quite obviously, television had nothing to do with the making of these pictures. In fact, many of the stars, directors and writers have never worked in our medium at all. But the creativity, scope and production values that went into these films cannot be challenged.

More than mere artistry is involved here; there's also the matter of experience. We wouldn't even attempt to add up the years of highly specialized craftsmanship represented by the talented people who worked on both sides of the cameras in these productions.

And the budgets for the films were as imposing as the talent. To give you a small idea, it's estimated that the cost of producing the first 30 pictures we'll be showing in the series was upwards of \$50,000,000. Our own carefully-considered, corporate reaction to that figure is "Gosh!"

WE SINCERELY FEEL that no TV network has been more creative than this one. At the same time, it would be downright foolish to deny viewers the chance to enjoy works of great creative craftsmanship that happen to have been fashioned originally for another medium.

You may be sure, for example, that when instantaneous transatlantic TV transmission comes along, one of the first sights NBC viewers will request, get and enjoy, will be a close-up of the Mona Lisa in living color. Like as not, some critic will then argue that TV can hardly take the credit for a painting that was created even before radio. You watch.



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau. Highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week, ten different markets are covered.

As the syndicated program listings of the top ten shows, rating data such as the percentage share of audience, coupled with data as to time and day of telecasting complete programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable. Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Feb-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb-Mar. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 31)

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| TOP TEN NETWORK SHOWS | | | | TOP SYNDICATED PROGRAMS | | | | TOP COMPETITION | | | |
|-----------------------|-------------------------------------|------|----------|-------------------------|---------------------------------|------|----------|-----------------|-----------------------|------|----------|
| RR. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RR. | PROGRAM-DAY-TIME | STA. | AV. RTG. | RR. | PROGRAM-DAY-TIME | STA. | AV. RTG. |
| 1. | My Three Sons (Thurs. 8:00-8:30) | WISN | 52 | 1. | Manhunt (Thurs. 9:30) | WISN | 27 | 48. | Shotgun Slade: Life | WTMJ | 19 |
| 2. | Lawrence Welk (Sat. 8:00-9:00) | WISN | 46 | 1. | Mr. Ed (Fri. 7:00) | WTMJ | 27 | 48. | Assignment Underwater | WISN | 15 |
| 3. | Real McCoys (Thurs. 7:30-8:00) | WISN | 46 | 2. | Mike Hammer (Fri. 9:30) | WISN | 26 | 44. | Michael Shayne | WTMJ | 21 |
| 3. | Untouchables (Thurs. 8:30-9:00) | WISN | 43 | 3. | Best of Post (Mon. 9:30) | WTMJ | 23 | 40. | Sea Hunt | WISN | 18 |
| 4. | Huntstones (Fri. 7:30-8:00) | WISN | 41 | 4. | Death Valley Days (Sat. 9:30) | WTMJ | 22 | 36. | Fight Sports | WISN | 19 |
| 5. | Leave It to Beaver (Sat. 7:30-8:00) | WISN | 39 | 5. | Border Patrol (Thurs. 10:15) | WTMJ | 20 | 53. | Late Show | WITI | 9 |
| 6. | What's My Line (Sun. 9:30-10:00) | WITI | 38 | 6. | Sea Hunt (Mon. 9:30) | WISN | 18 | 31. | Best of Post | WTMJ | 23 |
| 7. | Candid Camera (Sun. 9:00-9:30) | WITI | 36 | 7. | Blue Angels (Mon. 9:30) | WITI | 16 | 28. | Best of Post | WTMJ | 23 |
| 8. | Donna Reed (Thurs. 7:00-7:30) | WISN | 35 | 7. | Lock-Up (Wed. 10:15) | WTMJ | 16 | 46. | JFK: Winchell | WISN | 11 |
| 9. | Andy Griffith (Mon. 8:30-9:00) | WITI | 33 | 7. | Three Stooges (Sat. Sun. 12:00) | WISN | 16 | 52. | Hot Shots | WTMJ | 9 |
| 9. | Garry Moore (Tues. 9:00-10:00) | WITI | 33 | | | | | | Bowling | WTMJ | 9 |

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | |
|----|-----------------------------------|------|----|----|---------------------------------|------|----|-----|-----------------------|------|----|
| 1. | Real McCoys (Thurs. 8:30-9:00) | WTVN | 42 | 1. | Huckleberry Hound (Thurs. 6:30) | WTVN | 28 | 60. | Home Edition | WLWC | 11 |
| 2. | Untouchables (Thurs. 9:30-10:30) | WTVN | 37 | 2. | Whirlbirds (Thurs. 7:00) | WTVN | 25 | 48. | Huntley-Brinkley | WLWC | 15 |
| 3. | Donna Reed (Thurs. 8:00-8:30) | WTVN | 35 | 3. | Quick Draw McGraw (Tues. 6:30) | WTVN | 22 | 50. | News-D. Edwards | WBNS | 22 |
| 3. | Rifleman (Tues. 8:00-8:30) | WTVN | 35 | 4. | Death Valley Days (Sat. 7:00) | WBNS | 20 | 41. | Home Edition | WLWC | 11 |
| 4. | Surfside 6 (Mon. 8:30-9:30) | WTVN | 35 | 4. | Vikings (Sun. 6:00) | WTVN | 20 | 47. | Huntley-Brinkley | WLWC | 15 |
| 4. | Huntstones (Fri. 8:30-9:00) | WTVN | 34 | 5. | Dangerous Robin (Fri. 10:30) | WTVN | 19 | 45. | Mid-Western Hayride | WLWC | 18 |
| 4. | 77 Sunset Strip (Fri. 9:00-10:00) | WTVN | 34 | 6. | MacKenzie Raiders (Sun. 5:30) | WTVN | 17 | 49. | Meet the Press | WLWC | 13 |
| 5. | Gunsmoke (Sat. 10:00-10:30) | WBNS | 33 | 7. | Assignment Underwater (Tues. 7) | WLWC | 16 | 29. | Eyewitness to History | WBNS | 14 |
| 5. | Rawhide (Fri. 7:30-8:30) | WBNS | 33 | 7. | Rescue 8 (Tues. 7:00) | WTVN | 16 | 29. | G.E. Bowl | WBNS | 11 |
| 6. | Andy Griffith (Mon. 9:30-10:00) | WBNS | 32 | 8. | Sea Hunt (Mon. 7:00) | WLWC | 15 | 27. | News-D. Edwards | WBNS | 23 |
| 6. | Cheyenne (Mon. 7:30-8:30) | WTVN | 32 | 8. | U.S. Marshal (Mon. 7:30) | WBNS | 15 | 27. | News-D. Edwards | WBNS | 24 |
| 6. | My Three Sons (Thurs. 9:00-9:30) | WTVN | 32 | | | | | 24. | News-D. Edwards | WBNS | 29 |
| 6. | Perry Mason (Sat. 7:30-8:30) | WBNS | 32 | | | | | 24. | OSU BB: Cheyenne | WTVN | 33 |

DALLAS-FT. WORTH

STATIONS: KRDL, WBAP, WFAA, KTVT. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | |
|----|----------------------------------|------|----|----|---------------------------------|------|----|-----|-------------------|------|----|
| 1. | Gunsmoke (Sat. 9:00-9:30) | KRDL | 42 | 1. | Yogi Bear (Mon. 6:00) | KTVT | 18 | 34. | News: Weather | KRDL | 12 |
| 2. | Andy Griffith (Mon. 8:30-9:00) | KRDL | 40 | 2. | Huckleberry Hound (Thurs. 6:00) | KTVT | 17 | 32. | News: Weather | WBAP | 13 |
| 2. | Candid Camera (Sun. 9:00-9:30) | KRDL | 40 | 3. | Quick Draw McGraw (Tues. 6:00) | KTVT | 14 | 26. | Huntley-Brinkley | WBAP | 17 |
| 3. | Real McCoys (Thurs. 7:30-8:00) | WFAA | 39 | 4. | Brothers Brannigan (Tues. 9:30) | WFAA | 12 | 26. | Huntley-Brinkley | WBAP | 14 |
| 4. | Garry Moore (Tues. 9:00-10:00) | KRDL | 37 | 5. | Amos and Andy (Fri. 6:00) | KTVT | 10 | 18. | Garry Moore | KRDL | 38 |
| 4. | What's My Line (Sun. 9:30-10:00) | KRDL | 37 | 6. | Mr. Magoo (Sat. 8:30) | WBAP | 9 | 20. | News-D. Edwards | KRDL | 16 |
| 5. | Wagon Train (Wed. 6:30-7:30) | WBAP | 34 | 6. | Roy Rogers (Sat. 10:30) | KRDL | 9 | 50. | Cartoons | KRDL | 7 |
| 6. | My Three Sons (Thurs. 8:00-8:30) | WFAA | 33 | 6. | Coronado 9 (Wed. 9:30) | WBAP | 9 | 43. | Mattys Funnies | WFAA | 8 |
| 6. | 77 Sunset Strip (Fri. 8:00-9:00) | WFAA | 33 | 7. | Pony Express (Thurs. 7:00) | KRDL | 8 | 15. | Naked City | WFAA | 29 |
| 7. | Rawhide (Fri. 6:30-7:30) | KRDL | 32 | 7. | Soldiers of Fortune (Wed. 6:00) | KTVT | 8 | 14. | Donna Reed | WFAA | 26 |
| | | | | 7. | Sea Hunt (Fri. 10:30) | WFAA | 8 | 19. | News: Weather | WBAP | 13 |
| | | | | | | | | 32. | Huntley-Brinkley | WBAP | 19 |
| | | | | | | | | | News-Sports: Paar | WBAP | 8 |
| | | | | | | | | | Jack Paar | WBAP | 8 |

NASHVILLE

STATIONS: WSM, WLAC, WSIX. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

| | | | | | | | | | | | |
|----|-------------------------------------|------|----|----|----------------------------------|------|----|-----|-------------------|------|----|
| 1. | Real McCoys (Thurs. 7:30-8:00) | WSIX | 44 | 1. | Coronado 9 (Fri. 9:30) | WSIX | 24 | 53. | Michael Shayne | WSM | 13 |
| 2. | Gunsmoke (Sat. 9:00-9:30) | WLAC | 41 | 2. | Lock-Up (Thurs. 9:30) | WSIX | 16 | 36. | Life: Manhunt | WSM | 21 |
| 3. | Andy Griffith (Mon. 8:30-9:00) | WLAC | 39 | 3. | Bozo the Clown (Sat. 8:00) | WSM | 15 | 88. | Nashville Journal | WLAC | 3 |
| 3. | Ernie Ford (Thurs. 8:30-9:00) | WSM | 39 | 4. | Jimm Backus (Thurs. 6:30) | WLAC | 13 | 26. | Outlaws | WSM | 21 |
| 4. | Wagon Train (Wed. 6:30-7:30) | WSM | 38 | 5. | Assignment Underwater (Thurs. 7) | WLAC | 12 | 20. | Donna Reed | WSIX | 26 |
| 5. | Have Gun, Will Travel (Sat. 8:30-9) | WLAC | 34 | 5. | Mr. Ed (Sun. 5:30) | WSM | 12 | 32. | Walt Disney | WSIX | 17 |
| 5. | My Three Sons (Thurs. 8:00-8:30) | WSIX | 34 | 6. | Mr. Magoo (Fri. 7:00) | WSM | 11 | 20. | Rawhide Rawhide | WLAC | 30 |
| 5. | Price Is Right (Wed. 7:30-8:00) | WSM | 34 | 6. | Roy Rogers (Sat. 10:30) | WLAC | 11 | 50. | Lone Ranger | WSM | 8 |
| 6. | What's My Line (Sun. 9:30-10:00) | WLAC | 33 | 7. | Dangerous Robin (Tues. 6:30) | WLAC | 10 | 19. | Laramie | WSM | 26 |
| 6. | Garry Moore (Tues. 9:00-10:00) | WLAC | 33 | 7. | Little Rascals (Sat. 6:30) | WSM | 10 | 83. | Country Journal | WLAC | 2 |
| 6. | 77 Sunset Strip (Fri. 8:00-9:00) | WSIX | 33 | | | | | | | | |

Radio Editorials

(Continued from page 20)

five and a half minutes in length, and are usually run twice or three times a day. KXN Ruegg ran them at 8:15 a.m. and 8:15 p.m. He doesn't believe in the one-minute editorial spot editorial - that's not editorializing," he said. "It's something rather different from a point of view."

St. Louis all afford time for radio stations to run editorial spots. But experience has shown that fact that only about 10 percent of the stations are willing to do so. The air to radio stations are affected as in the case of KXN's advocacy of the 1. A station audience that requires editorial to turn from fact to fiction on Sunday days shuttles the oil companies - has been. Ruegg thinks that's due to the reputation for integrity

built up over the years by CBS News.

"I know of only one case of sponsor pressure," he said. "The advertiser indicated to the station that if it persisted in its editorial approach, it might have to reexamine its budgets. The station told the advertiser to go ahead and reexamine, and that was the end of it; the advertiser never said another word and remained on the station."

Taylor & Mr. K.

(Continued from page 21)

what you think of the exposition that you have seen so far?" Replied Premier K: "What I have seen has made a good impression upon me and what I will see further on, I think, will not spoil my impressions up to now." Then he moved on.

Not very earth-shaking, perhaps, but a scoop. Not only had Khrushchev been persuaded to give probably his first-ever on-the-spot interview. He had also answered a question without quoting a single old Russian proverb.

Shell Oil

(Continued from page 20)

vision buy it had made earlier for next fall. Buy was verbal renewal of Shell's annual regional sponsorship of the N.Y. Giants pro football games on CBS-TV. When it became known that Shell would be back in tv via the Giants renewal, despite Ogilvy's insistence that Shell would sponsor no television, the agency promptly notified CBS-TV that it was withdrawing its verbal order.

Sunday package is a 15-week order for Sunday 4-5 p.m. which will consist of an "International Golf" series to run 11 weeks, plus four "Leonard Bernstein Young People's Concerts" interspersed among the golf shows. The 15-week series will start in January and run between the end of pro football and the start of baseball in the spring.

"International Golf" will be produced by Filmways at top courses throughout the world, such as St. Andrews in Scotland, and will feature the world's top pros, including Arnold Palmer and Gary

Player. Though NBC's dropping its "Celebrity Golf," ABC's Saturday "All-Star Golf" will make it two hourlong golf stanzas a week through the winter months.

Interestingly enough, though Ogilvy's billings are tagged as "consumer," its newspaper campaign has utilized much institutional copy—that is, selling products and services which do not reach the consumer directly. Examples were last week's pitch that special Shell lubricants were used on the X-15, an earlier ad extolling Shell Chemical's anti-termite products used by exterminators, and other chemical, plastics and synthetic byproducts made by the company.

San Antonio—Sale of KUKA to Por Favor Inc. for \$200,000 was announced by Manuel D. Leal, owner and president of Leal Broadcasting Co., here. Principals of Por Favor are Alex Coe, prez; Norman Fischer, secretary-treasurer, and Edward Holland, William Negley, Carl Krueger Jr., B. F. Pitman 3d, John Catto Stradley, Mary Oberer and Jesse H. Oppenheimer.

Saudek

(Continued from page 23)

didn't want to do it for scenery, of which there is plenty of film." He praised Nipponese audiences. "The Philharmonic at the request of the Japanese played modern things by and large," Saudek added. "The Japanese wanted this because they hear so little of it. It's quite a tribute to their musical sophistication."

Saudek also followed the Philharmonic with his camera crews to Moscow, Berlin and Venice in recent years.

In Japan, Saudek also filmed performances of Japanese classical and popular music as well as folk singing in sea coast environments. He expects the acquired film to be packaged into more than one program of what he calls "entertainment features."

Of the Japanese technicians who helped keep his four cameras rolling, Saudek said, "The tv and movie people here are alive, very fast and remarkably efficient. They are far faster than their counterparts in the U.S."

Montreux TV Fest Awards

Montreux, May 30. Big winner at the first annual Montreux TV Festival was BBC's "Black and White Minstrel Show," which copped the Gold Rose from the regular seven-man international jury and top honors in the voting by the accredited members of the press corps.

Second prize by the jury (the Silver Rose) went to Radio Televisione Italiana's "Giardino d'Inverno." The press corps dished this second prize. The Bronze Rose was awarded to Czechoslovakian TV's "Milní Vues Derrière Les Couilles." Third prize by the press however, went to Deutscher Fernsehfunks' "Sprunge, Tricks und Melodien." Fourth press prize was for the Czech "Couilles." Jury added three special mentions for telegraphic qualities to Nippon Hoso Kyokai's "Afternoon Variety," NBC-TV's U.S. "Perry Como's Music Hall" and to Soviet TV's "Minature Dances."

Montreux TV Fest Trade Fair

'A Miniature NAB'; RCA's Exhibit (Flown Over) Accents Tint, Tape

Montreux, May 30. The outstanding success of the Montreux Television Festival which would last weekend was the trade fair which one exhibitor described to VARIETY as a miniature NAB that may one day assume the proportions and the importance of the NAB.

Most exhibitors were frankly skeptical. At best they expected a few inquiries which could have been followed up at the end of the fair. Instead, most of them have been overwhelmed with orders and, with just a single exception, all are eager to participate if there is a repeat next year. There is, however, unanimity of opinion that two weeks is too long for such an exhibition, and that it should be halved to a maximum of one week.

The biggest individual display was the RCA stand which occupied nearly the whole of one floor at the Pavilion. Most of the equipment was flown from the U.S., though one or two particularly heavy items were shipped in advance. Several sales and technical reps were brought over from America, and the team was reinforced by experts from field posts in Europe. The emphasis was on color and videotape, with the new transistorized recorder attracting considerable interest. RCA execs on the stand agreed they had been pleasantly surprised by the results, though declined to reveal the volume of business accomplished.

More forthcoming was the Ampex International spokesman, who estimated that deals valued at around \$800,000 had been concluded. He admitted that in several cases the inquiries had started before the trade fair, and that the deals had been consummated at Montreux. Included in the sales was a complete mobile unit costing around \$100,000. Volume of business negotiated by Ampex compared very favorably with that achieved earlier in the month at Washington, and Montreux had the advantage in that it attracted a still largely untapped market, whereas most U.S. stations were already equipped with videotape equipment.

All exhibitors were agreed that the decision of the British manufacturers such as Marconi, EMI and Pye to boycott the fair had cut the competition and given them the advantage. Once word gets back to the United Kingdom, however, they don't expect to have the field to themselves next time.

Another "very happy" American exhibit was the Telechrome Manufacturing Corp., which collared a lot of trade interest with its special effects generator. This enables a wide variety of wipes to be achieved at the flick of a "joy stick" positioner, and the continuous demonstrations attracted widespread demonstration.

The one solitary exception to the happy band of exhibitors was the Austin Co. of New York, but as it was offering constructional projects costing about \$50,000,000 upwards, it hardly expected to get visitors to sign there and then on the dotted line. However, a company rep admitted that there had been a number of inquiries which would have to be followed up in due course. "If one firm contract materializes, we'll be back for sure next year," he commented. "Otherwise, I'm very dubious."

Other American exhibitors at the fair included the Corning Glass Works, the Eraser Co., Raytheon Co. and Temco International. Japanese and German equipment manufacturers were also prominently represented.

No. Ireland's 'Me, Too'

On 10% TV Adv. Tax

London, May 30. Northern Ireland Government is following British Government's lead by clamping a 10% tax on television advertisements.

Announcing the tax in his Budget statement in Belfast, Terence O'Neill, Northern Ireland Minister of Finance, said the tv industry had grown to such an extent in recent years that it seemed only fair it should make this contribution toward the increasing cost of public services. He hoped to get £100,000 (\$280,000) from the new tax in a full year. O'Neill also said that he would abolish entertainment tax — "to help cinemas."

Britain Nearing TV Saturation; 11,000,000 Sets

Montreux, May 30. Great Britain, with more than 11,000,000 receivers in use, is the only country in Europe to be approaching saturation, according to a statistical survey prepared by Professor G. A. Boutry, of the Paris Conservatory of Arts and Sciences, and read as a paper at the Montreux international tv festival.

The professor's analysis shows that in Britain there are today 4.86 persons to each receiver, and he reckons that saturation will be reached when the number of receivers totals 13,350,000, giving an average of 4.1 persons to each set. He estimates the total number of receivers currently in use in Europe at 19,788,000 for a population of 213,000,000, and forecasts a saturation figure of 32,600,000. Western Germany, which today has 4,288,000 receivers, is more than 3,000,000 short of saturation. France, with 1,850,000 is 4,500,000 short; and Italy, with 2,000,000 has just about reached half-way mark.

The U.S. Professor Boutry noted, had about 55,000,000 receivers, with about 10 sets for every 35 persons, but thought it unrealistic to hope that the European countries would ever reach that level.

The Professor thought the most evident way to stimulate public interest in Europe in tv would be the introduction of color broadcasting, but hesitation on this score was easily understood when it was realized that less than 1% of Americans, 55,000,000 receivers, were color sets. He believed the principal reason for this was economical: in other words, the price of color receivers was too high.

New Scot TV Center

Aberdeen, Scotland, May 30. New Grampian tv studio center, currently being constructed here at cost of over \$600,000, is the first to be specially built for television in Scotland.

Master control room will be capable of relaying U.K. ITV network programs from the south to the Independent Television Authority transmitter at Durrills, near Stonehaven, as well as sending out to the transmitter locally-produced programs from the studios in Aberdeen.

Kintner Kayoes 'Lony K'

Hollywood, May 30.

NBC has rejected the first segment of a scheduled five-part of Jack Chertok's "Lawless Years" on religious grounds and the continuing drama will be trimmed to four. After viewing the print, web prexy Robert E. Kintner ruled it "too rough" and ordered it out of its June 2 telecast date.

Robert Wood, head of broadcast standards in Hollywood for NBC-TV, said that the script had been approved by John Stone, ex-film writer and prexy of Southern California region of American Hebrew Congregations. Stone had not seen the film.

Four-part vidrama is called "Lony K" and concerns a rabbinical student, who, with his sister, was set upon and attacked in the East Side jungle of New York. She lost her sanity from the shock of the assault and her brother renounced the faith and desecrated holy documents. It was this phase of the story that caused Kintner to order it out of the series.

Alberto-Culver bought 20 of the 26 episodes of "Lawless Years" in tandem with Brown & Williamson, so the missing segment will not be replaced.

The story thread of the missing episode will be briefly narrated, without the sacrilegious incident, at outset of skein.

Imagine A Billion

People Watching The Same Program: Sarnoff

Montreux, May 30.

David Sarnoff believes that 10 years hence it is conceivable that a billion people in virtually every nation on earth will be watching the same program at the same time and in color, with simultaneous translation techniques making it understandable to all. He made the prophecy in a letter acknowledging the presentation of a citation for his distinguished services to television at the first international tv festival held in this Swiss resort.

"This," commented Sarnoff, "is the exhilarating prospect before us. But what of the uses to which this marvel of human design will be put? Will global tv become the babel of our age, sowing dissent and discord with the speed of light around the world? Or will it offer, instead, a bright new promise for moving humanity closer to civilized harmony?"

Sarnoff urged world leaders to begin planning now for the use of global satellite tv, and recalled that he recently proposed that a tv channel be made available, without restrictions, to the United Nations.

Chi's Bigtime Radio Days Enjoy Vivid 'Playback' As Stars Return

By LES BROWN

Chicago, May 30. A group of performers who had hit the big time in the Windy City when radio was in flower here in those pre-television days, met in reunion last week on the excuse of celebrating the 25th anniversary of the local AFTRA chapter which actually occurs next year. Radio hasn't had it so gala since its mass exodus from Chi to either Coast, circa 1946, for television and pictures.

Banquet, given by Chicago Unlimited, a sort of chamber of commerce organization for the local broadcast and film industry, was of necessity themed on the idea that Chicago—whatever else it may be—is still the "greatest discovery town for talent" in the USA. More than 800 persons turned out, at \$15 per plate, and five local AMers carried a half hour podcast from the Crystal Room of the new Sheraton-Chicago Hotel.

CU initially had hoped to recreate a Chicago-origination of the Thirties and 'Forties, known as "Beat the Band," which might be on the expensive side if done on tv today with the same cast. Gary Moore was the emcee, Perry Como

Montreux Festival's 'Gallant

First Try'; Could Do for TV What Cannes-Venice Achieves in Pixdom

By HAROLD MYERS

Montreux, May 30

Who Else?

Chicago, May 30.

A lone picket marched in front of the Sheraton-Blackstone Hotel last Wednesday (24), prior to Dr. Frank Stanton's arrival. The CRS prez was to address the Chicago Broadcast Advertising Club on the evils of the equal-time restrictions in the Communications Act.

The picket was perennial equal-time-seeker 1st Dalv, the American First candidate. He didn't appear in his trademark Uncle Sam costume but wore, symbolically, a gag over his mouth.

Allowing for its shortcomings, the first international tv festival of arts and sciences which wound in this Swiss resort last Saturday (27) with a candlelight supper at the castle of Chillon, can be rated a provisional success. It had its weaknesses, and its deficiencies in organization, but it was a first effort and it could with a big try, do for the electronic screen what Cannes, Berlin, Moscow Venice et al do for theatrical motion pictures.

It had one outstanding advantage over the Monaco tv festival at the beginning of the year in that it attracted a representative selection of tv execs from all over, while the trade fair, see separate story, was a focal point for merchandising equipment and vidrol sales reported to be in excess of \$3,000,000. In its final phase it also showed signs of becoming a market for tv program sales, attracting attention and interest from program executives who viewed the competition entries.

Three special rooms were located at the swank Montreux Palace hotel for the screening of the light entertainment programs which competed for the Golden Rose of Montreux and the cash prize of \$25,000. One room was set aside for the jury, and access to that was barred to all outsiders. A second room was at the disposal of "experts," consisting mainly of potential buyers and sellers, while a third was available for the press. All told, about 25 hours of program time was viewed between last Monday (22) and Friday (26).

From a news point of view, the most rewarding part of the fest was the technical symposium which dominated the first few days. Experts from all parts of the world delivered authoritative papers on a wide variety of subjects, and, after each session, were made available to be quizzed by the fourth estate at a press conference. Each question yielded at least one major story which colored the headlines in the European press, particularly.

Ironically while the British had boycotted the trade fair, there were more newsmen from the U.K. than from any other country, and the United States, which dominated the exhibition fair to end a single reporter to Montreux. This VARIETY reporter was the only rep of the U.S. press on hand.

Apart from a big American contingent, Japan, Russia, Germany, France and Italy were at the fest in strength, and all agreed that Montreux could be developed into a major international meeting point, with all the advantages to be obtained from an exchange of ideas and mutual trade. International traders such as NBC and MCA had their own reps on hand for making contact with customers and potential customers, just as the motion picture men jostled at Cannes and all the other festivals.

Before the jury started on its viewing chore, there were rumors that some of the panel would be challenged because of a vested interest, but it all came to naught in the end. It had been suggested there would be an objection to Eric MacSwitz, BBC exec, because the BBC had two entries in competition. Ditto with Gerald Adler, managing director of NBC International, because the sch had entered the Perry Como show. There was even a hint that there would be opposition to the Fabian rep, because the RAI network was showing the Como show.

In any event, the press confab at which the jury members were introduced and the procedure explained, went by without a murmur being raised against any of the constituents members, and the panel immediately adjourned behind locked doors to start their arduous chore which included a minimum of two and a maximum of three extended viewing sessions per day. Programs by the way, were transmitted by the Swiss network on closed circuit to the three viewing rooms.

Stanton Back In Action—Asks 315 Local, State Test

Chicago, May 30.

CBS prexy Frank Stanton is ready to do new combat with his old enemy, Section 315 of the Communications Act.

Having succeeded in getting the equal-time restrictions suspended for the "Great Debates" last year, Stanton now hopes to accomplish the same thing for gubernatorial and mayoral campaigns on a test basis through 1962 in hopes that Congress would see "how an experiment successful beyond all hope in the last Presidential election would work if extended to state and local elections. But what he is really seeking is the ultimate revision of the statute that would allow radio and tv to stage major party political debates without having to give over equivalent air time to irrelevant splinter party candidates. Debates, he believes, are historically the most effective campaign device for fully informing the voters and capturing their interest.

"It is a ludicrous and wasteful anachronism," Stanton told the Chi Broadcast Advertising Club last Wednesday (24), "that what was permitted over a century ago in great public meetings is forbidden now in what, through radio and tv, would be nothing less than public meetings made infinitely greater by admitting all citizens."

Stanton's argument against Sec. 315 (Continued on page 42)

and Marilyn Maxwell the vocalists with the Ted Weems band, and Elmo Tanner, Red Engle and Country Washburne numbered among the sidemen. Moore and Como were unable to make it, however. Weems, who recently came out of retirement and reorganized his band, and Miss Maxwell did show up, but the old show stayed unrevived.

The old AM soapers of yore were represented by Virginia Payne, "Ma Perkins" that was, and later prexy of AFTRA; Marvin Miller, then a freelancer and now the principal on tv's "Millionaire"; Cliff Arquette, who sloughed his Charley Weaver get-up for a dress suit, and who in the bygone days did character voices on the soaps and frequently was a warmer upper for audience shows; and Cliff Newton, who had done funny voices and dramatic parts before joining Dave Garroway's cast in the Windy City's early, palmy tv days.

Les Tremayne recalled the old "First Nighter" show, which he had done with Barbara Luddy, and Jim Jordan "Fibber McGee and Molly," which had started here on NBC but based somewhat on a similar show they had done on the old

TV-FILMS GO AROUND T IN

"...clicking off sales from Bangkok to Rio now means the difference between a so-so entry and large returns."

Wednesday, May 24, 1961

VARIETY

TV-FILMS

23

O'SEAS MARTS: 40% OF GROSS

SYNDICATION'S MARGIN NARROWS

By MURRAY KORNWITZ

The foreign market now approximates 40% of the total gross in syndication, a ratio which brings syndication closer to the global motion picture biz.

Domestic syndication, exclusive of features, in '61 is expected to be in the neighborhood of \$30,000,000. Foreign syndication for '61 is estimated to be over \$30,000,000, or close to 40% of the vidfilm gross.

What buoys the foreign share of the pie is that most of the prime network vidfilm entries are sold abroad, with each country representing another market in the overall syndie spread. Such network entries, of course, don't come under the domestic syndication gross column.

Also working to hike the foreign ratio is the decline in the overall estimated syndication gross for '61. Over the past several years there's been a dropoff in domestic syndication, with the total decrease estimated as high as 35% to 40%.

In effect what long had been predicted is coming to pass. The foreign market, which includes Canada, is becoming as vital in terms of sales, as the domestic market. Of course, there is no substitute for getting a U.S. network ride, or a good domestic play for a vidfilm syndie entry. Without such representation, monies can't be recouped, let alone a profit turned. Yet clicking off sales from Bangkok to Rio now means the difference between a so-so entry and large returns.

Narrowing the perspective, spotlighting only the performance of syndie houses, the foreign gross in the narrower field approximates

from 20% to 25% of the total gross. Such a perspective, though, leaves out the grossing performances of such vidfilmers as Warner Bros., Four Star, 20th-Fox, and others out of the syndie biz, but heavy in networking. It's when the total grossing performances of domestic syndication and foreign syndication are put side by side, that the foreign markets loom so dramatically.

As to the potential growth of the foreign field, indications are that there will be more television sets in foreign countries by late 1962 or early 1963 than there are in the U.S. This was underlined in a recent stockholders address by Leonard Goldenson, proxy of American Broadcasting-Paramount Theatres. Goldenson put the U.S. set count now at 56,000,000.

That foreign growth in the set count doesn't assure comparable revenue returns. In many instances, there are quotas, price ceilings, etc. Factor of growth, though, does mean potential added revenues, even though such revenues may not be comparably as high as the set count increase.

In estimating the foreign gross, the returns on the sale of features to tv was included in the over \$30,000,000 figure for '61. In markets other than Canada and Australia perhaps, sale of old pix to tv isn't a big factor. In many markets, because of exhibitor pressures, the majors have shied away from selling to tv.

Despite the reservations, the big story is the dramatic rise of the global market, paralleling the development of the motion picture biz.

THE WORLD EVERY WEEK

VARIETY ... BECAUSE

VARIETY is avidly read in overseas markets that have **99.64%**[†] of the World's television sets representing **46,275,800** of the World-Wide set total of **46,341,400**[†]

VARIETY speaks a special language read and repeated throughout the entire TV FILM world...TV FILM Syndicators who sell the largest number of TV FILMS o'seas have long recognized the singular value of VARIETY'S foreign (and domestic) readership.

VARIETY is on the basic, must-buy list of major TV FILM Syndicators because VARIETY is must-reading in the U.S. as well as the 83 o'seas markets listed below.

VARIETY's O'Seas Subscription List Includes

| | | | | |
|---------------------|-------------|----------------------|----------------------|-------------------------------------|
| Algeria | Denmark | Indo China | New Zealand | South Africa |
| Argentina | Ecuador | Indonesia | Nicaragua | Spain |
| Australia | El Salvador | Iran | Nigeria | Sweden |
| Austria | England | Ireland | Northern Rhodesia | Switzerland |
| Belgium | Ethiopia | Israel | Norway | Tahiti |
| Belgian Congo | Finland | Italy | Okinawa | Tasmania |
| Bermuda | France | Japan | Pakistan | Thailand |
| Bolivia | Germany | Jordan | Panama | Turkey |
| Brazil | Greece | Lebanon | Peru | United Arab Republic |
| British West Indies | Guam | Liberia | Philippines | Union of Soviet Socialist Republics |
| Canada | Guatemala | Libya | Poland | Uruguay |
| Chile | Haiti | Malaya | Portugal | Venezuela |
| China | Hawaii | Malta | Portuguese E. Africa | Vietnam |
| Colombia | Holland | Mexico | Puerto Rico | Virgin Islands |
| Costa Rica | Hong Kong | Monaco | Saudi Arabia | Yugoslavia |
| Cuba | Hungary | Morocco | Scotland | |
| Czechoslovakia | India | Netherlands Antilles | Singapore | |

* All paid.
[†] Based on USIA figures as of Dec. 1960 and excluding the U.S., its territories and Armed Forces stations abroad.

NANA Packaging Byliners for TV

North American News Alliance is planning a move into TV programming with the formation of a new syndicated Newspaper & Television Alliance (NATA) with headquarters in the syndicate firm's Times Bldg. offices.

Leading the new division is NANA's exec. vicepres John Osenenko, formerly of Westinghouse Broadcasting, and a vicepres of Producers Associates of Television as assistant.

NATA blueprints call for a franchise of NANA newspaper feature and byliners to be in the entertainment, pubservice and news fields. NATA will co-produce as well as offer rights for outside production, with the company retaining the right of supervision.

Although none of the NANA talents has been specified for TV as yet, the stable includes Drew Pearson, Raymond Moley, Constantine Brown, Sheila Graham, Emily Post, Margaret McManus and many others. Features that the new syndicate has as possible daytime strip material for either network or syndication include columns on a variety of subjects and services, several with a female slant. NANA's various subsides also include an interpretive news wire.

Also considered is a video cartoon series based on the feature "There Oughta Be A Law," which is based on suggestions from readers.

JULIAN KLAMAN SET ON NBC PUBAFFAIRS

Julian Klamon, who once produced and wrote "Have Gun, Will Travel" for CBS-TV, has signed a part to do at least four pubaffairs specials for NBC-TV.

Klamon, who once had some brief experience in pubaffairs but who, essentially, is an entertainment program specialist, made the deal with NBC creative projects exec producer Irving Gittlin. He'll report to Gittlin in doing no fewer than a quartet of hour stanzas for the DuPont Sunday series.

One of the four Klamon shows he'll take part in the writing as well as overseeing production will most likely be on Reinhardt Heydrich, called "The Hangman?" by anti-Nazis.

Danny Kaye's UNICEF Replay for Gen. Motors

General Motors has purchased sponsorship of a repeat showing of "The Secret Life of Danny Kaye," the "See It Now" telecast he did for UNICEF several years ago. Repeat will be shown on CBS-TV July 13 or Aug. 10, with final date to be decided this week.

The 90-minute show was a filmization of Kaye's work in behalf of the UNICEF war among children and refugees. General Motors has Kaye under a three-year contract, with deal calling for one live special a year, but the "See It Now" show is outside the pact, with GM apparently deciding on this one instead of a repeat of Kaye's variety show of last Oct. 30.

Brillo, ABC-TV Dickers

Brillo is about to pour \$1,000,000 into the ABC-TV fall sked, after all TV webs shooting for the sponsor's '61-'62 coin.

Money, it's understood, will go partly into ABC-TV daytime and partly into the web's nighttime schedule. During the nighttime, if the current negotiations work out right, the Brillo coin will be spread across more than one stanza.

J. Walter Thompson is the Brillo agency.

WBAL-TV's Telethon

WBAL-TV is donating its "time and facilities" to the Multiple Sclerosis Society with an 18-hour telethon to be aired from Saturday, June 17 at 11-15 p.m. to Sunday at 5 p.m.

Telecast will originate at Mergers, later High School auditorium and public is invited to attend and watch local and professional talent the society hopes to enlist for the cause.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Richmond, Va. • Stations: WXEX, WRVA, WTVR • Survey Dates: November 10-23, 1960

| WRVA Average Rating: 2 Average Share: 40 | | COMPETITION STATION & AVG. RATING | |
|---|--|------------------------------------|-----------------------|
| MONDAYS 11:15-1:00 Program: BEST OF PARAMOUNT | | PROGRAM | STATION & AVG. RATING |
| Nov. 14 "ALIAS NICK BEALE" | Ray Milland, Audrey Totter 1949, Paramount, MCA, 1st Run | Late Movie 11:15-12:45 | WTVR 1 |
| Nov. 21 "HENRY ALDRICH PLAYS CUPID" | Jimmy Lyndon, Diana Lynn 1944, Paramount, MCA, 1st Run | Jack Paar 11:15-1:00 | WXEX 3 |
| WRVA Average Rating: 2 Average Share: 40 | | COMPETITION STATION & AVG. RATING | |
| TUESDAYS 11:15-12:45 Program: BEST OF PARAMOUNT | | PROGRAM | STATION & AVG. RATING |
| Nov. 15 "BUCK BENNY RIDES AGAIN" | Jack Benny, Eileen Drew 1941, Paramount, MCA, 1st Run | Late Movie 11:15-12:30 | WTVR 1 |
| Nov. 22 "THIS GUN FOR HIRE" | Alan Ladd, Veronica Lake 1944, Paramount, MCA, 1st Run | Jack Paar 11:15-12:45 | WXEX 3 |
| WRVA Average Rating: 4 Average Share: 50 | | COMPETITION STATION & AVG. RATING | |
| WEDNESDAYS 11:15-1:00 Program: BEST OF PARAMOUNT | | PROGRAM | STATION & AVG. RATING |
| Nov. 16 "THE VIRGINIAN" | Joel McCrea, Brian Donlevy 1946, Paramount, MCA, 1st Run | Late Movie 11:15-12:30 | WTVR 2 |
| Nov. 23 "MY FAVORITE BLONDE" | Bob Hope, Madeline Carroll 1942, Paramount, MCA, 1st Run | Jack Paar 11:15-1:00 | WXEX 3 |
| WTVR Average Rating: 2 Average Share: 25 | | COMPETITION STATION & AVG. RATING | |
| THURSDAYS 11:15-12:30 Program: LATE MOVIE | | PROGRAM | STATION & AVG. RATING |
| Nov. 10 "PORT SAID" | Gloria Henry 1948, Columbia, Screen Gems, Repeat | Sports, Paramount 11:15-11:30 | WRVA 3 |
| Nov. 17 "GOOD LUCK MR. YATES" | Claire Trevor 1943, Columbia, Screen Gems, Repeat | Best of Paramount 11:30-12:30 | WRVA 2 |
| | | Jack Paar 11:15-12:30 | WXEX 5 |
| WTVR Average Rating: 5 Average Share: 45 | | COMPETITION STATION & AVG. RATING | |
| FRIDAYS 11:15-12:45 Program: LATE MOVIES | | PROGRAM | STATION & AVG. RATING |
| Nov. 11 "JESSE JAMES' WOMEN" | Peggy Castle 1954, UA, UAA, 1st Run | Sports, Movie 11:15-11:30 | WRVA 3 |
| Nov. 18 "ADVENTURES OF ROBINSON CRUSOE" | Dan O'Herlihy 1953, UA, UAA, 1st Run | First Run Movie 11:30-12:45 | WRVA 2 |
| | | Jack Paar 11:15-12:45 | WXEX 5 |
| WXEX Average Rating: 7 Average Share: 24 | | COMPETITION STATION & AVG. RATING | |
| SATURDAYS 6:00-7:30 Program: MILLION \$ MOVIE | | PROGRAM | STATION & AVG. RATING |
| Nov. 12 "THEY WON'T BELIEVE ME" | Robert Young, Susan Hayward 1947, RKO, UAA, Repeat | Streets of Danger 6:00-6:30 | WTVR 10 |
| Nov. 19 "WOMAN ON THE BEACH" | Robert Ryan, Joan Bennett 1947, RKO, UAA, Repeat | Amos & Andy 6:30-7:00 | WTVR 20 |
| | | Rescue 8 7:00-7:30 | WTVR 2 |
| | | Golf Det. 6:00-6:30 | WRVA 3 |
| | | Choice, Compass 6:30-7:00 | WRVA 3 |
| | | Trooper, L.B. Johnson 7:00-7:30 | WRVA 7 |
| WXEX Average Rating: 3 Average Share: 75 | | COMPETITION STATION & AVG. RATING | |
| SUNDAYS 11:15-1:00 Program: MILLION \$ MOVIE | | PROGRAM | STATION & AVG. RATING |
| Nov. 13 "ZIEGFELD GIRL" | James Stewart, Judy Garland 1941, MGM, MGM-TV, 1st Run | Late Movie 11:15-12:45 | WTVR 2 |
| Nov. 20 "DINNER AT EIGHT" | John Barrymore, Lionel Barrymore 1933, MGM, MGM-TV, 1st Run | Com'ty Jamboree 11:15-11:30 | WRVA 1 |
| | | Inside Sports 11:30-11:45 | WRVA 1 |

Lucille Ball Changes Mind, Won't Do Special

"Lucy Goes to Broadway," the special which Bulova Watch Co. was to have sponsored on CBS-TV next Dec. 10, has been abandoned. Reason for the blowup of the show, which was to have been based on the comedienne's decision to star in "Wildcat" on the Main Stem, could not be ascertained.

However, Miss Ball has been forced out of "Wildcat" several times because of illness, and it's said she was reluctant to undertake the additional rigors of doing a telecast while doubling in the play. Show was to have been produced this summer, either on film or tape, by Desilu Productions. McCann-Erickson had made the purchase for Bulova.

Freedom of Press

Continued from page 31

rallied almost to a man behind the broadcasting industry which has one of the most effective lobbies in Washington. It is always a shock to discover that ours is not at all a representative government in matters of this kind. The FCC has reported an outpouring of letters concerning the Minow speech. Only about 35 were unfavorable. The trouble is the voters should have written their Congressmen, not Minow.

The Congressmen were subjected to a much more direct, effective, clamorous, and personal intervention from broadcasters, who were half-way up Capitol Hill before Minow even sat down. Let us say a broadcaster owns WXKQ in East Overshoe, Nebraska. He may also own "The East Overshoe Bugle," which is the only newspaper in town. He may also be a heavy campaign contributor. In short, a powerful man. Also, he's right there in the office. The voter (and/or viewer) is way back in East Overshoe.

Consequently, when the broadcaster said to his Congressmen, "chastise Minow," the Congress listened deferentially. As this is written, it looks almost certain that the House will defeat the reorganization of the FCC recommended by James Landis and seconded by Chairman Minow.

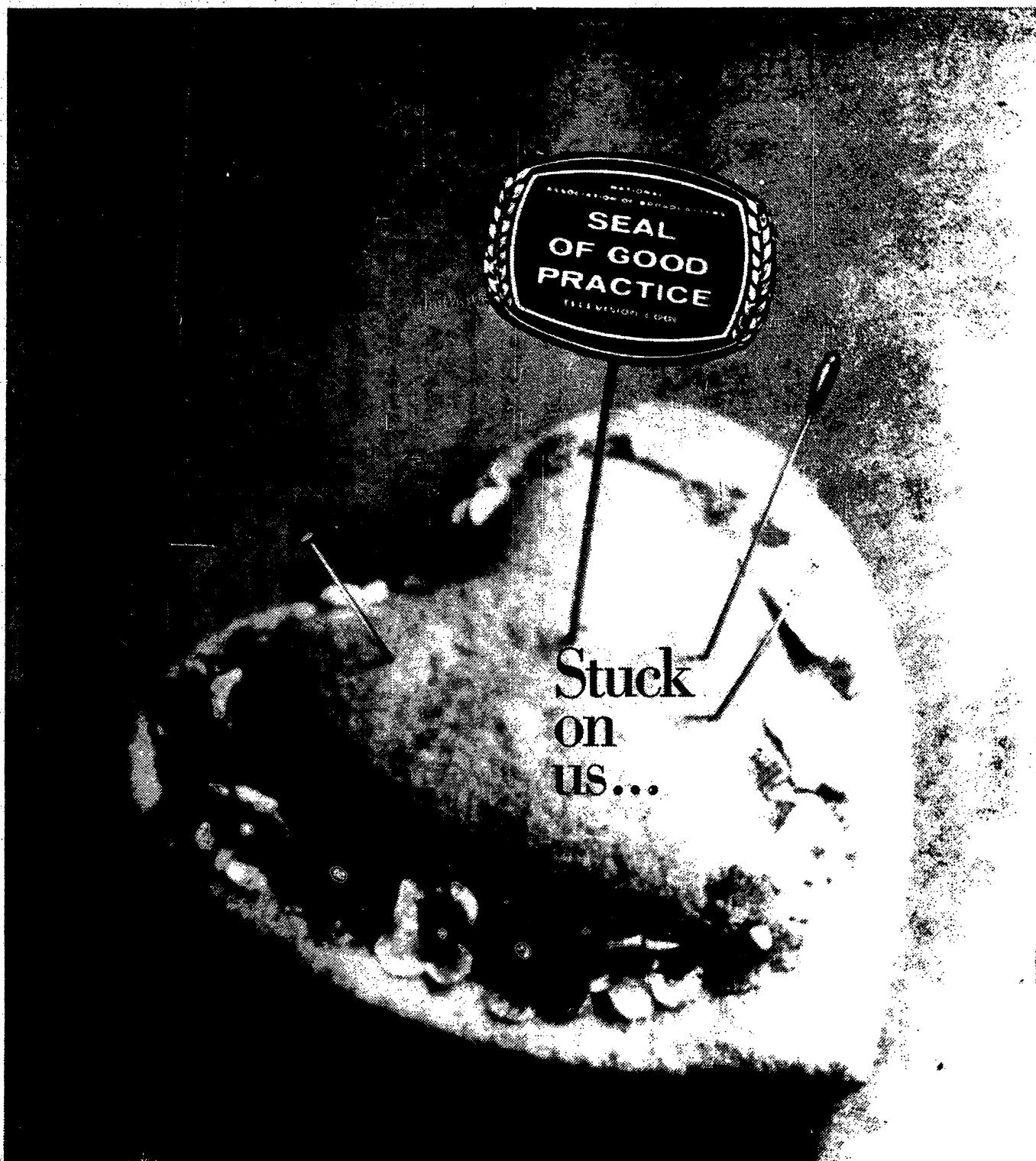
This would be a bloody shame because it is a good and much needed reorganization plan. The FCC has been for many years either inert or downright crooked or both. Mostly inert. The broadcasting industry would like to keep it that way. As it is the broadcaster has what amounts to a license to steal, with the least possible supervision operating exclusively in its own rather than in the public interest.

In spite of the initial setback in Washington, I hope Minow sticks to his guns. Both press (about 75% applauded) and public to an extraordinary degree are on his side. The public reaction supports what I've long held: that television is not a popular medium; it is a highly unpopular one.

In the middle of this sordid commerce, it's heartening to applaud my favorite sponsor, Joyce T. Hall, president of Hallmark whose "Macbeth" this year won five Emmys. Hall has always been my favorite sponsor because he has put only high quality programs — Shakespeare and opera mostly — on the air. These have been both artistic and whopping commercial successes.

What social conscience there is in broadcasting these days is coming largely from sponsors—Purex, Firestone, Bell & Howell, Chrysler, Kent cigarettes—have I forgotten anyone?

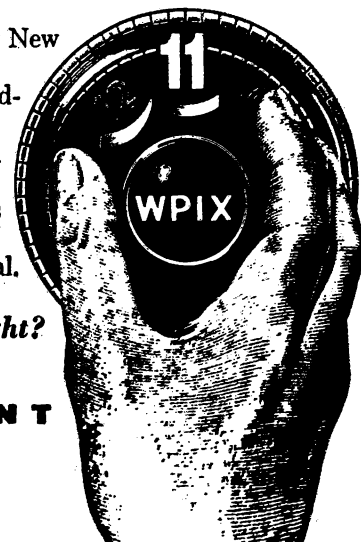
In siding with the broadcaster, I must emphatically remind the Honorable gentlemen of Congress they are not striking a blow for freedom but one against freedom of choice. They are, in short, endorsing cowboys and cops 'n' robbers and voting against excellence.



We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the *only* New York independent TV station qualified to display the National Association of Broadcasters' *Seal of Good Practice*. It's far from being an empty honor — it has real and valuable meaning for *you*, our advertisers. It is an assurance of *specific* higher standards of programming and commercial practices. WPIX is the only independent *with* the Seal.

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



TV-Radio Production Centres

Continued from page 26

Holland ships regularly over the North Sea for appearances in TTT at 10:15 and has been booked for the "Young At Heart" teenage skein, starting August 31.

IN SAN FRANCISCO . . .

KGO-TV level program manager George Rice KGO-TV newscaster Fort Pearson quit radio-TV "forever" to go into real estate . . . Frisco P. L. P. members Association named Homer Odom, KABL general manager, to replace Maurie Webster, who left KCBS to become in charge of CBS radio spot sales in New York . . . Sterling Hayden's during a daylong cruise on his Wanderer to raise money for KGO-TV's 10th anniversary annual auction next week . . . TV A. L. president Harry Ackerman, accompanied by Tom Freebairn-Sullivan, of the L.A. chapter, pitched formation of a Frisco chapter to radio and TV workers at a Sheraton-Palace Hotel meeting . . . Ken Langley heads committee which'll pursue project. Ackerman's supporters would soon go going in St. Louis and Denver "and then on to the South and Texas" . . . Bartlett's KYA is using full program to promote Tom Donahue, "The World's Biggest Disk Jockey" and sound on solid sound . . . This, undoubtedly, in juxtaposition to WJLB's longtime Don Sherwood promotion—"The World's Greatest Disk Jockey."

IN PHILADELPHIA . . .

Hugh Ferguson, WCAU farm director, accompanied Secretary of Agriculture Orville L. Freeman on his first field trip (23-26), visiting Missouri and Mississippi . . . Harry K. Smith succeeds the late Norman Brooks as newscaster on the WRCV-TV 11 p.m. telecasts . . . Ray Quinn, formerly with WRC, Washington, D.C., joins the WIBG news staff . . . Paul Sullivan, WCAU news reporter and announcer, subbing for the vacationing Mike Stanley, currently touring Europe . . . WIP appointing a third personality for each upcoming charity or public service campaign to be available for luncheons or meetings. DeeJay Tom Brown, the first named, will coordinate the station's activities in support of the Stamp Out Polio Campaign . . . Eugene Ormandy to be special guest on first annual of WRCV-TV's "Portraits in Music," hosted by Ansel Bradford, concertmaster of the Philadelphia Orchestra . . . He's Department Store of Allentown, Pa., to telecast its second Fashion Spectacular over WFIL-TV in the fall, featuring a two-week filmed joint through the fashion capitals of Europe . . . WCAU, in cooperation with the City of Philadelphia, awarding a one week trip for two to London and Paris in a promotion for "Aviation Day," receiving over 3,000 entries since its start (15).

IN BOSTON . . .

W. S. Swartley, veep, WBZ-TV, accepted special award from Greater Boston Chamber of Commerce presented to Westinghouse stations in recognition of their outstanding contribution to the Greater Boston community as exemplified by the radio "Sounds of Democracy" and the "The Complex Community" series and the editorial comment on contemporary community problems . . . WEI preeming new weekly series, "The Dental Column of the Air" Mondays, 3-3:30, on "Later" . . . WBZ-TV weekend news ed, Lou Dumont, appointed night news ed . . . Phyl Daherty, WNAC-TV pub-ad chief, back from 10 days in Bermuda, and secretary Yolanda Rodriguez off for vacah at same spot . . . Sales promotion director Bob Cheyne hosted giant sized family cocktail for staff of WHDH and WHDH-TV . . . Don Gillis playing original Broadway-Hollywood show cast platters over WHDH . . . Marilyn DeLuca, secretary to John Day, WHDH program director, and Ray Berger, WHDH-TV production dept. engaged, and will be married in Sept. . . . Sunny Pryor, from WXYZ, Detroit, at WHDH on "Listeners Club."

IN CLEVELAND . . .

Gibson Shanley will do football play-by-play of the pro Browns and Ohio State on WGAR Radio. He comes here from WOHO, Toledo, replaces Bill McCollan, now on TV in Washington . . . Local race fans had a trying time of it Tuesday when they tried to tune the Indianapolis 500. Only station anywhere within earshot carrying the auto blast was WHDH, Warren, O., and its signals carried into town only sparsely . . . Cliff Lewis, former defensive back for the Browns, one of 60 trying for the job of supplying color on pro football radio coverage . . . Schafer beer buy of Standard Brewing here seen as second move of New York businessmen to penetrate this market via radio. They bought into the Browns and are expected to push their beer on the football broadcasts, with which they will have inside track.

IN MILWAUKEE . . .

John Hinkle, WISN-TV staffer, is a prime mover in Milwaukee Junior Chamber of Commerce "Clean-up-Paint-Up, Fix-Up" drive, in cooperation with Mayor Henry Maier's "Paint-Up Month," during June . . . Construction started on Milwaukee's new (WAWA) AM radio station at Bluff Mound Road, Elm Grove, WAWA begins broadcasting in July on 1,000 watts from four 200 foot towers . . . "Evening Encore," late

WFMR-FM "good music" program, creating comment . . . Longtime Milwaukee radio man Milt Brandl, now news director of WAUX and WAUX-FM at Waukesha (Wis.), Charles E. Williams and Mig Figt, operators of WAUX, will increase power from 250 to 10,000 watts this fall . . . WRIT now riding the "Sing Along With Mitch" on disks, with Don Miller, WRIT disk jockey interspersing Miller disks with big band stuff Thur., Fri., Sat., 11 p.m. to 1 a.m. Bob Bennett, another WRIT disk jockey, now emcees 13-week "Teenage Matinee" series (Saturdays) at Avalon Theatre. In the pitch, Bennett features top disks, and queries teenagers on music played, with winners of weekly contests garnering albums and disks. On WISN-TV Mon. (22) staffer Bob Herzog moderated "Milwaukee Reports," program, in which four attorneys from Milwaukee Junior Bar Assn. questioned Milwaukee County Sheriff George J. Witkowski on departmental activities . . . On WTMJ-TV's "Human Rights," program Sun. (21) the Milwaukee Journal station in cooperation with the Milwaukee Human Relations Television Council, featured Corell R. Taylor, exec secretary of the Council.

IN PITTSBURGH . . .

General manager Tad Reeves of KDKA-TV delivered a bold editorial in favor of state legislators getting a new \$3,000 expense account. All the newspapers in the state were strongly against it and some solons tried to clear the press gallery for the heated opposition. Reeves stuck to his guns and asked: "Where can you get good men to work for \$9,000 . . . Bob McKee is the new summer replacement at WWSW . . . Ira Apple and Robert Mast doing a series called "Neighborhoods in Panic" on WJAS. It deals with Negro families moving into white neighborhoods . . . William Steinberg, conductor of the Pittsburgh Symphony, doing a series on jazz with Zana Knauss on WAZZ . . . Dan Mallinger has succeeded George Eisenbauer as president of the AFTRA branch here. Eisenbauer is now v.p. Alan Boal is secretary and Ed King, treasurer . . . Jack Bailey, WEPB program director, has left the station to return to private business in Texas. Bob Connors replaces . . . Dick Blanchard has moved from WCAE to KQV.

IN DETROIT . . .

WJBK has bought Radio Press International Service to beef up its around-the-clock news coverage . . . For the sixth consecutive year, WXYZ carried the entire 500-Mile Speedway Race from Indianapolis, with sports editor Don Watrick at the mike. Sponsorship was by Carling Brewing Co. . . . WWJ-TV, in cooperation with WJRT, Flint, WOOD-TV, Grand Rapids, WILX-TV, Jackson, WKZO-TV, Kalamazoo, WNEM-TV, Saginaw-Bay City, and WPBN-TV, Traverse City, have cooperated to produce "Michigan Marching Forward," a feature film report on the progress in industry, business, culture and education, in observance of Michigan Week . . . Preen performance of "Partita for Violin Alone," composed by Detroit's Louis Weingarden is scheduled for "Conversation in the Arts" program on WDTM . . . Shirley Eder, WJBK-TV's girl-on-the-go, has been urging listeners to write to networks asking them to keep shows which appeal to women on the air. The response has been very gratifying, Miss Eder reports, with thousands of letters in the mail.

IN TORONTO . . .

Harry Walden, 104, onetime scout for the Mounties in the days of whisky trading, horse stealing and fighting between the Indians and white men, appears June 7 on CBC-TV's "Days of Whisky Gap" which deals with early exploits of the North-West Mounted Police. (Documentary recently won top honors at 1961 Cannes International Film Festival) . . . Artie Shaw with his wife, Evelyn Keyes; the wedded Paul Newman and Joanne Woodward; and Bert Pearl—in town to appear in future quiz tapes or batoning for the CBC . . . Alice Ferguson smokes a couple of cigars a day—and at banquets yet. She has just completed 4,100 miles in that sports car rally across Canada with Gillian Field as navigator, in which both were runners-up in the women's section, this being daily-featured over the CBC web . . . Gratien Gelinias, director of La Comedie Canadienne Theatre, Montreal, here to star in his 90-min. production of self-authored "Bousille and the Just," to be taped under the direction of Mario Prizick, English-speaking cast includes the bilingual Gelinias, with Charmion King, James Doohan, Robert Christie, Jill Foster, Larry Mann, others.

IN CINCINNATI

City Council granted zoning change for building site of \$300,000 station of WCIN, Cincy's only Negro radio facility which plans to expand from daytime to 5,000-watt fulltime operation . . . George Palmer, vet Cincy newscaster, has rejoined WSAI, under Jupiter Broadcasting, Inc., ownership, now in around-the-clock airing like WLW and WCKY . . . Schoenling beer again tagging Jack Welsh, River Downs publicity chief, as commentator of track's daily feature race on WCPO and of late night film recap of daily highlights on WCPO-TV . . . Jane Lynn, WKRT-TV gal Friday, magnetizing downtown attention in evening gown of 1929 vintage and auto of same year for old films she will host on the station's "Early Show" . . . City manager C. A. Harrel color tapes of Sunday 15-minute reports for WLW-TV viewers have reached the seventh anniversary . . . Daytimer WZIP altering its "good music" policy by restoring rock 'n' roll with Robert Enoch, veep and g.m. of WXLW, Indianapolis, as consultant.

IN MINNEAPOLIS

J. Warren Burke, formerly with KMSP-TV, named general manager of KRST. Purchase of the Minneapolis station by Red Owl Stores, local supermarket chain, became official last week after FCC okayed sale . . . Sherman Headley, WCCO-TV, reelected prexy of Minnesota Broadcasting Association. Also reelected prexy were James Hambacher, KBUN, Bemidji, vice president; and Thomas A. Young, KAUS and KMMT-TV, Austin, secretary-treasurer. Group elected John Lemme, KLTF, Little Falls, v.p., and named to the board of directors N. L. Bentson, WLOL, and James Goetz, KAGE, Winona. Organization passed resolution opposing President Kennedy's plans for reorganizing FCC . . . Shelley Berman appeared with Bob Wolff and Ray Scott on WCCO play-by-play broadcast of Minnesota Twins-Cleveland Indians baseball game here May 22 . . . Residents of Fridley, Minneapolis suburb, are opposing council permit paying way for new FM station WAXL to install 200-foot broadcasting tower on public land . . . As special promotion, WTCN, Time-Life station in Twin Cities, printed and mailed out to local residents "wedding invitations" announcing "betrothal" of station to "Great Music on Metropolitan Radio."

C-E-I-R Buys ARB In Stock Transfer

Washington, May 30.

C-E-I-R Inc., electronic data processing outfit in nearby Arlington, Va., has acquired American Research Bureau Inc. in a stock transfer deal. Move, combining measurement talents of ARB with advanced and complex computer gadgetry of C-E-I-R, will provide "new standards of reliability, excellence and timeliness" in television ratings, according to C-E-I-R prexy Dr. Herbert W. Robinson.

Contract summing deal provides for ARB stockholders to receive between \$2,500 and 77,000 shares of C-E-I-R stock according to a formula. ARB will lose its corporate entity, with the combined operation going under C-E-I-R's name.

C-E-I-R, launched in 1954, specializes in practical applications of analytical techniques to problems of industry, business, government and defense. Services include electronic data processing, computer programming, economic statistical and market analyses, mathematical statistics etc. It has centers in New York, Boston, Hartford, Palo Alto, Fort Huachuca, Ariz., Dugway, Utah and Paris. Most of these centers are equipped with latest large-scale computers such as the IBM 7090 and the RCA 501.

C-E-I-R has expanded operations at an average rate of 65% a year since inception, with sales for the year ending last Sept. 30 totalling \$5,769,880.

ARB has operated Arbitron since September 1958, getting TV viewing data instantaneously electronic attachments from several hundred sets spotted in seven major cities. Sales have tripled since 1956, when it grossed \$1,044,190, to 1960, when it raked in \$3,195,000.

'April in Paris' Ball 134G CBS Package

CBS-TV has secured television rights to the annual \$300-a-couple "April in Paris" ball, slated this year for Oct. 20 at the 7th Regiment Armory in N.Y., and is offering it as a 45-minute special for 11:15-midnight on that date. Total package price, time & program, for the special is \$134,000.

Maurice Chevalier will act as general impresario for the ball and the telecast, backed by a number of French acts and a fur-and-fashion show. Cecil Beaton is in charge of the scenery—he did the job on the Hotel Astor last year which transformed the hostelry's facade into a replica of the Paris Opera House. Demand for tickets this year cued the switch from the Astor to the Armory.

Web is planning the telecast on an "if-sold" basis, which means it won't carry it unless it gets sponsorship. Network had one order, but rejected it on the basis that nature of the sponsor's product wasn't suited to the occasion.

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Simmons Exits HB&P

London, May 30.

John Simmons has resigned his post as head of television, films and radio at the Hobson, Bates & Partners advertising agency. He established the agency's tv production department, and earlier in the year was appointed television creative adviser.

During his stint with HB&P, Simmons was responsible for many tv campaigns since the inception of commercial tv, and personally directed many commercials for leading advertisers.

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Like to know how your product stacks up with the competition in five big markets? Chances are we can tell you. TvAR Brand Comparisons measure major categories every 6 months. Another unique service of

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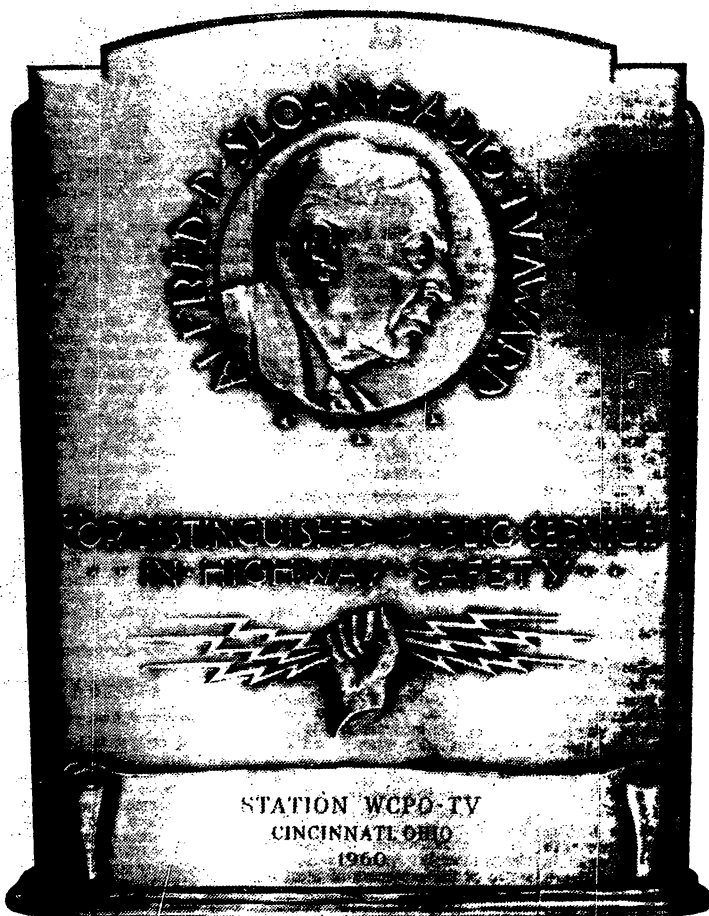
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THE Alfred P. Sloan Highway Safety Award for telecasts with "... the conviction and showmanship that lends commercial program quality to a public service feature."

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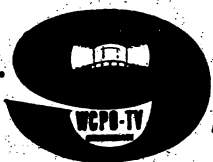
Cincinnati, Ohio

"TEEN-AGE SAFE DRIVING CAMPAIGN"
"F. O. P. QUIZ" • "CALL THE DOCTOR"

*Locally produced live and filmed programming
in cooperation with safety, law enforcement
and health agencies.*

Television is not just a business at WCPO-TV. It's a responsibility service to the community and all the people in it who are striving to build a safer, healthier Greater Cincinnati.

CHAN.



NOW **CBS** IN GREATER CINCINNATI
Scripps-Howard Radio Inc.

Minow's Wings Clipped?

Continued from page 27

power of public opinion for its cause. Unless the New Frontier's relations with broadcasting industry take a drastic turn for the worse, the idea of Kennedy personally using the massive publicity potential available to him on a broadcasting issue seems remote. However, in this connection, capital observers chortle at the thought—popular in the industry—that JFK would be reluctant to do the medium an, real harm. When it comes to the media, Kennedy shows no signs of being grateful for any, favors—big or small—conferred during the campaign, or on being beholden to any publication or broadcast enterprise. On the other hand, Kennedy has a big storehouse for grudges (mostly on an individual sort) against the media and seldom refrains from acting on them.

Kennedy has done a number of things, inimical to what a body of industry opinion views as its best interests (the Minow appointment the most unforgivable), but what has he done for them? Has he, for example, thrown his weight behind Section 315 repeal, revision or suspension, the most logical reciprocation for what broadcasting did for him making him President no less in the eyes of many industryites?

Minow, despite his age, is no greenhorn politico and is a masterful public speaker, framing his messages in language not unlike that of his senior law partner, Aftab Stevenson. He has denied he ever aided in Stevenson's speechifying. The response to Minow's NAB speech furnishes a clue to Minow's talents in this direction. Favorable to a phenomenal degree and startlingly heavy, the reaction is all the more impressive in light of the probability most of the writers read only skeletonized wire-service stories, or at best saw a news clip or two on tv.

That Minow isn't reluctant to do battle in the public opinion field (where he could be most effective in handling a recalcitrant Congress) is obvious already. For one thing, in lashing out at the industry in his NAB speech, Minow was certainly addressing himself more to the public than the NAB delegate in his immediate audience.

Also, there's reason to believe the report on the mail responses to his speech, now in the works in the Complaints and Compliance Division, is designed for something beyond internal FCC consumption. One staffer in the C & C division, who's read many letters in the course of his work, regards the Minow speech mail as extraordinary, and indicated the report will be too.

Thus, the sinking of Reorganization Plan No. 2 may be a Pyrrhic victory for the broadcasters in the long run. Certainly, it would be a mistake to think Minow's wings were clipped. Minow may have been embarrassed by the defeat, but this could very well give broadcasters more cause for alarm than delight by reinforcing his de-

termination to do the regulating job he has in mind. And it should be kept in mind that one year hence another FCC vacancy will occur and another a year later etc. Time can make it a "Minow Commission"—the thing the broadcasters feared would be brought about by the reorganization plan.

As for Minow's future relations with Congress, he had a raw taste of the old, old game it plays. It simply involves sitting on FCC so it can't move, and simultaneously kicking it because it doesn't. FCC, obviously, can't win. So, Minow might reason, why try.

WGA

Continued from page 20

demand was served on the network early last week.

Among the writers whom members of WGA claim have written for "Reports" are David Lowe and Steve Fleischman. Lowe is said to have written a good deal of "Harvest of Shame."

It is known that Friendly, during the 11 years that he was a producer of programs, refused to allow writer credits on the ground that everybody who appears on a documentary "creates his own copy." He is said to feel even today that when it comes to a matter of continuity there is very little of that done, so why allow a credit? Besides which, Friendly reportedly feels, a writer credit would be a disservice to a guest on a puffball show, because it would create confusion as to whether he was speaking his own words or not.

Tom Moore

Continued from page 21

meet two tests next season, develop new forms of entertainment and improve on the quality."

Moore credits 20th-Fox-TV as "the only studio with a complete new approach" due to leadership of Peter Levathes, prez of the studio's tv arm. "He knows every angle of the business and is fully conversant with agency and network operations."

Moore declined to reveal the format or nature of the new live shows other than the Steve Allen hour next season. He looks for a considerable turnover in shows after the first 26 weeks because of the sameness of most of the new entries which are patterned after this past season's high raters.

Filmways

Continued from page 23

Tony Randall, along with the upbeat in commercial activity, Ranshoff expects to top the \$7,000,000 gross mark this fiscal year, which ends in October. This includes an upbeat in blurb work, particularly on the Coast under Will Cowan, where it has risen 30% in the past 18 months. In the east, Filmways

has a rental deal in its N.Y. studios for production of CBS-TV's "The Defenders."

Because of the increased foreign activity, Filmways will open permanent offices in London and Rome in June. Richard B. Sage will head up the offices, and Filmways prexy Rod Erickson will supervise all international operations out of the N.Y. office. Ranshoff is also planning increased feature film activity and is dickering European coproduction on a couple of properties. Sage is Filmways' head of overseas production.

Chi Radio Playback

Continued from page 35

WENR. The WLS "National Barn Dance" had spawned Pat Buttram and Les Paul (and Mary Ford), the latter starting as a staff musician at the station. Herbie Mintz had had a show of his own on NBC in those days, starting in fact in the 'Twenties, on which he did nostalgic songs, still his stock in trade; and Jackie Heller, who used to bill himself with "Little" before his name, had emceed and sung on a number of NBC radio shows back 20 years. All turned out for the reunion.

Hugh Downs, who had worked many years as an NBC radio announcer here and even stayed into the tv era, showed up, as did such other onetime Chi mike names as Truman Bradley, Tom Moore, and Pat Flanagan. Latter is one of the prototype baseball splinters, who used to do the Cubs' games.

On the Chi end of the reunion, of those who have remained in the Windy City, were Don McNeill, still host of ABC's 28-year old "Breakfast Club"; Fran Allison, "Aunt Fanny" of that show since its origin; newscaster John Harrington of WBBM; announcer Pierre Andre of WGN; Phil Lord, octogenarian and oldest member of AFTRA, still active as an actor; and Jules Herbueaux, NBC veeep who had stewarded the Red and Blue network stations here in those handsome days of radio, lamented momentarily last Thursday night (25).

Murrow

Continued from page 27

Our total budget is less than the cost of one combat loaded Polaris submarine, and it is one fifth of the estimated advertising budget of our armaments manufacturers. One American soap company spends almost as much as advertising as the USA spends explaining U.S. policy abroad."

Murrow also hit what he called "accordance financing"—granting most of our budget requests one year, squeezing them tightly the next. "No network or newspaper could flourish on such financial irregularity; neither can USA," he said.

Big Wilson in Cleve.

Exit for WNEW Radio

Cleveland, where many of the country's top deejays have developed, is sending another of its local personalities on to New York. He's Big Wilson, deejay and personality on Westinghouse's KYW-AM & TV, who's joining the staff of WNEW Radio, N.Y., in July.

WNEW wouldn't confirm the deal to bring in Wilson, but it was learned from other sources that it's all set, and Westinghouse will move one of its WBZ, Boston, d.j.'s to Cleveland to replace Wilson. What his assignment will be on WNEW isn't decided yet.

Oddity of the deal is that WNEW's parent company, Metropolitan Broadcasting, owns a Cleveland station, WHK, but went to rival Westinghouse for a piece of talent.

Inside Stuff—Radio-TV

Fortune Pope's WHOM, N.Y. and La Prensa, his Spanish-language daily in Gotham, shared the honors in rescuing a group of 25 migrant Puerto Rican farmworkers from a farm in Virginia they charged was snake and rat-infested. Workers had been sent to the farm by the N.Y. State Employment Service as berry-pickers, but they got word back to N.Y. of the conditions there, and Pope dispatched a bus to return them to N.Y. Jesus Nino, member of La Prensa's social welfare staff, escorted them. Meanwhile, WHOM-La Prensa newscaster Jose Lumen Roman has been named head of an investigatory unit by Rep. Adam Clayton Powell (D., N.Y.) to check conditions of migratory farm workers.

The U.S. will be able to compete in two tv and two radio categories for the Prix Italia, 1961. Entries are being handled by Broadcast Foundation of America, in N. Y., the international division of National Educational and Radio Center, which is the official agency to receive and process American entries for the Prix Italia 1961.

In television, American entries will be accepted for a musical production (opera, light opera, ballet, or musical show) and for a documentary "describing facts and illustrating events of a scientific, social, artistic character, or a news item."

In radio, two entries may be submitted in each of two categories: literary or dramatic works with or without music, and musical compositions with words.

Television productions must have been broadcast after September 1960 and radio productions after September 1959.

This year's competition will be held in Pisa, Italy, in September.

Ernest Kinoy is the new president of Writers Guild of America East as the result of elections held recently in New York. Fitzgerald Smith became first vicepresident.

However, there was a tie in the voting between Dale Wasserman and Emerson Stone for the second veepeeship. How the tie will be settled has not been divulged.

Triangle Stations, radio-tv subsid of the Walter Annenberg Triangle Publications, have moved into the broadcast equipment manufacturing field via purchase of a one-third interest in ITA Electronics Corp., ITA, a Lansdowne, Pa., neighbor of Triangle (which headquarters in Philadelphia and Radnor, Pa.), is a specialist in manufacture of FM equipment, with more than 400 stations using its products, and recently moved into the field of AM transmission and automation equipment. It also works on government electronic projects, including the design of equipment for use by the Federal Aviation Agency.

Federal Communications Commission has asked for bids from manufacturers for all-channel sets to be used in its test of UHF television in New York City.

FCC asked those interested in making the VHF-UHF receivers to get details on the Commission's requirements from Chief, Administration Services Division, Federal Communication Commission, Washington 25, D. C. Deadline for bids is June 7.

Stanton's New '315' Bid

Continued from page 35

tion 315 is dually pronged. He feels (1) that it "qualifies" and hence threatens to destroy the freedom of the medium, and (2) that in these complex times, it is necessary to keep the voting public informed if self-government is to survive. "It is an unnecessary misfortune," he said, "that television cannot realize its highest potential in creating... an alert, concerned, knowledgeable electorate."

The upcoming local and state elections he referred to specifically were the New Jersey gubernatorial race in 1961, the New York mayoralty this year, and the Chicago mayoralty in 1963. "The public is entitled to be as well served by broadcasting during these campaigns as during the Presidential," he said. He pointed out that the talent pool for national leadership is in the local and state offices, that governors and mayors often exert enormous influence, and that the democratic processes are most susceptible to malfunctioning on the municipal level.

Stanton urged broadcasters at the local level to offer incumbents and known candidates prime time for face-to-face debates with their prospective opponents, contingent on whether Congress suspends the Section 315 requirements. (The Chi CBS-owned stations, WBBM and WBBM-TV, promptly complied by sending wires to the Democrat and Republican central committees of both the state and county.)

Stanton stated his principal objection to Section 315 thus: "A free society cannot say of one medium that it shall have less freedom than another, because it has more impact or more immediacy or a greater audience. If the freedom of any medium is restricted, the foundation for the freedom of all media is gone, and

freedom eventually becomes a government handout."

N.Y. O&O's Act

Simultaneously with Dr. Stanton's Chicago speech, Frank Shakespeare and Sam Slate, respective v.p.-general managers of WCBS-TV and WCBS-AM, web's N.Y. flagships, sent a joint wire to all local candidates and Democrat and Republican party officials in N.Y. and New Jersey offering them free prime evening time to debate the issues of their campaigns.

The offer, however, was made "necessarily contingent upon the suspension or amendment of the equal time restrictions of Sec. 315, to assure against demands for equal time by any fringe or insubstantial candidate because at this time we cannot be sure that such candidates will not be running for office."

The offer by WCBS and WCBS-TV has already been accepted by Richard J. Hughes, Democratic gubernatorial candidate in N. J. Hughes urged the New Jersey Democratic delegation in Congress to support a resolution lifting the Sec. 315 restrictions through 1963.



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THE RED SKELTON SHOW

CBS-TV



Foreign TV Reviews

Continued from page 30

tary, it was often difficult to tell what was winning what, and why. A slanting-down of categories, and defining them more clearly, must help to clarify the issue. But, apart from this and apart from the musical poverty of many of the entries, the presentation was bright enough to keep the eye from wandering, even if the ear got bored.

A SPECIAL APPOINTMENT
With Josh White, Josh White Jr., Tony Kinsey, Jack Fallon
Producer: Douglas Hurn
30 Mins., Fri., 10:30 p.m.
Granada TV, from Manchester

Granada TV, who slot celebrities into this Friday-night spot, usually in ambulatory discourse with Malcolm Muggeridge, fortunately let Josh White sing for himself and the Negro balladeer came up with a folk program that captivated with its intensity and wide-ranging charm. The bare set, designed to ape a jazz cellar, was draped with youngsters, who wagged their heads in tempo but, foolishly, we're not allowed to applaud. Thus the relaxed atmosphere was somewhat impaired, for, at the end of each number, the loungers just sat on their hands.

White was backed by the able bass of Jack Fallon and some restrained skinwork by drummer Tony Kinsey, and his vocal utterances were varied with brilliant guitar-trumming. He opened with the Irish "Wally Malone," a haunting contribution that got to the plaintive heart of the lyric. An exciting blues, "Evil Hearted Man," led to some forthright warbling by the Junior White, less sensuous than his dad but swinging nimbly through "Sixteen Times."

The star took over again with "The Ball Weevil" and clicked with an emotional workout of "Scarlet Ribbons," taking much of the treacle from the sickly sentiment. Another click was "Go 'Way from My Window," and the White pair exited gaily with "Green Grass Grows All Around," a participation folk-tune in which the studio crowd was allowed to join.

It made a delectable half-hour, and producer Douglas Hurn used skillful lighting to enhance light and shade and compose some striking images. *Ott.*

Foreign TV Followup

Play of the Week

This uneven drama skain came up with a crisp, intriguing, and highly competent offering in ATV's "Any Other Business," by George Ross and Campbell Singer. John Moxey assured it a faultless and slick production and was helped by sharp-etched characterization from a well-chosen crowd of thespes. The play had a moderate London legit run three years ago.

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but its grip was stronger in this TV airing and the plot twists were clearer.

Said plot centered almost entirely about the board-room of a wool-manufacturing firm. Directors assembled for what they thought was to be a routine get-together. But there had been a suspicious rise in the firm's shares on the market, and the reason for it was made apparent when a powerful competitor disrupted the meeting by announcing that he'd bought a large holding in the company and planned to take control by offering a lousy price to other shareholders. Then the company would be milked of its assets, and closed down.

It appeared that the take-over tycoon had a lot of info that he could only have gathered from a member of the board. One of them must be a traitor, and the play developed into a business whodunit, with added tension produced by speculation about whether the culprit would be identified in time to save the firm.

Each had a reason for betrayal. The managing director (Anthony Quayle), ostensibly oppressed by the threat, had a large shareholding which would increase in value. The chairman (Michael Hordern) had recently increased his holding in the company, and made a suspicious phone-call to the rival boss, without disclosing it to his colleagues. Another director (Laurence Hardy), picked for his political influence, had now lost it, and had already been told that his future was dicey. And so on, down the line.

The ex-politico director was eventually discovered as the leak, by a satisfactory trick devised by the accountant (Paul Daneman). There wasn't much surprise in the denouement—Hardy tended to be so shifty that he seemed guilty from the start—but the play survived it.

The business atmosphere was deftly maintained both in the writing and the direction, and the first-rate cast provided a fine set of cameos, from Anthony Quayle's sincere managing director through Michael Hordern's masterly man of affairs to Paul Daneman's unerring accountant. It took in, by the way, excellent thumb-nails from Paul Curran, Anthony Newlands, and Julie Webb, with Laurence Hardy and Derek Francis only in a lesser league because they were inclined to over-emphasize. In fact, without rocking the chandeliers, "Any Other Business" made a highly competent and suspenseful 90 minutes. *Ott.*

Armchair Theatre

Why is an angry young man angry? Taking the current trend for analyzing the dissatisfactions of the young, Rhys Adrian, who scripted "No License for Singing" for ABC TV's "Armchair Theatre," tried to dissect the protest, instead of merely registering it. At least, this seemed to be his ambition, but the play was so blurred in outline and repetitive in dialog that it failed to achieve any clear impact.

Johnny (Tom Bell) lived with his disappointed and foolishly optimistic father (Edward Evans). His marriage to Annie (Ann Lynn) had broken up because he couldn't stomach domestic responsibilities. He drifted around, taking his insecurity out on innocent bystanders, searching for a sign that his life wasn't a dead end. His pal Fred (Michael Coles) tried to pacify his restive temperament, but Johnny insisted on fighting his way through. So he squabbled with

his father, accusing him of destroying his mother, throwing his out-of-this-world lies and dreams in his face, and then he went off to resume the threads with the waiting Annie.

This was a pretty tenuous plot, and it snapped in several places. What was intended to hold it together was the character of the drifting Johnny, but the motives for his rebellion were so diffuse that it was hard to latch on to him as a strong central figure. But the main drawback was the mundane dialog, which seemed to depend on one character repeating what the last thesp had said to give it more force. With these words, it merely lost all impact in bathos. And the crisis of the undernourished action—the final row between father and son—fell flat for just this reason.

Given these limitations, it was extremely well acted. Tom Bell, although given to the manufactured stutter, filled in some of the author's gaps as Johnny, though he couldn't add another dimension that wasn't there. Ann Lynn was okay as the deserted young wife, and Michael Coles had many effective moments as the peace-making friend. Edward Evans forced too much as the father, and completely misfired when it came to arousing compassion. Philip Saville directed admirably, and his flair for the cunning angle tended to show up the poverty of the material. *Ott.*

Marlo Lewis Special Set for Westinghouse

Marlo Lewis has signed to produce his first special as an independent. The former Ed Sullivan producer and former exec producer for CBS-TV is going to deliver a 60-minute Xmas special on ABC-TV for Westinghouse.

It'll be an original fairy story, written by Sam and Bella Spewack around Tchaikovsky's "Nutcracker Suite." (Original music around "Suite" will be developed by Saul Kaplan and lyrics by Eddie Evesque.)

Stars will be Carol Lawrence, Robert Goulet, Pierre Olaf, and choreography will be done by Carol Haney. Jack Smith will direct the package, which will have a tab in excess of \$250,000.

McCarthy

Continued from page 23
versions and not sugarcoated propaganda.

Let us seriously weigh the effect of any effort to fit the image of America into a single framework. By so doing we would obviously limit American presentation in the foreign markets of the world and reduce ourselves to the Soviet level.

TPEA also is engaged in trying to gain a U.S. market for foreign TV material, he continued. In this respect, he cited CBS-TV's o&o upcoming "International Hour" series, which will consist of top programs from abroad. He added that he had brought back from Japan a number of color TV programs which now is being looked at by NBC-TV. McCarthy maintained that U.S. programs cannot maintain a dominant role abroad, if foreign programs do not gain acceptance in the American TV market.

TPEA topper in his first press conference Friday (26) since assuming the helm of year old trade association, estimated that foreign TV biz has tended to double every year since four or five years ago.

TV Followup Comment

Continued from page 30

was still the commentator, if not the disinterested observer he once was. In his first television appearance since taking office as the director of the United States Information Agency, the former CBS newsman was ever articulate, sensible and, for a government employee (whom some critics would say might best serve his post by silence and equivocation), frank.

As for the 60-minute program, the last in the current series by Mrs. Roosevelt, there were others to be considered besides Murrow. Sarkar, associate editor of The Statesman, India's largest English language newspaper, was valuable; his own ability to articulate and be humorous, plus the brainy way he provided foreign reaction to America's propaganda efforts, made him as much a star of the evening as the former professional TV man. Mrs. Roosevelt, not always articulate, but gentle and probing, and the N. Y. Herald-Tribune's Drummond, always probing, were the counterpoints.

For all the wit and intelligence of this stanza, made by WGBH-TV, Boston, for National Educational Television and seen on WNEW-TV, N. Y., it was dull at least half the time. The utter civility of the participants obliterated fights, though it seems a little contentiousness is needed every now and again to make viewers perk up and pay attention to a televised conversation.

Mrs. Roosevelt's series will be continued next season, which is definitely to the good. *Art.*

NBC White Paper

Decline of the railroad as a major factor in mass passenger transportation was absorbingly analyzed Tuesday (23) in the final "NBC White Paper" of the season. Appropriately titled "Railroads: End of the Line?" The hour-long program was fascinating viewing for the commuter and, for that matter, anyone who has ever thrilled to the oldtime steam locomotive whistle or a diesel steamliner's deep-throated horn.

The Irving Gills production comprehensively touched upon commuters' gripes, managements' displeasure, train crews' complaints and studies of the overall situation on the governmental level. Also woven into the program were nostalgic scenes of yesteryear when the rails reigned supreme, unchallenged by automobile, bus, truck or airplane.

But today the railroad is faced with rising costs and falling passenger volume. "Who's going to resolve this conflict?" asked New Jersey Senator Harrison A. Williams Jr. The answer as far as New York Central President Alfred E. Perlman was concerned was simple: "The commuter should pay his share." George Alpert, head of the New Haven, was equally emphatic. In making a strong plea for tax relief, he stressed that passenger transportation is a deficit operation.

Narrator Chet Huntley, who noted that he himself comes from a railroad family, bridged the documentary's varied aspects with telling comments. "Today," he said, "the great days are over." They're over because 3,000 passenger trains have disappeared from timetables and at the rate "none will be left by 1970."

In an unpleasant situation such as the rails are now in, it would have been easy for this "White Paper" to recite the gloom and infinitum. To be sure it was duly noted that the airlines eagerly pursue business while the railroads are indifferent. But scenes of what the Chicago & Northwestern has accomplished in the Windy City area through better equipment and better service held out a ray of hope to harassed commuters in other cities.

A regional system of rail transportation to relieve highway congestion in the San Francisco area was also focussed upon. While "Railroads: End of the Line?" unquestionably was a sound, impartial study, it was unfortunate that some part of the documentary could not have been given to the Port of New York Authority's role in forcing the New Jersey commuter to ride by bus or private car instead of a train. But how the

PA has affected and is affecting the metropolitan area could make a "White Paper" in itself. *Gilb.*

Summer Sports Spectacular

Video's season of fine sports documentaries was furthered on last Thursday night's (25) CBS-TV "Summer Sports Spectacular" with the presentation of a real-life drama of the 500-mile Memorial Day auto race at Indianapolis.

Time Inc.'s Bob Drew produced the show that had driver Eddie Sachs as spokesman and protagonist in a before, during and after filming of last year's race.

Drew didn't have a winner—Sachs was forced out of the race early with engine trouble—but he did have a most articulate commentator. Sachs was able to convey all the tensions and anxieties as well as techniques of the men who chance their lives for the glory and rewards ("\$100,000 and many other things") that a victory in the classic grind brings.

Where Sachs' left off, Drew's vivid camera and on-location sound techniques took over to make this a gripping and highly expressive hour of video entertainment.

CBS producer Howard Reif-snyder adapted the Time, Inc. film for tv. Schlitz and Bristol-Myers bankrolled. *Bill.*

Features to TV

Continued from page 23

TV explains it is that there's tall coin involved in pix deals and the station toppers in more cases than not want to talk to the principal exec in the distribution company before signing. Harper, who tops Metro TV's syndication operation, says the key issues in the negotiations are prices, licensing terms, and payment schedules. Many station execs feel that they want to go to the No. 1 man in the distribution setup before negotiations end and signing begins.

Reasons pix-to-TV distribution can get away with fewer salesmen compared to vidfilm series syndication are these:

In vidfilm series selling, a salesman can spend weeks in important markets, trying to get a time slot on a station for a first-run property, attempting to lineup the sponsor, or alternate week advertiser, etc.

Feature selling is geared virtually entirely to the station level. There is only one party to deal with and as long as stations maintain their feature slots, the station remains a potential buyer.

Volume in dollars for feature selling, compared to syndicate vidfilm sales, usually is larger per deal. There are libraries of major studios sold in one swoop. Deals run up to seven to 10 years in pix sales, another factor increasing the gross.



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Appellate Ct. Reverses Technical KO Of Publishers' Rights to Disk Coin

In a reversal of a lower court decision, the U.S. Court of Appeals in New York removed the possibility that publishers would be permanently barred from collecting disk royalties due to technical omissions under the notice of use provision of the Copyright Act. Case, involving the action of Norbay Music against King Records, had such critical ramifications for the publishing industry that the Music Publishers Protective Assn. intervened as amicus curiae via its attorney Julian T. Abeles whose central arguments were upheld by the appellate court.

In the lower court's decision, Norbay's claim for royalties from King Records on a tune titled "Slow Walk" was denied because the publishers had failed to file a notice of use until a year after Mercury Records had released the first version of the tune. In the interim, King had manufactured the disk without obtaining a license or filing a notice of its intention to make such a record. King disclaimed liability to make royalty payments because of Norbay's tardiness filing its notice of use.

Of key significance to the publishing industry was the lower court's ruling that a late filing of notice of use constitutes an absolute bar to the collection of royalties even after the omission is corrected. Since numerous important copyrights could conceivably fall under such a bar due to clerical derelictions by publishers, there was a widespread fear that disk royalties would be severely clipped.

(Continued on page 49)

Capitol Develops Process To Turn Monophonic Disks Into Something Like Stereo

Capitol Records is bringing "stereo characteristics" to monophonic recordings via a new process called "Duophonic Sound." The diskery will debut its "Duophonic" method June 5 with the release of 14 albums taken from the top sellers in Cap's monophonic catalog.

The new process was developed by John Palladino, artists & repertoire quality control director, and Capitol engineers after two years of research and experimentation. The name "Duophonic" is a registered trademark and the patent on the method itself is pending.

RCA Victor and Decca have their own engineering techniques to bring stereo quality to their old monaural product.

Palladino stressed that "Duophonic" is not stereo for real stereo has two characteristics, space and location. "Duophonic" has the one characteristic of space in common with stereo, together with an improved overall sound quality. "Thus 'Duophonic' offers listeners the spatial fullness of stereo but does not attempt to simulate the novelty effect of hearing special instruments or other sounds from one speaker, to the other," Palladino said.

The new "Duophonic" disks will be priced at \$4.49 for its monaural equivalent, at \$3.98, and \$5.49 for its monaural equivalent at \$5.98.

Like stereo, "Duophonic" disks must be played with a stereo cartridge to avoid damage to the record and on stereo equipment to achieve the two-channel effect.

As part of its promotion for "Duophonic" sound, Capitol has prepared a special LP with a spoken-word explanation of the new process, "before and after" examples, and excerpts from many of the 14 initial "Duophonic" releases. A second release is expected sometime in the fall.

BOBBY DARIN SONG PACT WITH UNIVERSAL

Hollywood, May 30. Bobby Darin and Universal Pictures have effected an unusual arrangement whereby Darin will write the "Come September Theme" for the film which U. will release, and additionally write a second song, "Multiplication," also used in pic. In return, he will receive one-half the royalties on score, with U. to get one-half ownership on song and theme song.

It's understood no other form of payment was involved, and that Darin agreed to arrangement on theory profits from pic score and songs will be far greater than would have accrued from services for a set fee.

Mpls. Pops Folds In Union Hassle

Minneapolis, May 30. The Minneapolis summer Pops concerts and the Curtis hotel's 35-year-old orchestra stand, two of Minneapolis' oldest musical attractions, are being discontinued. Inability of the city park board and Minneapolis Musicians association to get together on a new contract for the 43 Minneapolis Symphony orchestra members who comprise the Pops ensemble was responsible for termination of the concert series. While the two factions continued to meet, it appeared unlikely last week that they would be able to settle their differences. Last year in its 11th season, the Pops orchestra gave 40 performances, five a week, at the outdoor Lake Harriet bandstand.

Robert Biglow, head of Musicians Local 73, said that the union has been donating \$15,000 annually to the city from its recording royalties trust fund to help finance the concerts. The city added \$18,000 from its coffers.

"From these two funds musicians were paid at a special rate of \$10 a night," Biglow said. "In 1960, it was raised to \$11. This year we asked for a \$2-a-night raise, of which we were prepared to pay \$1. The city countered with the offer of \$1 a night, of which we would pay 50c. The city also said they would cut the number of concerts so that the 50c they would have to pay would be added to the city budget." The city has set \$25,220 as its 1961 music budget. Regular musician pay scale here is \$18 per night.

Posting of dismissal notices by the Curtis hotel for Mervyn Elefson's six-piece band marks the end of an uninterrupted 35 years of dinner-dance music in the Curtis' Cardinal Room. Elefson, who succeeded the late Dick Long as leader four years ago and his group have been playing seven days a week including two Sunday appearances.

When the Curtis' dining room was closed for remodeling in 1944, the orchestra, which has ranged from six to 12 pieces, was moved into the hotel lobby and continued to play there through the summer until the new Cardinal Room was opened. Band played for dancing until 1944 but has provided only supper music since the entertainment tax went into effect.

3 New RIAA Members

Three new record companies have become members of the Record Industry Assn. of America. They are: B-W Music Inc., a Wooster, O. firm; Monitor Recordings Inc., based in N.Y.; and Pepper Records headquartered in Memphis.

NIXES FOX SUIT TO INTERVENE

Washington, May 30. Sam Fox, Pleasant and Jefferson music publishing firms were defeated Monday (29) when the U.S. Supreme Court voted, 8-0. Justice Tom Clark taking no part, not to review their complaint against the ASCAP consent decree of 1960. They had originally alleged in Federal District Court of N. Y. that their interests, and those of other small publishers, were not suitably represented at the hearings resulting in the decree.

Justice John M. Harlan speaking for the court said Federal bench acted correctly and that no reason existed for changing the precept that private antitrust petitioners may not separately sue against alleged violations in an action initiated by the government.

The Supreme Court decision now shifts the bitter intra-ASCAP battle between the administration and the dissidents back to the Dept. of Justice, which oversees the Society's operation under the consent decree. While the new amended decree has liberalized ASCAP voting procedures, increased its logging coverage and further accentuated the mathematical factors in the payoff, the critics within the Society still contend that numerous inequities still exist in favor of the major publishers and the older songsmiths.

ASCAP spokesmen have indicated in the past year that the new decree is not a "finished" product. Additional changes will be suggested on the basis of experience and, as a matter of fact, several revisions in the decree have already been approved by the Federal Court.

Cap Deal With Kingston 3 Firm; See End of Row

Hollywood, May 30. As far as Capitol Records is concerned, The Kingston Trio "will remain intact, individually and collectively," it was made known by diskery exec yesterday.

After lengthy consultation with legal department, Capitol Records announced they have the name "Kingston Trio," the trio as a group and individually, "under iron-bound contracts. None of them can work separately or together for any other recording company." The trio, Dave Guard, Bob Shane and Nick Reynolds, have had as much as \$750,000 per year income from recordings and airplay performance rights and it is summed they would regard the loss as "catastrophic" financially.

Additionally, the disk company exec stated that he felt "many of their differences apparently have been patched up as far as we can ascertain. We have them scheduled for photo layouts and more magazine and radio interviews this and next week. Also," he added, "we are releasing their next album 'Goin' Places' June 5, and have been assured by the boys they will give us every cooperation in promotion and exploitation."

The Capitol thinking, it was explained, "does not now consider the possibility of a breakup which would leave us in the position of having to choose between using one of the trio or the other two to the exclusion of the other party, while adding either one or two new members. We have the three of them," he claimed, "locked up, and we'll keep them that way." He added that company has undertaken to advise all national and international distributors that Capitol will "protect its interests in this matter."

Goodson & Todman Publishing Move Sharpens TV Agonies for ASCAPers

DICK CLARK TO TOUR ROCK 'N' ROLL TROUPE

Disk jockey Dick Clark will hit the road this summer with his own show. In the Clark package will be such diskers as Fabian, Chubby Checker, U.S. Bonds, Bobby Rydell, the Shirelles, Freddie Cannon and others. The tour marks the third straight year that the "American Bandstand" (ABC-TV) emcee has taken a unit on the road.

Opening at the Atlantic City Steel Pier July 29, the Clark package also will play the Hollywood Bowl, the Kansas Centennial Exposition, the Indiana State Fair and the Michigan State Fair. During the Fair dates, the package will be dubbed "The Dick Clark Caravan of Stars."

Though Clark will be on hand for all the shows, artists will vary from date to date.

Cal. Gets Tougher Vs. Disk Forgers

Sacramento, May 30. Record counterfeiters are apt to have a hard row in California. An amendment is in the works to make counterfeiting punishable either by up to five years in the state prison or up to one year in the county jail. It's the first move by a state in this direction.

The committee on Criminal Procedures of the California State Assembly last week reported out unanimously Assembly Bill 3075 which would amend sections 14321 and 14322 of the Business and Professional Code. This would place it at the discretion of the court whether such a crime would be considered a misdemeanor or a felony, because any sentence of over one year in jail automatically constitutes a felony in California.

Henry Brief, exec secretary of the Record Industry Assn. of America, and the head of the RIAA's team of private investigators, testified on the bill and outlined the consequences of counterfeiting in the recording industry. The American Record Manufacturers & Distributors Assn. also played a key role in pushing the bill. Rep. Emanuel Celler (D-N.Y.) is now sponsoring national legislation in Congress to stiffen penalties against the disk counterfeiters. Celler is skedded to speak at the ARMADA convention in Miami Beach June 27 on this subject.

Phono Sales Pick Up But Still Lag Behind '60

Washington, May 30. Phonograph sales picked up in March, but the first quarter totals still lagged far behind last year's pace, according to latest compilations by Electronic Industries Assn.

Retail sales of stereo sets rose from 225,722 in February to 237,537 in March. For the first three months of this year, 734,383 sets were sold as against 965,196 for the same 1960 period. Monaural retail sales jumped from 50,710 in February to 62,796 sets in March, with first quarter sales this year pegged at 192,472 compared with 274,313 for the first 1960 quarter.

King's Promotion Rep

King Records has named Daulerio, manager of its Philadelphia branch, as special liaison man between the home office and King's eastern representatives. He'll do special promotional work in the key eastern cities supplementing the work of the regular promotion men in the territory. Joe Bertotto, a Philly salesman for the company, is replacing Daulerio.

Stirring cries of anguish from established publishers who have seen plugging opportunities on television decline almost to the vanishing point, Goodson & Todman, producers of numerous TV shows, have moved to set up their own publishing firm with a projected bump with Broadcast Music Inc. The BMI angle is a particular irritant to ASCAP firms that have had their theses already taken off such GAT shows as "The Price Is Right" and "Play Your Hunch" in favor of music controlled by the producers.

Goodson & Todman have been negotiating with BMI for performance rights clearance but no deal has been set as yet. It's understood that BMI execs are balking at giving a substantial guarantee for the type of music used on such GAT audience participation shows as "Price Is Right," "Play Your Hunch," "Say When" and "Number Please" which are on the NBC and ABC video networks. BMI does not rate the incidental music used on such shows as importantly as it does the background music on dramatic shows. The GAT firm also produces a dramatic show, "The Rebel," which still uses an ASCAP theme.

ASCAP publishers locked out fear a trend by video producers to record a substantial amount of their own music in Europe for use as incidental music on video, thus saving on music costs as well as cashing in on the performance rights. However, like BMI, ASCAP has been downgrading the payoff on such music, granting only fractional performance credits for such non-featured performances.

ASCAPers view the GAT move with concern because of the negotiations due shortly between the TV industry and the Society for a new license. Television is now the largest source of revenue for ASCAP but the recent evolution of television programming has considerably reduced the status of music on the video lanes. Only a handful of musical shows are now or will be in action next season. The accent is now on the filmed dramatic and comedy shows of all types in which music is used for themes, backgrounds, cues, bridges, etc. Here also, ASCAP's hand has been weakened with the defection of a group of top background composers to BMI.

Hanover Label Troubles As Roulette Moves To Foreclose \$25,000 Loan

Morris Levy, president of Roulette Records, explained last week that although his company had lent Hanover-Signature \$25,000 during the summer of 1960, efforts to save the label have failed and Roulette has had no alternative but to arrange for the protection of its investment. The loan was made on condition that H.S. execute and deliver to Roulette a chattel mortgage on all of the physical and other assets of H.S. This transaction was consummated and in a further effort to avert H.S. Roulette permitted the label to occupy, as a tenant, office space in its newly acquired building on Broadway and 50th St. in N.Y.

Now, however, Roulette has foreclosed on its chattel mortgage in an effort to salvage to the extent possible, the loan proceeds due to H.S. Roulette will determine to what extent, if any, it will arrange for the marking of the H.S. assets.

Levy stressed the fact that it to time did Roulette guarantee or agree to be responsible for any of H.S.'s obligations. He emphasized that at all times both companies had been separate and distinct entities. Bob Thiele, H.S. president, became a fulltime employee of Roulette as a member of its artists & repertoire staff.

Jocks, Jukes and Disks

By MIKE GROSS

Ruth Brown (Atlantic): "ANY-ONE BUT YOU" (Trinity*) is a solid rocking ballad belted for maximum impact by this bluesy songstress. "IT TEARS ME ALL TO PIECES" (Rumbalero-Progressive*) is another strong side due for lotsa spins.

William Foy & His Lucky Seven (20th Fox): "TWISTIN' A HOE-DOWN" (Duchess*) is a standout country-styled instrumental which may put the blue grass genre over in the pop market. "GONE & LEFT ME BLUES" (Leeds*) is another pleasing slice with a jazzy sax sound.

Siv Malmquist (Kapp): "WEDDING CAKE" (Trinity*) makes a charming how for this Swedish thrash in the U. S. pop market.

sweepstakes. "LET ME BE THE ONE" (4-star*) is a routine ballad.

Tommy Zang (Hickory): "I'M GONNA SLIP YOU OUT OF MY MIND" (Acuff-Rose*) is a brisk rhythm entry with a good lyric belted brightly. "EVERY HOUR, EVERY DAY" (Milens*) is an okay slow-tempoed ballad also nicely handled.

The Champs (Challenge): "THE SHODDY SHODDY" (Jatt*) is a snappy rhythm number with a catchy idea which this combo projects to the hilt. "SOMBRERO" (Jatt*) is a fast-moving Latin-styled slice solid for the juke set.

Mandrake (Columbia): "THANK GOODNESS IT'S FRIDAY" (B. F. Wood*) is a cute juve number delivered right on target by this

Best Bets

BOBBY DARIN..... **NATURE BOY**
(Aco)..... **Look For My True Love**

Bobby Darin's "Nature Boy" (Crestview*) brings back this hit of some years back in a solid version due to extend this singer's strength. "Look for My True Love" (Aadaris*) is a nifty rhythm number for a possible double-sided hit.

PEGGY LEE..... **BOSTON BEANS**
(Capitol)..... **Yes Indeed**

Peggy Lee's "Boston Beans" (Denslow*) is a standout piece of rhythmic material which this songstress belts all the way home. "Yes, Indeed" (Embassy*) is a swinging excerpt from Miss Lee's latest Capitol album.

BILL BLACK'S COMBO..... **YOGI**
(Hi)..... **Ole Buttermilk Sky**

Bill Black's "Yogi" (JEC*) continues in the same shuffling instrumental groove which has paid off big for this combo. "Ole Buttermilk Sky" (Burke & Van Heusen*) is a similarly styled workhorse of the oldies.

FLOYD CRAMER..... **I CAN JUST IMAGINE**
(RCA Victor)..... **San Antonio Rose**

Floyd Cramer's "I Can Just Imagine" (Acuff-Rose*) is another big attractive piano and orchestral instrumental by this hot country performer. "San Antonio Rose" (Bourne*) also gets a fine slice due for spins.

JIMMY JONES..... **I SAY LOVE**
(Cub)..... **Dear One**

Jimmy Jones' "I Say Love" (Mellin-Shalimar*) is a solid rocking ballad in a striking vocal rendition aimed at the juve market. "Dear One" (Shalimar*) also has an arresting vocal peg.

KENNY CARTER..... **HEY LOVER**
(United Artists)..... **Will My Baby Be With Me**

Kenny Carter's "Hey Lover" (Gil*) is a fresh-sounding rocker belted with put commercial impact. "Will My Baby Be With Me" (Gil*) is another strong entry in a similar groove.

CLYDE OTIS..... **IN OLD MADRID**
(Liberty)..... **Poinciana**

Clyde Otis' "In Old Madrid" (St. Nicholas*) is a lilting Latin-flavored instrumental with choral effects for across-the-board impact. "Poinciana" (E. B. Marks*) is a rich-sounding version of this standard also due for big play.

THELMA CARPENTER..... **MY IMAGINATION**
(Coral)..... **Heartaches**

Thelma Carpenter's "My Imagination" (David*) is a well-written ballad delivered in standout style by this savvy songstress. "Heartaches" (Leeds*) gives this durable standard another chance at a wide range of spins.

ANITA BRYANT..... **A PLACE CALLED HAPPINESS**
(Carlton)..... **Lonesome For You, Mama**

Anita Bryant's "A Place Called Happiness" (Miller*) gives this fine ballad a highly appealing slice for the pop market. "Lonesome For You, Mama" (E. H. Morris*) is a bit of commercial sentimentality.

"DANKE FÜR DIE BLUMEN" (Trinity*) is a lilting German language ballad.

The Olympics Arceve: "DOOLEY" (Arceve*) is a jumping rocker delivered in a bright style that'll get you moving. "STAY WHERE YOU ARE" (Arceve*) is an okay slice.

Debbie Reynolds (Dot): "RIGHT OR WRONG" (Combine*), a strong ballad with a beat, gets a nifty slice. "ARE YOU FOR REAL" (Combine*) also moves at a promising commercial clip.

Jimmy Masey (Robbee): "THE ONE YOU LOVE" (Mysers*) is a well-written ballad delivered in a strong style. "MOON ROCK" (Mysers*) is a fair rocker with a space-age feel.

Betty Johnson (Republic): "A LITTLE BIT OF LOVE" (A. J. Davis*) is a pretty teen-slanted ballad in a very charming style that could put this songstress back in the disk

singer with choral support. "QUEEN OF SHEBA" (Saxon*) is another arresting rocker.

The Temperance Seven (Verve): "YOU'RE DRIVING ME CRAZY" (Bregman, Vocco & Conn*) the oldie currently hitting in Britain via this version, has strong chances here as a nostalgic throwback to the 1920s. "CHARLEY BY BOW" (Bayne*) is another jazzy piece from the same era.

Earl Grant (Decca): "SERMON" (Silhouette*) an infectious handclapping religious delivered in pop style by this fine performer. "FOOLISH HEART" (Joy*) is a good piano workover of this standard.

Rick (Smash): "PEANUTS" (Cranford*) a bright rocking number, is handled in arresting style by this high-pitched singer whose disc has plenty of spinning.

"I'LL BE HOME" (Are*) is an okay slow-tempoed ballad.

John Conte (Chattahoochee):



LAWRENCE WELK

Presents His Fourth In-A-Row Hot Hit Record "YELLOW BIRD" B.W. "Cruising Down The River"

"YOUR LIPS ARE TENDER"

(Conte*) is a fair straight ballad delivered somewhat heavily by this Hollywood performer. "CARGO WATCH" (Amenra*) is a dramatic saga belted in okay style.

*ASCAP. †BMI.

Artist-Disk Deals

RPC: Jack Lemmon

Hollywood, May 30.

Joe Leahy, proxy of Record Producers Corporation, has signed Jack Lemmon to record an album of 12 of Lemmon's original compositions. Lemmon will perform on piano with full orchestral backing by Leahy, who will arrange and conduct. Lemmon is among other film and television stars who have been pacted by Leahy; among them are Dick Powell, Jane Wyatt, Robert Taylor and Walter Brennan.

Signet: George Hamilton

Hollywood, May 30.

George Hamilton, 21-year-old film star, makes his recording bow under the Signet label with "Jenny Angel," song he also sings in the pic, "Angel Baby."

Number, backed by Fernando Goya's instrumental of tune, was written by Wayne Shanklin and will be distributed by Allied Record Distributing Co.

Kapp: Siv Malmquist

Siv Malmquist, Swedish singer, will be released in the U.S. via the Kapp label. She recently scored on the Continent with her etching of "Wedding Cake."

Longplay Shorts

Columbia Records has scheduled 23 albums for June release: five pop, four in the Latin-American series, four jazz, nine Masterworks, and a special two-record set called "Stars For A Summer Night".... Six albums, two classical, two pop, one jazz and one Latino, are on Epic's June schedule.... Jeanne Thomas broke into the Congressional Record via a speech by Rep. Victor L. Anfuso of N.Y. who commented on her Strand LP "Jeannie Thomas Sings For The Boys".... Riverside Records has a "Summer Sales Spectacular" in which distributors will receive two free albums for every 10 of each number ordered.... Command Records has been selected to be used on the anticipated first multi-plex FM stereo broadcast scheduled for tomorrow (1) on WGEM, an NBC affiliate in Schenectady.... King Records has a "Buy One—Get One Free" program running for its LP catalog through June 30.... Karen Chandler, currently out with a Strand LP called "Dear Mr. Gable," opens at Chicago's Blackstone Hotel today (Wed.).... Everest Records is preparing a Russ Morgan push for August centered on his new LP, "More Music In The Morgan Manner".... Dave Jones, secretary of the Cincinnati Industrial Photographers Assn. has joined the art department of King Records and Royal Plastics Corp., which is headed by Dan Quest.

Riverside Records is launching a new pop line, "7500" series.... Strand Records is launching a children's line next week with the release of "Kinder Lummie Reddin Yiddish" (Children Let's Speak Yiddish), which was made by Paul Sherman, musicaster on the N.Y. indie WINS.... Argo Records taped the Jazztet at the Birdhouse, Chi, last week for an August release.... Elektra Records promoting folksinger Bob Gibson's new LP, "Yes, I See," via a special promotion this month with his nifty appearance at the Gate of Horn in Chicago during June.... Artia Recording Corp. is launching a four-track stereo tape line with "A Moseley Spectacular".... The Soviet Army Chorus In Paris' Tchaikovsky's "Nutcracker" and "Savante Dances and Orchestral Excerpts From The Bartered Bride".... Singer Chris Connor and jazz maestro Herbie Mann have signed with Joe Glaser's Associated Booking Corp.... Seymour Solomon, Vanguard artists & reportedly chief, recorded the Utah Symphony under Maurice Abravanel recently with first disks due out later this year.... Vanguard's scheduled release next month of the off-Broadway show "The Premise".... RCA Victor's June classical release is being spearheaded by a special "Heart of the Symphony" package, by Fritz Reiter and the Chicago Symphony, featuring six complete movements from six popular symphonies. It'll sell for \$2 off the regular list.

Album Reviews

Steve Lawrence: "Portrait of My Love" (United Artists). Taking off from the hit single which titles this package, Steve Lawrence wraps up a tounotch romantic songalog for a durable catalog item. A singer with taste and style, Lawrence gets rich instrumental backing on moderately tempoed tunes like "Second Time Around," "I've Grown Accustomed to Your Face," "There'll Never Be Another You," "I'm Glad There Is You," "When You're In Love" and "Exactly Like You."

Neil Sedaka: "Little Devil" (RCA Victor). One of the brighter talents to be thrown up by the rocking school, Neil Sedaka is a typical juve-slanted performer who also writes his own material in collaboration with Howard Greenfield. Like the hit single, "Little Devil," other tunes in this set were also big hits, including "Oh, Carol," "You Mean Everything to Me," "Stairway to Heaven" and a couple of others. If the teenagers are turning increasingly to album purchases, it's because of entries like these.

"Nuremberg War Criminal Trials" (Forum). Launching this label's Audio History series, this LP about the Nazi era adds to the documentation of inhuman horrors now unfolding in the trial of Adolph Eichmann. In this package, the focus is on the trials of the top Nazis after the last year. The indictment, the pleadings by the Nazi defendants, including the not guilty pleas of Goering, Hess, von Ribbentrop, etc., and extracts from the testimony have been fashioned into a fascinatingly macabre segment of modern history. Bud Greenspan's script and David Perry's narration are in a quiet key, letting the drama unfold of itself.

Cannonball Adderley: "African Waltz" (Riverside). An unusual click in the pop market with the title song of this LP, Cannonball Adderley's orch dishes up a full program of hard-driving modern jazz pieces that could also reach out to wide audience. Adderley stresses a powerful rhythmic attack with the elemental appeal of jazz, not always present in some of its contemporary forms. Possible entries for the top field are numbers like "The Uptown," "Blue Grass Groove," "West Coast Blues" and "Something Different."

"And Now Katyna Ranieri" (MGM). An accomplished chanteuse from Italy, Katyna Ranieri has a pungent style which she projects over a far-flung repertoire of Italian, French and American numbers. This set comprises a typically varied songalog, including tunes like "C'est Magnifique," "Deep Purple," "Jealousy," "Ciao

Ciao Bambino," "Little Child" and "Telephones Mol." Her husband, Biz Ortolani, ably conducts the string orch.

"Introducing" (Decca). This is an attractive wrap-up of performance by a half-dozen country artists, typical of the new backwoods mode which has become very close to the pop genre. Ernest Ashworth registers as a highly promising talent with his delivery of "Each Moment" while Roy Drusky scores with his slice of "Another." Another appealing voice is that of Bill Anderson on "The Tip of My Fingers," a tune with strong pop potential. Other singers in this set are Connie Hall, Lewis Pruitt and Elmer Snodgrass.

Bob Gibson: "Yes, I See" (Elektra). Bob Gibson is a fine young singer who should cash in on the current folksinging vogue. A vigorous performer with a straightforward attack, Gibson has come up with a highly appealing air, in the main, fresh collection of songs. Gibson scores strongly with the gospel-type title song of this set and with such tunes as "Well, Well, Well," "You Can Tell the World," "Daddy Roll Em" and "Blues Around My Head." He gets excellent choral backing from the Gospel Pearls on some of the tunes.

"Five Men Plus Girl" (Carlton). This is a smoothly swinging set featuring a combo under Teddy Phillips and the voice of Colleen Lovett. The latter's voice is used instrumentally in a duet with Phillips sax for some offbeat sound effects. It's the easy, flowing tempos, however, that give this set a high listenability quotient. The book comprises a solid group of standards ranging from "Paradise" through "Whispering" to "In the Still of the Night."

"Perfect Percussion" (World-Pacific). This is still another entry for the percussion market. In this offering, multiple gong and tympani effects are dished up by Roy Harte and Milt Holland against a swinging jazz background. The sound is on the quietly pleasant side with an exotic thread woven into the musical fabric. Numbers include standards like "Getting to Know You," "Misty" and "That Old Devil Moon" plus some originals.

Combo Review

AUSTRALIAN JAZZ QUARTET
Masonic Temple, S.F.

Some years ago an earlier version of this group was one of the first commercially successful modern jazz groups in the U.S., commercial in the sense that it could and did sell like the pop artists in the album field and draw like the same in the night club field.

Now reorganized and with the addition of a strong young alto saxophonist from Memphis, Frank Strozier, this group is being sponsored by the Kingston Trio and made its U.S. debut in Coast concerts in May with that group. On the night caught Saturday (27) Strozier had been with the group less than a week but already was serving notice of being an exciting and vibrant jazz voice.

The group appeared in San Francisco's Masonic Temple before 3,400 people who were not, in general, used to a jazz attraction, having come to hear the Kingstons. They begin slowly, then warm up and by the time their part of the show ends with a brilliant technical display on drums by Colin Bailey, the Australians had the crowd completely in their corner and were brought back for encores.

Bailey is a flashy drummer with a good sense of showmanship. He's aided by Bryce Rhode, a facile pianist, and Ed Gastone, a competent bassist. Bailey's solo is a guaranteed break-up act in any context. He brought down the house at this concert.

The Australians look like a solid bet for jazz club bookings, especially for those operators not willing to take a chance on the far out combos. Even though their repertoire is based on the modern jazz standards, they do it with the same commercial appeal of a Previn or Manne.

Argentine Cleffers Beat Drums For More Tangos, Rapping Foreign Music

Buenos Aires, May 23. For some time local tango musicians have been working up a ferment, with none but themselves sharing the excitement, on the alleged "crisis of the Tango." The Tango composers, conductors and vocalists have called on President Frondizi for State enforcement of native music in all public spots.

The appeal was backed by Francisco Canaro, Julio de Caro, Roberto Firpo, Osvaldo Fresedo, Osvaldo Sosa Cordero, Sebastian Piana, Edmundo Rivero, Maruja Pacheco Huergo, Tania, Hilda Rufo, Hilario Revuelta and Ernesto Ternes.

In the memorandum they submitted to the President, they referred to "urgent and adequate measures required to solve the difficult situation created for Argentine talent in this genre, due to the enormous and uncontrolled dissemination of foreign music."

This note also referred to the millions of pesos transferred in royalties to foreign composers and musicians, for music which does nothing to raise the local cultural or spiritual levels.

If the Protectionist decree is enforced once more, all local radio and TV outlets would have to fall into line, and as in Peron's time this would bring a wave of tuning to foreign radio and TV.

The crux of the matter is that the youth of today are not tango enthusiasts, as were their parents and grandparents. Other besides the "músicos" find this disconcerting, as a sign of what is sometimes called "a loss of national physiognomy." Here they lose sight of the fact that there is really nothing intrinsically Argentine about the Tango, which is a merger of Negro folk music, French accordion playing, Spanish guitar strumming, some Italian fiddling, and piano syncopation by young blues fortunate enough to have visited European night spots. Sponsored by one of the better and most renowned dailies, for some time the Tango band-leaders and composers have conducted a sort of Forum on the reasons for the "tango decadence."

Blind composer Enrique Delfino put the real reason in a nutshell in a letter addressed to one of the first of these meetings, in which he appealed to the tango band-leaders to set aside egotism, and allow their tangos to be played indiscriminately by all bands. At the present time, each band-leader-composer confines himself to propagandizing his own music. Francisco Canaro shares this view and has related how in early days he had first played "La Cumparsita" (which so many foreigners believe to be the Argentine national anthem), as had Roberto Firpo, and as everyone played it, the piece became a world hit. Under the present system, none of the leaders will play each other's compositions, few tangos become hits, and the Tango in general suffers the consequences.

A new Club, "El Caseron del Tango," (The House of the Tango) was set up this summer, as part of a campaign to "save" this dance rhythm. The fact is that today's young Argentines prefer more lively tunes, and it has never occurred to the superannuated composers that the way out of their dilemma is to move with the times, and write more lively music.

Cerami Exits Kapp For L.P. Sales Exec Slot

Joe Cerami has joined L. P. Sales Corp. as national sales and promotion manager. Cerami exited his national sales manager's post at Kapp Records to go with L. P. Sales, the national distribution set-up for the Riverside, Jazzland and Wonderland labels.

Cerami takes over his new assignment June 5. Prior to his Kapp hitch, Cerami was with Capitol for nine years. L. P. Sales promotion staff has also been enlarged with the addition of Richard Cohn, who will assist Cerami and Billie Wallington. Riverside-Jazzland publicity director, in coordinating all efforts in the publicity-promotion area with national sales promotion.

Foresee Big Spurt In Int'l Culture Exchange

Tokyo, May 30. Back for the seventh time, Abe Savage continues to beat the drums for traffic in live musical talent. The public relations director for Local 802, N. Y. unit of the American Federation of Musicians, predicted an increased flow of artists between here and the U.S., culminating in 1964 with the New York World's Fair open and when that city's Lincoln Centre will be in full swing.

Savage, who handled p.r. for the 94-piece Symphony of the Air which toured the Far East under State Dept. auspices in 1954, feels the Kennedy administration will give additional support to the performing arts. "With the vigor and good taste of Edward R. Murrow and with the personal interest of both the President and Mrs. Kennedy in the performing arts," Savage said, "cultural exchange should take a tremendous leap."

"Music is one of the few common grounds in the world today," he continued. "You can't have too much of it no matter who plays it. There shouldn't be an iron curtain to music."

Brit. Shoeworkers Union Giving Kicks to Members Via Special Jazz Disk

London, May 30. Newest "angel" of British jazz is the National Union of Boot & Shoe Operatives. Faced with a flatfooted response to union affairs from its younger members, the union was persuaded by a public relations firm known as Mountain & Molehill (no gag, the name's fact) to call in Acker Bilk, bearded handleader who has put jazz on the Hit Parade in U.K. Idea was that Bilk should make a disk for distribution among the 5,000 teenagers in the boot and shoe trade to boost recruitment and to show that the union was not composed of a bunch of squares.

Such obvious tune choices as musical versions of Kipling's "Boots" or a punning revamp of "Body and Soul" were passed up for a number called "March Union" which sets new words to "Marching Through Georgia." Disk has a brightly colored sleeve decorated with drawings of boots and pictures of Bilk and it is accompanied by a glossy pamphlet called "Blowing Our Trumpet!"

Cost to NCBOS of this venture into the pop music business—which may be copied by other British unions—was \$4,200.

ALL-MEXICAN JAZZ FETE SET AS 2-DAY CONTEST

Mexico City, May 30. The third Mexican National Jazz Festival will be for three day session from June 2 to 4 in this capital. There's a big buildup for event with at least 60 top jazz interpreters entered.

Event is for Mexican talent only, but organizers hope that leading American jazz stylists, invited specially, will turn up too. Invites have been sent to trumpet Counti Condolli, Bill Smith and others. And jury is to include Charlie Byrd arriving in this capital today after a Latin American tour. Competition of event is to be among soloists, combos and two bands. Latter being outfits of Hector Hallal, better known as "The Ahab," and Chico O'Farrill.

Mexico is extremely jazz conscious these days. Apart from the national event top musicians here are plugging to sew up the international fest. There are two television programs specializing in jazz jam sessions, with a filmed report of the 1961 Newport fest, also highly in vogue. And radio has its full share of jazz sessions, with many of the regular programs, as well as a number of special jazz shows.

British Disk Best Sellers

| London, May 30. | Shannon |
|--------------------------------------|------------------------|
| Runaway (London) | |
| Surrender (RCA) | Presley |
| Frightened City (Columbia) | Shadows |
| Blue Moon (Pye) | Marcell |
| On The Rebound (RCA) | Cramer |
| More Than I Can Say (London) | Vee |
| You're Driving Me Crazy (Parlophone) | Temperance Seven |
| Don't Treat Me Like Child (Columbia) | Shapiro |
| You'll Never Know (Columbia) | Bassey |
| What's I Say? (London) | Lewis |

AFM WINS SUIT OVER OUSTER OF MGA TOOTERS

Los Angeles, May 30. Judgment in favor of American Federation of Musicians' Local 47, as defendants in a \$150,000 damage action brought by Ted Bentley Productions was handed down by Superior Court Judge Caryl Sheldon in L.A. Superior Court with Judge Sheldon ruling, plaintiff "had no basis for damages or an injunction."

Suit was brought by Bentley, who had used MGA band at Hollywood Bowl performance of Ringling Bros.-Barnum & Bailey circus in October 1958, and subsequent "ouster" of guild musicians who were replaced by AFM Local 47 members. Bentley said "ouster" was improper and sought \$150,000 damages and an injunction against being placed on AFM's do not perform for or with list. Atty. Robert R. Rissman represented tooter, Atty. Richard Crane represented Bentley.

Up Tupper Turner To Angel Merchandise Mgr.

Tupper Turner has been upped to the newly created post of merchandise manager at Angel Records. Turner has been classical merchandise manager for Capitol Records Distributing Corp. In his new post Turner will be responsible for all Angel merchandising and advertising activities on the national level. He reports to Jerome F. Prager Jr., Angel's sales manager.

Turner's appointment is the latest in a series of moves designed to place additional emphasis on all phases of Angel's activities. In March, Prager was named to head Angel's sales department. Simultaneously, he appointed, effective July 1, three district sales and promotion managers; Fred Dumont (far west), Ted Lindgren (central states) and Burt Page (eastern states). Last month, John Cotney, former merchandise manager for Angel and Capitol's classic lines, was transferred to N.Y. to take charge of all artist, reviewer and radio-TV relations for Angel. At the same time, Robert E. Meyer was named director of Angel's artists & repertoire headquarters in L.A.

Tonia Scott, formerly secretary in CRDC's classical merchandising department, has been set as assistant merchandising manager to Turner.

London Reshuffles Staff In Sales Operation Hypo

Russ Owens has joined the London Records' operation as district manager for the midwest area.

In the sales and promotion expansion, Sy Warner was appointed assistant to national distribution manager Joe Bott to handle rack jobber sales; Joe Fields, formerly with the N. Y. Columbia distributor, was brought in to head the renewed activity on the London label pop singles covering the product from British Decca and other pop singles emanating from European sources; Ray Hall was appointed as an assistant to W. M. MacGraw with special promotional duties on Ill. Gulf, Montgomery Ward and XYZ labels; Mike Collier was rehired for special promotional work in the northeast, and Allan Speckler was appointed assistant to M. J. Wargo, responsible for the pack aging of Richmond Telefunken, Telefunken International, and London pop LPs.

Cole Raps Fast-Buck Diskers, Agencies For Disintegrating Show Biz Standards

N.Y. Folksinger Imbroglio Sparks New Disk Combo

The recent hassle between N.Y.'s Park Commissioner Newbold Morris and the folk singers in Greenwich Village's Washington Square has sparked a new vocal group and a new LP.

Continental Records, an outfit devoted to classical releases, assigned Kelsey Marechal and Marty Lorin, who run the One Sheridan Square nitery in Greenwich Village, to form a folk-singing group to cash in on the Morris-folknik hassle. Marechal and Lorin followed through by forming an outfit called the Washington Square Singers. Group is comprised of Logan English, Sandy Bull, Molly Scott, Anne Bird, Bruce Langhain and Marty Lorin.

It's to be noted that the aforementioned are pro-singers who weren't involved in the Washington Square turmoil but that the diskery still wants to present the first LP off the press to Commissioner Morris who started the whole thing.

WB's Bobby Weiss Sets Deal With New Oriental Talent For O'Seas Distrib

Tokyo, May 30. Japanese pop artists will soon be recorded on a U.S. label for distribution in Japan and overseas centers of Japanese influence. Robert B. Weiss, international director for Warner Bros. Records, discussed such a program here with officials of the Nitchin Industrial Co., Ltd., a subsidiary of Nippon Columbia and distributors here for WB disks.

"We have tried this very successfully in Norway, Sweden and Germany," Weiss said. "It helps push our label in that country, giving us greater acceptance in the provinces where English is not generally known." He added, "It is not important for Japanese artists to record in English, but in Japanese. That way the label will reach that plus market and help us grow in Japan. These records would be available throughout the world," Weiss continued. "There is a distinct demand for Japanese-language records in Hawaii, Los Angeles and other places with a population of Japanese ancestry."

Weiss stressed that the program would be negotiated so that it would not hurt Nippon Columbia. For that reason, he said, he is not interested in artists now recording, but in new talent.

"It isn't possible to say there isn't new talent here," Weiss offered. "There's new talent born every minute I'm sure just like in America, they're pounding on doors all the time. This would be an opportunity for them. They may have the talent, but not the name. If they have the talent, we'll give them the name."

"This could lead to WB motion pictures or TV for the artist," Weiss said. "We'd hope to negotiate for first refusal option on these people for other media."

In Japan Weiss is seeking songs that WB could record with American lyric adaptation.

He plans to also launch the program of recording local artists in the Philippines, Singapore and India on current global swing. During the next week trip he's holding his meetings with WB partners in Tokyo and Manila as well as appointing distributors in other Asian areas.

"We have previously been concentrated on England and the Continent, which are largest foreign markets," Weiss said. "But now we're looking further."

By being in Japan, at WB label strength and the fact that the WB Military Band is based there.

Doherty Exits MGM

John Doherty, who has been with MGM for a number of years, has been released from his contract with the studio. Doherty was a member of the studio's songwriting staff and had written several songs for MGM artists.

Tokyo, May 30. "Show business in the United States doesn't exist like it used to," lamented touring N.Y. King Cole. "I see performers from the States in Europe and here too who are just getting by, but they're comfortable and happy."

"Show business in the States has become a transient thing," he told VARIETY. "Either a guy comes up overnight and is a big sensation or he fizzles out. There are very few vaudeville houses left. They were the colleges of show business. Now if a guy makes a hit record they'll throw makeup on him and send him out on a stage. But he doesn't know what to do. He thinks show business is a lark. Suddenly he'll look around and wonder where everybody has gone."

"Back in the States it's all the established performers with the big sock who play the top spots," he continued. "There are too many performers in that class and they don't work too much because of tax reasons. Cole has a few exceptions each summer. We wonder who will replace them."

"We who have been in the business a long time hate to see it disintegrate," he added. "We're concerned with seeing the business in which we have worked and and for so long turned out to be nothing. We like to see new faces, but we like to maintain a standard too."

"Elvis Presley is an exception because he had real production," Cole cited. "But generally the agencies and record companies are just looking for the hot new body and get somebody else tomorrow. They don't take the time to build an artist. They figure it costs too much money."

"This method has no stability, no foundation," Cole said. "The public is coming to accept this as show business, which it isn't."

Cole disclosed that he has one goal in show biz that has thus far proved elusive. He wants to do a Broadway show. Last year he made a stab at it, investing a considerable amount of his money in a vehicle called "Tom With You," which played the West End theatre West.

"It never reached New York," Cole sighed. "We had a bad start and had to change writers and producers. Each time it cost money until we had spent \$4,000. By the time it would have gotten to Broadway it would have cost almost \$500,000. That's too much when you still got to make a profit. And since I don't know, it could rebound later for me."

Below Capricious

Playing to less than capacity hails on his two-week tour of four Japan keys has not bothered Cole. He accepts the generally expected hand-sit, countered by manager Carlos Gasset, that at 23 years including a brief stint in New Latin Quarter and Hamburg, Tokyo nitery and one that he dated he was probably one of the Harry Belafonte did not do as well in Japan, and that people who at almost \$8.50 top a ticket for the average fan, he was not having to turn away one at a time. "I'm not sure if it's a bad or a good thing," he said. "I'm not sure if it's a bad or a good thing." He said. "I'm not sure if it's a bad or a good thing."

"But in spite of that," Cole disclosed, "the promoter is a big money." Cole's tour was his appearance here was sponsored by Manny's New-pat. He said. "I'm not sure if it's a bad or a good thing." He said. "I'm not sure if it's a bad or a good thing."

IT'S THE 4 CAL-OUFFETS

The Four Cal-Ouffets, a vocal group, have been signed to a contract with the studio. The group consists of four members and has been working on several songs for the studio.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

| This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL | This Wk. | Last Wk. | No. Wks. On Chart | TITLE, ARTIST | LABEL |
|----------|----------|-------------------|--|------------|----------|----------|-------------------|---------------------------------------|----------|----------|----------|-------------------|--|------------|
| 1 | 7 | 6 | TRAVELIN' MAN Rickie Nelson | Imperial | 34 | 18 | 12 | BLUE MOON Marcells | Colpix | 67 | 45 | 9 | BABY BLUE Echos | Segway |
| 2 | 1 | 7 | RUNNING SCARED Ray Orbison | Monument | 35 | 38 | 6 | HALF WAY TO PARADISE Tony Orlando | Epic | 68 | — | 1 | I LIKE IT LIKE THAT Cris Penner | Instant |
| 3 | 5 | 7 | BRAND NEW BROKEN HEART Connie Francis | MGM | 36 | 23 | 13 | TAKE GOOD CARE OF HER Adam Wade | Coed | 69 | 64 | 5 | CONTINENTAL WALK Hank Ballard | King |
| 4 | 4 | 11 | ONE HUNDRED POUNDS OF CLAY Gene McDaniels | Liberty | 37 | 43 | 9 | I FALL TO PIECES Patsy Cline | Decca | 70 | 30 | 11 | ONE MINT JULIP Ray Charles | Impulse |
| 5 | 2 | 11 | RUNAWAY Del Shannon | Big Top | 38 | 49 | 6 | GIRL OF MY BEST FRIEND Rral Donger | Gone | 71 | 63 | 4 | YOU'RE GONNA NEED MAGIC Roy Hamilton | Epic |
| 6 | 6 | 7 | DADDY'S HOME Shep & Limelighters | Hull | 39 | 27 | 4 | OLD BLACK MAGIC Bobby Rydell | Cameo | 72 | 88 | 2 | WHO ELSE BUT YOU Frankie Avalon | Chancellor |
| 7 | 3 | 12 | MOTHER IN LAW E. K-Doe | Mint | 40 | 46 | 2 | HOW MANY TEARS Bobby Vee | Liberty | 73 | 89 | 5 | GOOD GOOD TOWN Chubby Checker | Parkway |
| 8 | 9 | 6 | HELLO MARY LOU Rickie Nelson | Imperial | 41 | 55 | 6 | FLAMING STAR Elvis Presley | Victor | 74 | 75 | 10 | TRUST IN ME Etta James | Argo |
| 9 | 13 | 10 | HELLO WALLS Faron Young | Capitol | 42 | 34 | 5 | OLDIES BUT GOODIES Little Caesar | Del-Fi | 75 | 79 | 3 | OKLAHOMA HILLS Hank Thompson | Capitol |
| 10 | 21 | 4 | MOODY RIVER Pat Boone | Dot | 43 | 33 | 8 | FUNNY Maxine Brown | Nomar | 76 | 87 | 3 | GOT MY FINGERS CROSSED Teresa Brewer | Coral |
| 11 | 8 | 6 | MAMA SAID Shirelles | Imperial | 44 | 61 | 2 | GHOST TRAIN Marty Robbins | Col | 77 | — | 1 | TONIGHT Velvets | Monument |
| 12 | 16 | 3 | I FEEL SO BAD Elvis Presley | Victor | 45 | 58 | 3 | RAINING IN MY HEART Slim Harpo | Excella | 78 | 82 | 9 | GREAT SNOW MAN Bob Luman | WB |
| 13 | 14 | 5 | LITTLE DEVIL Neil Sedaka | Victor | 46 | 66 | 4 | BABY FACE Bobby Vee | Liberty | 79 | 32 | 8 | SOME KIND OF WONDERFUL Drifters | Atlantic |
| 14 | 12 | 6 | TRAGEDY Fleetwoods | Dolton | 47 | 56 | 2 | GOLDEN CHAIN Tommy Edwards | MGM | 80 | — | 1 | I JUST CRY Fats Domino | Imperial |
| 15 | 11 | 12 | I TOLD EVERY LITTLE STAR Linda Scott | Can.-Amer. | 48 | 35 | 7 | UNDERWATER Frogmen | Candix | 81 | 96 | 2 | RING OF FIRE Duane Eddy | Jamie |
| 16 | 26 | 3 | RAINDROPS Dee Clark | Vee Jay | 49 | 84 | 8 | LOUISIANA MAN Rusty & Doug | Hickory | 82 | 52 | 11 | TONIGHT MY LOVE Paul Anka | ABC-Par |
| 17 | 10 | 9 | YOU CAN DEPEND ON ME Brenda Lee | Decca | 50 | 70 | 2 | QUARTER TO THREE U.S. Bonds | Legrande | 83 | — | 1 | LIL' OL' ME Cornbread & Jerry | Liberty |
| 18 | 19 | 5 | LITTLE EGYPT Coasters | Atco | 51 | 60 | 4 | RONNIE Marcy Joe | Robbie | 84 | 93 | 2 | SHE GIVES ME FEVER Premieres | Rust |
| 19 | 25 | 8 | I'M A FOOL TO CARE Jor Barry | Smash | 52 | 97 | 3 | DON'T BE AFRAID Bobby Rydell | Cameo | 85 | 80 | 2 | WILD IN THE COUNTRY Elvis Presley | Victor |
| 20 | 15 | 13 | JUST FOR OLD TIMES SAKI McGuire Sisters | Coral | 53 | 78 | 4 | WAYWARD WIND Gogi Grant | Era | 86 | 94 | 3 | THE REBEL Johnny Cash | Col |
| 21 | 42 | 2 | BOLL WEEVIL SONG Brook Benton | Mercury | 54 | 29 | 12 | ON THE REBOUND Floyd Cramer | Victor | 87 | — | 1 | RED WING Billy Vaughn | Dot |
| 22 | 39 | 3 | STAND BY ME Ben E. King | Atco | 55 | 47 | 2 | IT KEEPS RAINING Fats Domino | Imperial | 88 | 69 | 11 | HIDEAWAY Freddie King | Federal |
| 23 | 31 | 8 | TRIANGLE Jani Grant | Caprice | 56 | 100 | 3 | EVERY BEAT OF MY HEART Pipps | Vee Jay | 89 | — | 1 | YELLOW BIRD Arthur Lyman | Hi Fi |
| 24 | 17 | 15 | PORTRAIT OF MY LOVE Steve Lawrence | UA | 57 | — | 1 | TEMPTATION Everly Bros. | WB | 90 | — | 1 | ON THE HORIZON Ben E. King | Federal |
| 25 | 51 | 4 | BILBAO SONG Andy Williams | Cadence | 58 | — | 1 | YOU'D BETTER Russell Byrd | Wand | 91 | — | 1 | NOW AND ALWAYS Clippers | Tri |
| 26 | 22 | 6 | MESS AROUND Chubby Checker | Parkway | 59 | 37 | 5 | A LITTLE FEELING Jack Scott | Capitol | 92 | 95 | 2 | BUTTONS AND BOWS Don Roberts | Victor |
| 27 | 24 | 12 | BUMBLE BOOGIE B. Bumble & Stingers | Rendezvous | 60 | 50 | 10 | MY THREE SONS Lawrence Welk | Dot | 93 | 99 | 3 | EXODUS Eddie Harris | Vee Jay |
| 28 | 40 | 7 | PEANUT BUTTER Marathons | Arvee | 61 | 57 | 2 | BARBARA ANN Regents | Geo | 94 | 59 | 3 | GLORY OF LOVE Roommates | Valmor |
| 29 | 28 | 9 | BONANZA Al Caiola | UA | 62 | 68 | 4 | JURA Les Paul & Mary Ford | Col | 95 | — | 1 | SORRENTO June Valli | Mercury |
| 30 | 29 | 10 | BUT I DO Clarence Henry | Argo | 63 | 65 | 3 | RIGHT OR WRONG Wanda Jackson | Capitol | 96 | — | 1 | EVERYBODY'S PONY Teddy & Continentals | Pik |
| 31 | 41 | 5 | BIG BIG WORLD Johnny Burnette | Liberty | 64 | — | 1 | JIMMY MARTINEZ Marty Robbins | Col | 97 | — | 1 | RAMA LAMA DING DONG Edsels | Twin |
| 32 | 83 | 3 | ALLWAYS HURT ONE YOU LOVE Clarence Henry | Argo | 65 | 86 | 4 | SINCERELY YOUR FRIEND Benny Joy | Decca | 98 | — | 1 | CHEROQUEE Jorgen Ingmann | Atco |
| 33 | 35 | 4 | BUZZ A DIDDLE IT Freddie Cannon | Swan | 66 | 54 | 2 | KNOCK ON YOUR DOOR Eddie Hodges | Cadence | 99 | — | 1 | NEXT TIME YOU SEE ME Nancy Wilson | Capitol |
| | | | | | | | | | | 100 | 44 | 4 | SOMEBODY ELSE'S BOY Connie Francis | MGM |

Appellate Court Reverses Ruling

Continued from page 48

by labels seeking technical justification for non-payment.

Abeles' argument, which prevailed, was that the Appellate Court, "in the material interests of the music publishing and legitimate record manufacturing industries, as well as writers," should hold that delay in the filing of a notice of use cannot bar the copyright owner from a complete recovery under the Copyright Act for an infringement perpetrated subsequent to the filing of such notice.

The Appellate Court ruled that the lower court's decision involving a permanent forfeiture of the mechanical rights for tardy filing of notice of use "is a drastic method of punishing the late filer." It ruled that the "plaintiff's failure to file a timely notice of use bars suits for acts of infringement occurring prior to the time notice was filed but not for acts occurring

afterwards." The court further ruled that for all uses made after the notice was filed, plaintiff is entitled to recover the statutory royalty of 2c for each record manufactured... and that the district court may, in its discretion, grant plaintiff an additional award not to exceed three times the royalties found to be due together with costs and a reasonable attorney's fee.

Walter Hofer was legal rep for Norbay Music, Morris Ebenstein and Johann Vigoda appeared also as friends of the court, for Chapell Music and Jack Pearl and Stuart Sprague were lawyers for King Records.

Canadian Tooters Join Royal York Hotel Strike

Toronto, May 30.

Toronto local of the American Federation of Musicians joined the Hotel and Club Employees Union in current strike against the Royal York Hotel.

Instructions from Musicians Union headquarters, Chicago, forbids any band or trio to cross the Royal York picket lines if contracts were dated during May; but Moxie Whitney's 14-piece orch will be permitted to play in the Imperial Room of the hotel because of contract that expires end of June, with hotel threatening to sue for damages. Whitney has been instructed by Musicians Union that no new pact is to be inked with Royal York Hotel unless strike is settled by end of next month.

On the Upbeat

New York

Publisher credits on Janice Harper's new Capitol release were snafued in last week's **VARIETY** Best Bets. "Al Di La" belongs to Witmark and "Lovers Gotta Cry" is with Home Folks Music... Renato Rossini, classical guitarist, is back at the Hotel Pierre for his 12th consecutive season... The name of Mike Collier's new disk operation will be Collier Records. Distribution will be handled by London Records... Russell Byrd guests on Dick Clark's ABC-TV show tomorrow (1)... Kathy Keegan begins a fortnight at Pittsburgh's Horizon Room June 5... The first annual Northeastern Accordion Festival, under the sponsorship of the American Accordion Assn., will be held at the Hotel Brickman, South Fallsburgh, N.Y., June 2-4.

London

Jerry Lee Lewis expected here in September for a concert tour... Decca speeding up release of new Tommy Steele recording of "Dit-Dit Song," from stage musical "Belle," to coincide with Steele's summer vaude tour... Granada Television will be recording Johnny Mathis' hour-long show during his July British tour... Adam Faith, Vera Lynn, Mark Wynter, Jess Conrad, Tony Crombie, Larry Parnes at the opening party to launch composer Lionel Bart's new publishing company, Apollo Music... Percy Faith's summer place this year is London. He's due in June for a holiday... Larry Adler writing music for new Marty Wilde movie "The Hellions"... Joe (Mr. Piano) Henderson switching labels from Pye to Parlophone... Russians are listening to Cockney skiffier Lonnie Donegan. Batch of Donegan disks including "My Old Man's A Dustman" has been airmailed to Moscow with view to release over there. Donegan may now record a new one "My Old Man's A Commisarar."

Hollywood

Pat Boone will do a "Boone Sings the Blues" album for Dot Records next. Will try out some new material in his Coconut Grove niteray act when he opens June 1... Dino Donati, newcomer to the niteray circuit, at Albert Califano's Champagne Room. He will probably record for Frank Sinatra's Reprise Records. Doesn't sing—just plays a "different" piano... Jerry Fielding has new Time Records disk coming out that is "all brass," and on which he used 14 mikes and 28 instruments. Fielding also prepped all of Eddie Fisher's arrangements for EF's Las Vegas stand and is currently doing a few originals for the singer... Roberta Linn and Jimmie Haskell cut new Star-Crest LP this week.

San Francisco

Barbara Dane opened her new club, Sugar Hill. Wellman Braud and Kenny Whitson are accompanying here... Four Freshmen opened at the Fairmont... Clancy Bros. into the hungry 1, together with a new Los Angeles trio, The Villagers... Frank D'One goes into the 1's Other Room June 12 for eight weeks... Randy Sparks trio added to Bill Dana's concerts in Frisco and Berkeley next weekend... Ernestine Anderson departed New Fack's for a tour of Australia... Buddy Greco follows

Earl Grant into New Fack's next week... Dizzy Gillespie set to open at Jazz Workshop June 13... Red Nichols' quintet departed Sheraton-Palace and Anson Weeks' band returned... Turk Murphy's band cut an LP for RCA Victor in Hollywood.

Philadelphia

Jazz Concerts skeddied for the Music Circus include Stan Kenton, May 26-28; Maynard Ferguson, June 26-28; Dukes of Dixieland, July 3; George Shearing, July 10; Dave Brubeck, July 17; Duke Ellington, July 24; Louis Armstrong, July 31; Lionel Hampton, Aug. 14; and Count Basie, Aug. 26... Bernard Peiffer at Bernie's Woodland Inn every Thurs-Sat... Guy Lombardo Orch. plays Sunnybrook May 20... Connie Francis opens at Scullie's, June 2.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. on chart

| | | | |
|----|----|----|---|
| 1 | 1 | 25 | EXODUS (Victor) Soundtrack (LOC 1058) |
| 2 | 3 | 21 | CAMELOT (Columbia) Original Cast (KOL 5620) |
| 3 | 7 | 19 | GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122) |
| 4 | 2 | 40 | NEVER ON SUNDAY (UA) Soundtrack (UAL 4070) |
| 5 | 4 | 20 | LAWRENCE WELK (Dot) Calcutta (DLP 2539) |
| 6 | 5 | 11 | FRANK SINATRA (Capitol) All the Way (W 1538) |
| 7 | 13 | 56 | SOUND OF MUSIC (Columbia) Original Cast (KOL 5450) |
| 8 | 6 | 23 | MANTOVANI (London) Music from Exodus (LL 3231) |
| 9 | 8 | 32 | ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256) |
| 10 | 10 | 16 | KINGSTON TRIO (Capitol) Make Way (T 1474) |
| 11 | 12 | 7 | FRANK SINATRA (Reprise) Ringdancing 'Ding |
| 12 | 11 | 16 | WILDCAT (Victor) Original Cast (LOC 1060) |
| 13 | 16 | 18 | LIMELITERS (Victor) Tonight: In Person (LPM 2272) |
| 14 | 15 | 3 | CARNIVAL (MGM) Original Cast (E 3946) |
| 15 | 9 | 16 | MITCH MILLER (Columbia) Happy Times (CL 1568) |
| 16 | 17 | 10 | JOHNNY MATHIS (Columbia) I'll Buy You a Star (CL 1623) |
| 17 | 14 | 4 | MITCH MILLER (Columbia) Tv Sing Along (CL 1628) |
| 18 | 24 | 30 | BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393) |
| 19 | 18 | 11 | RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2) |
| 20 | 25 | 7 | BRENDA LEE (Decca) Emotions (DL 4104) |
| 21 | 21 | 6 | BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366) |
| 22 | 22 | 6 | AL HIRT (Victor) Greatest Horn in the World (LPM 2366) |
| 23 | 28 | 6 | PETE FOUNTAIN (Coral) French Quarter (CL 57359) |
| 24 | 27 | 4 | BOBBY DARIN (Atco) Bobby Darin Story (LP 33130) |
| 25 | — | 21 | HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 8007) |
| 26 | 26 | 21 | BERT KAEMPFERT (Decca) Wonderland by Night (DL 4101) |
| 27 | — | 7 | HENRY MANCINI (Victor) Mr. Lucky Goes Latin (LPM 2360) |
| 28 | 29 | 8 | TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808) |
| 29 | 20 | 18 | RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574) |
| 30 | 37 | 27 | THE ALAMO (Columbia) Soundtrack (CL 1558) |
| 31 | 40 | 2 | MANTOVANI (London) Italia Mia (LL 3239) |
| 32 | 39 | 3 | EDDIE HIGGINS (Vee Jay) Exodus to Jazz |
| 33 | 36 | 20 | FRANK SINATRA (Capitol) Swinging Session (W 1491) |
| 34 | — | 27 | MITCH MILLER (Columbia) Memory Sing (CL 1542) |
| 35 | 19 | 20 | RUSTY WARREN (Jubilee) Knockers Up (JLP 2029) |
| 36 | 33 | 24 | UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509) |
| 37 | 38 | 15 | DO RE MI (Victor) Original Cast (LOC 2002) |
| 38 | 32 | 4 | WOODY WOODBURY (Stereodiddies) Concert in Comedy (NW 3) |
| 39 | — | 1 | JONATHAN WINTERS (Verve) Here's Jonathan Winters |
| 40 | — | 13 | PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC 323) |

NEWEST HITS!

- **THE BILBAO SONG**
PERCY FAITH.....COLUMBIA 4-41978
LEROY HOLMES.....M.G.M. 12992
ANDY WILLIAMS.....CADENCE 1398
- From the Warner Bros. Picture "PARRISH"
● **LUCY'S THEME**
CLEBANOFF STRINGS.....MERCURY 71815
GEORGE GREELEY.....WARNER BROS. 5218
THE HOLLYRIDGE STRINGS.....CAPITOL 4557
LEROY HOLMES.....M.G.M.
FREDDY MARTIN.....KAPP K-391X
- **ALLISON'S THEME**
PETE FOUNTAIN.....CORAL 62266
GEORGE GREELEY.....WARNER BROS. 5218
RUTH WELCH.....CAPITOL 4562
- **PAIGE'S THEME**
FREDDY MARTIN.....KAPP K-391X
- **MAKE BELIEVE LOVER**
CONNIE STEVENS.....WARNER BROS. 5217

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"DOWN YONDER"

"CAMP MEETING BAND"

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By PAUL DURAND
Composer of "Mademoiselle De Paree"

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ROGER WILLIAMS on KAPP

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VIC DAMONE

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By Sammy Cahn and Alfred Newman

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GAC Gets New Parent Co. Following Merger Meet; Al Lorber Joins as V.P.

Stockholders at a meeting held Friday (26) in Ft. Wayne, Ind., have approved the merger of Centlivre Brewing Co., of which General Artists Co. was a component, with the Montrose Chemical Co., and the Baldwin Rubber Co. New firm will be called Baldwin Montrose Chemical Co., which will have its common and preferred stock listed on the American Stock Exchange. Approximate combined 1960 sales of the firms came to \$30,000,000. At the same time, the new firm will step out of the brewing business and will sell Centlivre to the beer company's employees.

Herbert J. Siegel, GAC's Board chairman who together with the Reuss family of Ft. Wayne, are majority stockholders in Centlivre, also announced expansion plans to be considered in June. One of the first moves to be taken is the acquisition of Alfred B. Lorber as a GAC vicepres in charge of legal and business affairs who will be based in Hollywood. He moved over from Columbia Records where he was chairman of the finance committee. He had been with the diskery since 1953 and became its general attorney two years later. He also served as v.p. in charge of business and legal affairs and since 1958 devoted full time to the position of chairman of the finance committee. A Yale Law School grad, he was once associated with the law firm of Rosenman, Collin & Kane.

The expansion moves will be discussed at a stockholders meeting at which time officers of the combined companies will take place.

Still Fills Night Clubs, But Berman Casting Around for New Fields

Minneapolis, May 30.—Top nitty and tv comic Shelley Berman is casting about for a serious movie or stage role. Berman, appearing at Freddie's here 1st week, told Minneapolis Tribune columnist Will Jones, "I'll always be a comedian and enjoy it. But there's got to be something else for me, too. I'm going to do a movie, or maybe a play, and it's going to be a serious part. Maybe I'll even produce a movie."

Berman readily admits that his rocket climb to fame in recent years may have passed the apogee. "What has happened to me in the past couple of years has been fantastic. But now the bloom is off the rose, and I know it. I still fill a club, we still turn people away. But it's not automatic, not the way it was when I was really hot. It takes work. It takes promotion. I visit the disk jockies, I do the interviews. I don't take anything for granted."

Berman also told Jones about the problems he encountered as a promoter when he backed a recent concert tour by Marlene Dietrich. Tour was a success but left the comic's corporation with 21,000 unsold souvenir programs.

"Isn't that great?" Berman asked. "Do you know anybody else whose assets include \$10,000 worth of Marlene Dietrich souvenir programs? Do you know anybody who wants a Marlene Dietrich souvenir program?"

Pit's Midtown Decline Starves Kramer's Eatery

Pittsburgh, May 30.—Kramer's for the past 65 years, one of the better known local restaurants, has gone into receivership and will close its doors. It's a victim of the gradual disappearance of Pittsburgh's midtown nightlife. A haunt for visiting persons, the eatery, operated by Bill Kramer for the past 16 years, lost its regulars with the disappearance of the local vaude houses, and the gradual move of the midtown niteries to the suburbs. Possibility is that Kramer will also move to the suburbs following the general trend of nightlife in the area.

OK Sinatra, Sanicola Takeover of Tahoe Spot

Reno, May 30.—Frank Sinatra and his business manager, Henry W. Sanicola, have been approved by the Nevada Gaming Commission for controlling interest in the Cal-Neva Lodge at the north end of Lake Tahoe. The club is scheduled to open in mid-June.

The commission approved Sinatra for 35% interest in the club and Sanicola for 23%. Holding the remaining interest are Bert Grober, Ike Berger and Stanford Waterman, Dean Martin, who at one time indicated he would take a percentage of the club, withdrew his application.

The club, one of the oldest on the north shore of Tahoe, traditionally operates only during the summer months, closing soon after Labor Day.

Sammy Lewis Show Producer At Thunderbird, L.V.

Las Vegas, May 30.—Sammy Lewis has been named producer of future shows at the New Thunderbird Hotel by the group headed by Syd Wyman which finalized the purchase Friday (26) from former Thunderbird owner Marion Hicks. Wyman's partners include Las Vegas gamblers Charles Rich and George Duckworth, who were associated with him at the Riviera here, and E. Marcus Loew, Boston theatre operator. Lewis will also be an owner as well as entertainment chief.

Lewis left for New York Monday (29) to line up talent for the New Thunderbird. He indicated that the current "Scandals On Ice" would continue until a definite new show policy is formulated. The new owners hope to take control July 1, the start of the third quarterly licensing period.

Lewis originally came to Las Vegas to produce the Flamingo shows in the early 50s. He then went to the New Frontier, and for a while presented the shows at both the New Frontier and Riviera. He brought such stars as Judy Garland, Dinah Shore, Victor Borge, Harry Belafonte, Sid Caesar, and Phil Silvers to Las Vegas, and pioneered the "Broadway In The Desert" idea with "Pajama Game." "Damn Yankees," and "L'il Abner."

Double Time No Bar To Toronto Sunday Burley

Toronto, May 30.—Casino and Lux burlesque houses opened Sunday (28), with latter flying in Cup Cake Cassidy as headliner, despite film chains' opposition to projectionists union demand of \$12 an hour for double overtime Sunday duty.

According to Pat Travers, IATSE business agent for Toronto local, two burleys here (Casino, 1,121 seats; Lux, 743; both at \$1.25 top), paid Sunday double overtime rates to pitbands, projectionists and stagehands. The houses operated on a four-a-day policy.

Eddie Peabody Retires From Naval Reserve

Cleveland, May 30.—No more sea duty or parading for Eddie Peabody, who has been living as an entertainer and Navy man for about 44 years.

Dean of banjoints in show biz, who was an officer in U.S. Naval Reserve, reached retirement age while playing a nitty date at Alpine Village here recently. Peabody became Captain Edwin E. Peabody, USNR (Ret.) in a convivial ceremony held at Cleveland's navy finance center during Armed Forces Week.

Julia Wants Some Of That \$2,000,000 Darvas Made in Stock Market

Terp team of Darvas & Julia appears to have broken up and it's likely that each will re-enter show biz with new partners. Separation of this pair who earned as much as \$6,000 weekly was hard and bitter and may result in a suit by Julia (Susler) for a share in the team's earnings for the past 18 years. She claims she was never paid. She also said she's looking for a new dancing partner.

The break, it's averred, started with Julia's secret marriage in February to Marquis George du Bierre. She is now expecting a child. In the process of talking about her prospective suit, she declared she and Darvas were not even related, let alone being half-sister and half-brother team they claimed they were throughout the years.

On the other hand, Nick Darvas asserted they certainly are related—by marriage at that. They were wed in Las Vegas April 22, 1952, he said, and their marriage license number in the Clark Co. (Nev.) records is 226207. He also contended that Julia was paid plenty during their 18-year partnership. He too is looking for a new partner.

Julia denied the marriage to Darvas, and what's more she wants a share in his stock earnings. He recently wrote a book, "How I Made \$2,000,000 in the Stock Market" which was on the bestseller lists for several months.

Glaser's Adv. Aid Swing BSE Record

Although nitty business in New York has an upbeat picture generally because of the college and high school proms, new records have been hard to come by with the exception of the business at Basin St. East, which has hit a new high, going over the previous mark hit by Peggy Lee, who played there during the past winter. Responsible for the new business is the bill topped by Louis Armstrong with support from Julie Wilson and La Vern Baker.

There have been consistent lines outside Basin St. East starting before midnight. Friday (26) and Saturday night's rains didn't diminish the waiting lines.

One of the unusual facets of this engagement lies in the fact that Joe Glaser, head of Associated Booking Corp., which managed all the acts on this bill, has been picking up 50% of the increased advertising budget. Glaser's tab is said to have been around \$1,000 for the first week of the engagement. It's an unusual step for a talent agency to contribute to the ad exchequer.

The prom season has been hyping the local cafe scene considerably for the past week or so, and it's expected to continue for at least another fortnight.

The fourday weekend occasioned by Memorial Day (yesterday) diminished New York business generally. Friday and Saturday's cafe takes held up fairly well, but business on Monday was considerably off and no improvement was expected last night.

Portland's Bali Hai Lines Up Name Roster

Portland, Ore., May 30.—Bali Hai bosses George Dussan and Jimmie George have inked a parade of name attractions for the summer season. Nearly all are signed for nine days with some for two weeks. Marie McDonald is currently working the plush spot to be followed by Mel Tormé, June 5; Pat Wymore, June 15; Jimmie Rogers, June 29; Joanie Summers, July 10; Mills Bros., Sept. 25 and Arthur Lee Simpkins, Oct. 4.

House booker Dave Branauer is lining up acts to fill in the open dates as well as for the fall season. Bali Hai started with a one act policy when it premiered nearly a year ago and format has been successful. Stars such as Jane Russell, The Crosby Bros., Della Reese, Anita O'Day, Gene Christy, King's IV, Dorothy Dandridge, and others have gotten the spot off to a solid start.

Strawhat Loop Turns to Cafe Names As Shortage of Legit Stars Spreads

Texas Bill Aimed At Bogus Private Niteries

Austin, Tex., May 30.—Private clubs would pay a license fee based on their stricter regulation by the State Liquor Control Board by a House bill which the Senate passed with amendments last week. The bill is aimed at eliminating bogus clubs which sell liquor by the drink to anybody who comes in their doors.

It sets up regulations that must be complied with by bona fide clubs, and provides for an annual license fee based on the membership. Clubs having a membership of less than 250 members would pay \$500 a year, and the fee goes up by \$200 with each additional 100 members.

Because of the Senate amendment, the bill must go back to the House for acceptance or rejection.

'Music at Newport' Laying Out 150G For Talent Costs

The "Music at Newport" festival, being promoted by Sid Bernstein and John Drew, will have the largest talent budget of any similar event in the country. It's estimated that the event will have an act cost of around \$150,000, with outlays for Bob Hope and Judy Garland, who will appear one afternoon each, topping the performer costs. Hope will perform at a matinee tomorrow (Thurs.) and Miss Garland will do a solo on Sunday afternoon, July 3. These two performers alone will tilt the till out of upwards of \$30,000.

In signing up Miss Garland, Bernstein & Drew had to fight the \$20,000 given her by the Forest Hills Music Festival, to be held in New York. However, the Bernstein sum was somewhat less since he eschewed a rain clause in her contract. She either performs that day or not at all. In the Forest Hills pact, if the first day is rained out, she works the following day.

Hope will supply his own surrounding show in the package to be presented at Newport, and he's expected to stick to his format.

In another change, Anita O'Day dropped out of the bill. Sarah Vaughan, also was slated for Monday's session, will replace Miss O'Day in the Sunday shindig, while Mel Tormé fills in the Monday slot.

Headliners at the Newport bash will include Louis Armstrong, Dave Brubeck, Maynard Ferguson, Carmen McRae, Lambert, Hendricks & Ross, Count Basie, Gerry Mulligan, Art Blakey, Duke Ellington, George Shearing, Oscar Peterson, and Quincy Jones.

Elaborate protective precautions are being taken to avert the riots of last year, which temporarily spelled the end of the festival. Entrances to Freebody Park, where the festival shows are staged, will be different than those of previous years for easier access and egress. Only ticket holders and local residents with identification cards, will be admitted to the concert area.

Bon Soir Experiments With Intimate Revues

The Bon Soir, N.Y., will experiment with the presentation of intimate revues. This village nitty, however, is taking no chances and will still rely on the act working independently of the revue. Jorie Reums is the comedienne, and Jimmie Daniels will retain his usual singing and emcee post when the intimate revue, "Greenwich Village USA, 1961" premieres there Tuesday (5).

Cast will include Burke McHugh, Dorothy Aull, Jim Hiler, Dawn Hampton, Dell Hanley and Betty Winslet with music by Jean Borge and staged by McHugh and Allan Hodshire.

The summer tents and theatres are looking to cafe names to supplement the annual shortage of legit stars. The practice of turning to the variety field for headliners has been increasing over the past few years. In former seasons nitty names were used by such spots as the Carter Barron Amphitheatre, Washington, D.C., and the Greek Theatre, L.A.

But this year's roster of summer bookings has an impressive list of cafe talent. There's an experimental seven-week setup at the O'Keefe Centre, Toronto, which will start its run July 10 with "West Side Story." Immediately afterward the house goes into a sequence of variety stands. Eartha Kitt and the Belafonte Singers headline July 24; Liberace, July 31; Carol Channing, Aug. 7; Tony Martin and Ford & Hines, Aug. 14.

Danny Kaye has been set for a series of stands in the Ben Segal tents. Victor Borge is also hitting the summer spots as is Harry Belafonte. Latter pair will play the Carter Barron Amphitheatre. Sammy Davis Jr. will appear at several summer theatre stands next year. Previous commitments prevent him from touring this season. Eleanor Powell's date at the Greek Theatre, L.A., has been firmed at Aug. 14. Al Hirt supports her.

Monique Van Vooren will essay the lead in "Destry Rides Again" at the Valley Forge Music Fair, Devon, Pa. Julius La Rosa is booked for sessions at the St. Louis Munt Opera, with stock (Continued on page 54)

H'wood's Moulin Rouge Reopening With '8-Week Plume De Ma Tante' Stand

Hollywood, May 30.—Frank Sennes is reopening shuttered Moulin Rouge June 22 with an eight-week booking of legit revue "La Plume de Ma Tante." While cast top liners will be same as in tab version of Broadway production which has been playing Las Vegas' Riviera, show will be expanded again to its two-and-half hours. Top-billed are Robert Clary and Lillian Montevecchi.

Rouge policy will be changed, too, from that which obtained when Sennes was running it as a straight nitty. There will be a package price of \$8.50 for dinner and show, with former to be served from 6-8:30 p.m., then the show. Prior to and after stage caper there will be dancing and bar will be open early and late.

Spot, which seats 1,200 is being revamped, and will accommodate 1,000 for new policy.

It is known dickers are on between Sennes and David Merrick, producer of "La Plume" for more legiters.

'Gypsy' Follows 'Tante' At Riviera In Vegas

The David Merrick production of "Gypsy" has been signed for the Riviera, Las Vegas, to start June 20 as a replacement for the departing "La Plume de Ma Tante." Mitzi Green, essaying the role played by Ethel Merman on Broadway and now in the national company, will head the Riviera cast.

The Riviera has been on a legit policy for several years now having gone into the format as a replacement for the decreasing supply of cafe headliners. The Broadway shows already played by that inn include "The World of Suzie Wong," "Destry Rides Again," "Pajama Game," "Damn Yankees" and "L'il Abner."

Allens Cancel Copa

Steve Allen and Jayne Meadows (Mrs. Allen) have cancelled out of their Oct. 12 two-weeker at the Copacabana, N. Y. They withdrew because of their new tv show, but will most likely play that stand when the series is over.

No replacement has yet been set by the Copa.

LA VERN BAKER

The New York Times.

MONDAY, MAY 29, 1961.

Armstrong and La Vern Baker

**The Jazz Trumpeter
Joins With Former
Rock 'n' Roll Star**

By ARTHUR GELB

La Vern Baker, a reformed rock 'n' roll singer, is helping Louis Armstrong jazz things up at Basin Street East. Miss Baker, who is making her first major night-club appearance, having served an apprenticeship in concert and dance halls and movie-vaudeville houses here and abroad, now concentrates on jazz and blues. She is vivid and expert

A solidly built young woman with an artichoke coiffure, a skin-tight dress and eyes as sparkle with wicked humor, she has a big, self-confident voice, a relaxed but flawless sense of rhythm and a commanding stage presence.

She can put over, with equal effort, a Bessie Smith blues number like "After You've Gone" (she's big for Bessie and has recorded a successful album, "La Vern Baker Sings Bessie Smith"), a snappy version of "Yes Sir, That's My Baby," or a rambunctious parody of "Won't You Come Home, Bill Bailey," which she wrote herself. ("Won't you come home, Nikita, won't you come home? I'll make a glass of tea. Give up your summit meeting. Castro must go—it's either him or me.")

A Growled Song or Two

Satchmo, of course, is the star of the show, which also includes Julie Wilson, a reformed ballad singer devoting herself to jazz. After having warmed up the customers with a few casual trumpet blasts, a growled song or two, some face-splitting grins and much brow-mopping, he turns the stage over to Miss Baker for her solo numbers.

But a throaty "Hey, Pops! Come on up here!" from Miss Baker brings Louis back after about half an hour, and to-



La Vern Baker and Louis Armstrong take off on a duet at Basin Street East.

**Their Duets Top the
Program at Basin
Street East Club**

"That's My Desire"—in which their exuberance and good humor are highly infectious.

Miss Baker, who made her first hit rock 'n' roll recording in 1955, says it took a lot of soul-searching to reach a decision about changing her style.

"Singing for an adult audience in a sophisticated club is what I've always wanted to do," she explains. "But there was a lot of money in rock 'n' roll and it was hard to break away. My decision to quit came when I realized that the continual one-night stands in theatres and auditoriums across the country finally started being detrimental to my health."

Miss Baker, who has chosen to concentrate on night clubs in the future, is not likely to find any resistance to her plans. Since coming to Basin Street last week, she has had offers from clubs in Las Vegas, Chicago, Miami and Los Angeles. And if anything can provide the impetus for a Broadway musical about Bessie Smith—a project that has been talked about for a number of years—

Miss Baker should be able to

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221 WEST 57TH STREET, NEW YORK

ATLANTIC RECORDS

at Basin Street East thru Saturday June 3

Latin Quarter, N.Y.

(FOLLOWUP)

The Latin Quarter's summer poll of booking names when available has upgraded this Broadway institution's list considerably. This time, the actress Marie Van Doren has been in an act that involves the services of a writer, a comedian, a dancer, and a few assorted aides who have wrapped up her talents into a highly profitable turn.

Her limitations, naturally, at this stage of the variety career, of this well-bred blonde but she has a knack of cutting a niche in the side space. The act that has been devised for her is somewhat of a new present capability. She still has to grow into the turn, written by Jack Brooks and staged by Jack Baker. There are signs that she is still doing her best to grow. Some thought she will be singing and dancing with more natural ease.

Marie Van Doren is apparent in her act. The boys, Don Crawford and Guy Chandler, help her over some barriers, give her a chance to refresh and regain her self, and also provide entertainment in the process. They are likeable and handsome lads. The time selections call for a myriad of costume changes into some slick Norman North connections.

There are Bill Tuttle masks of various celebs including Churchill and JFK and much more detail which when put together give Miss Van Doren a professional facade, which goes over well. Still to realize her potential in this field, she evidently is working hard at it, and doing well thus far.

A important asset to the show is Frank Libuse with an assist from Margot Brander. Libuse starts to work early in his guise of a cantankerous waiter. He snatches half-filled dishes away, disrupts the room by carrying a potted palm around, and generally creates a disturbance which is prevented from becoming bedlam only by a belated realization from the untitled that this is an act.

Also with Miss Brander, Libuse does his zany musical act, with his femme foil showing a well-beloved soprano. In both sections Libuse rises to the occasion with warm and rewarding mirth.

The surrounding show is as is. Despite its long run, the stage department of the production elements shows it's evident that discipline is maintained, the costumes and lack of them have a fresh and clean appearance and the ladies of the ensemble still work sans the trappings of most longrunners.

Lombardi masters the show skilfully and Buddy Harlowe provides the relief.

Shamrock, Houston

Houston, May 25.

Joe E. Lewis, Marion Colby, Sloan-Krueger Orch (11); no cover or minimum.

Joe E. Lewis has reached the enviable position of being able to walk on a nitery stage, give his name and draw big yucks. At least that's the way it was in his first appearance at the International Club's Continental Room. The biggest opening night and in years came to be entertained, and it was.

Lewis still has that great timing, and most of his material, whether stand-up stuff or his blue tunes, is sharp and pungent. Only time material was wide of mark was a couple of just too blue men's room jokes that failed to draw usual response from happy crowd that came to like what it heard. He is at best when discussing show biz personalities, as "Darin snapt him a bit of a song, Sinatra sent him his old fingers."

Lewis was on mike for 70 minutes, and auditors didn't want him to leave. Austin Mack was at the 83 is usual for Lewis, and his importance to act can't be overstated. He's ready for anything the free-wheeling Lewis might do, keeps him on toes and seems to enjoy the occasional barb tossed his way.

Marion Colby, a stunning red-haired beauty, returns to club for her welcome as show opener. She has the pipes, looks as a sequined shirt with 2000 helps recall and know how, and what else could she do? Bonnie owns with "I Only Have Eyes For You," and does "If I Were a Boy." "They Didn't Believe Me," among other tunes. She ends her 20 minutes with bea-zil "Too Marvelous."

The K Bert Sloan-Dick Krueger, then again does a fine show and dancing job. Advance reservations show that the ropes will be up every night for the next two

frames, and tables are stacked so that there's barely dancing room. Skip.

Harold's Club, Reno

Reno, May 26.

Can-Can Revue with Zizi Rascos, Daniele Clary, Guardsmen (4), Bobby Winters, Don Conn Orch (6); no cover, no minimum.

Current Harold's lineup is a near carbon of the show Harold Smith Sr. packaged for the summer season last year, and indications are it'll reap the same hefty response as the last edition. Accent is on four terpers imported from Paris for the long-term booking (through the summer months), but there's diversion in the person of petite Daniele Clary, the barbershop harmonizing of the Guardsmen and the juggling artistry of Bobby Winters.

The high-stepping femmes (Mirielle Andre, Brigitte Uzal, Nicole Deby, Gaby Keskis) are given a strong assist by Zizi Rascos in the terper routines. Five win good endorsement for their efforts, albeit the production is limited by the Fun Room's small stage. It's the typical Parisian appeal, with the costuming and material to match.

Miss Clary, new to the west, is a looker with nice styling on a variety of bilingual selections. She has an easy sell, but is effective. The Guardsmen, also in last summer's edition, essay such as "Coney Island Baby," "Clementine" and other oldies for good and reaction. Four also lead a community sing.

Bobby Winters proves an okay juggler with the Indian Clubs and tamborines, but has changed the routine little from his many prior dates in the Reno-Tahoe area. Pacing is right, but a couple new gimmicks couldn't hurt the act. He throws in a pair of fun bits as the only diversity in his straight work-around turn.

The Don Conn orch, with the leader up front on trumpet, capably backstops the entire show. Boys for this production are in high-necked sweaters and berets to provide Paris flavor.

Barclay Hotel, Toronto

Toronto, May 23.

The Diamonds (4), Hal Fisher, Bob Arlen Dancers (5), Bobby Rose, Percy Curtis Orch (8); \$1.50 cover.

When blasé musicians are convulsed at the sight-and-sound antics of a comedian—and rival acts from other nighteries applaud—he presumably has the goods. This applies to Hal Fisher who had the customers in his mitt from the start for 28 minutes (when caught on opening night) and finally had to be gozoff. Add the harmony work of The Diamonds and the two full-stage productions of the Bob Arlen Dancers and you have a solid floorshow.

Walking on nonchalantly, Fisher immediately proves himself a funny story-teller. His Mexican bit, "Bingo the Gringo," continues to build up the hilarity. His top-hatted drunk on New Year's Eve has three separate routines on this one, written by himself, his mimicry of European trains greeting each other and his lighthouse bit done only with eye-rolling mime, plus sound effects at the mike. All score with the customers.

With his casual selling, Fisher had the sophisticated room rocking with slick pacing and class in standup comic clicks. His deft and surefire performance, on word-of-mouth, should set Barclay Hotel biz zooming in the coming fortnight.

Calmer in their approach are The Diamonds, a fine harmony quartet, who range from established faves to their recordings on the Mercury label. Just back from their fourth stint in Australia, the handsome foursome exhibit potent pipes in a bouncy opener of "Together" and then into their "Why Do Fools Fall in Love?"

Versatile foursome shows vocal range, youthful enthusiasm and salesmanship plus an interesting change of pace that had the customers pounding for more. The Diamonds sing with well-trained slickness and emotional projection.

In well-costumed choreography, the Bob Arlen Dancers do two full-stage production numbers. These comprise a bullfight routine with converted cape-twirls, and their later "Rain," number, with Bobby Rose lending his masculine baritone. The Percy Curtis Orch gives strong support. Acts are in till June 2.

Palmer House, Chicago

Chicago, May 25.

Dick Shawn, George Tapps Dancers, Ben Arden Orch; \$3 cover.

Dick Shawn grows in poise, stature and assurance each time around, and his current turn at the Empire Room demonstrates his comedic maturity to the fullest. He states his idolization of the major comic of the second quarter of the century early in his act and goes on the prove to those present that the sick comics are an aberration and the five-a-day-at-the-Palace school is still the mainstream of comedy. He's an impressive showman with excellent material, superb delivery and promise.

Shawn's takeoff on rock 'n' rollers is a prime example of his yearning for the good old days of vaudeville and his distaste for the current comedy scene. While the sideburn set is an easy mark for satire and other comics have done sharp cartoons of this group, few have done it with the vulgar verisimilitude that Shawn manifests.

His panto imperson of an effeminate baseball pitcher is a near-perfect achievement in the art of the mime. Expertly timed and executed, it manages to rise above offensiveness through his skill and artistry. Although his usual comedic stance is one of studied awkwardness, in this routine he's all gracefulness and piece comes off as an extremely effective comic ballet.

Shawn's standby Civil War number has been broadened out, too. It is now almost 15 minutes long and serves as the framework for several other smaller routines, several of which could easily be developed into self-contained sketches. He also shows a more than passable voice in singing "When the World Was Young" and "It's All Right With Me" and some nifty comic footwork in a slapstick version of "Me and My Shadow." It takes a big act or personality to fill the wide open spaces of the Empire Room, and Shawn dominates this classiness at all times.

George Tapps Dancers are an elaborately costumed and well-choreographed act consisting of two females and three men. Loaded with smart production values, it is a sparkling array of musical comedy-type numbers embellished with Tapps' own slick flamenco-like heel and toe tippery. Like Shawn, the turn is great for this setting.

From the standpoint of sheer entertainment, let alone marquee values, this is the Empire Room's strongest bill in months.

Dukes of Dixieland follow on June 8, with Tapps Dancers remaining.

Club Peachtree, Atlanta

Atlanta, May 24.

Paul Gilbert, Joey Girard, Ann Hubbell, Princess Nyella, Harry Thomas Trio; \$4.50 minimum.

Veteran comic Paul Gilbert has all the equipment to please any audience. In addition he is an accomplished musician, has a fine voice and can dance with the best of 'em. And, on top of all that, he does two different shows, about 35 minutes apiece which he alternates here.

A physical performer, he does comic falls, wrestles the mike and generally comports himself in an active manner. His patter is topical and fresh, ranging from man's conquest of space to latest developments in the Congo, in comic vein, of course. He does a nifty takeoff on a Western character in a TV show and a ditto on a movie Tarzan skit.

Donning medical garb, he does his "Know Your Doctor" skit in which plays role of a myopic medico with highly amusing surgical arena mannerisms and patient-doctor relations and a losing fight with a pair of rubber gloves.

Gilbert closes his act with a smooth terper turn and a bit of comedy involving his cornet playing and has to beg off.

Backing up Gilbert is Princess Nyella, billed as "The Turkish Delight," who does a sinuous Oriental dance while tinkling her finger cymbals. Normally, Nyella would be a headliner, but with Gilbert on the bill she has to take the "featured" seat.

Opening the show is a leggy redhead, Ann Hubbell, a capable tap dancer, whose routine contrasts modern dancers with the old. In the latter category she uses props

while doing the nostalgic soft shoe and waltz clog and closes with a swift Charleston. She merits a good mitting.

Singer Joey Girard displays a pleasing voice singing "The Lady is a Tramp" and does a good job of keeping the show moving while doubling as emcee.

Harry Thomas and his trio work smoothly with the performers.

Bradford Roof, Boston

Boston, May 23.

Carl Sawyer, Richard Scanga, Gary McHugh production of "The Boy Friend," (14) directed by Donald Burr, choreography, Neal Kenyon; scenery, David Mitchell; lighting, Cheryl, costumes, Joe Crosby; musical direction, Richard Parrinello; with Laurie Francis, Fritzi Burr, Neal Kenyon, Margaret Beals, Muriel Foran, Karen Sargent, Jo Ann Cooper, Tony Collins, Kenneth Brown, Mark Alden, Charles Frasch, Roy Johnson, Martha Barron, Randy Echols; \$4.95 minimum.

This marks a new departure for the Bradford Roof nitery, which has had its face lifted with theatre in the round and its name changed to Bradford Roof Dinner Theatre on an operation as a legit attraction. Dinner is served before the show, which has an 8:30 curtain, with two intermissions. There is no service while show is on.

The old spoof of English musicals plays okay on the small Bradford stage a la hard top tune tent style. Props and sets are brought in, and the actors make their entrances coming down the aisles. This particular opus is practically actor proof, and has not been seen in Hur since last touring company played it at the Shubert four years ago, so what is lacking in piping quality is easily made up in gusto and verve by the performers.

Fritzi Burr is a lusty girl of the 20's. In other roles are Muriel Foran, Karen Sargent and Jo Ann Cooper. Charles Frasch is particularly good as Percival Browne. There's some fast terping which is creditable, and "Won't You Charleston With Me" is outstanding. The novelty of a musical and winner is bringing customers to the upstairs newly dubbed "theatre."

Angelo's Omaha

Omaha, May 27.

Johnny Puleo and the Harmonica Rascals (6), Al Lamm Orch (4); \$1 cover.

Aided by their p.a. on Perry Como's tv show Wednesday (24), Johnny Puleo and his Harmonica Rascals breezed to a gala getaway at their nine-day stand at Angelo's excellently-appointed nitery. Open night (26) was jam-packed—with what appeared to be the spending crowd.

This is Puleo's second go-round at Angelo's in the past eight months and the act hasn't changed an iota. It's strictly slapstick comedy interspersed with some excellent harmonica work. Little Johnny has been around long enough to case his auditors perfectly, and his five straights are on the ball throughout.

Act is backed flawlessly by Al Lamm and his slim—but adequate—orch.

Tony Pastor and Sons open June 6.

El Rey Club, Nev.

Searchlight, Nev., May 25.

Peggy DeCastro, Dick Wise & Instrumentalists; no cover or minimum.

Peggy DeCastro has opened a two-week stint at Willie Martello's El Rey resort hotel casino showroom, 55 miles south of Las Vegas. The "middle sister" who defected from the singing trio got laughs and cheers from the opening night audience. The intimate room is an excellent showcase for her stylized tones and mugging. Guitarist Gary Lemel teams with the star in some very funny clowning bits, and also clicks with vocals.

Miss DeCastro's numbers are pleasantly saturated with special material, and she gets extra big yucks for her version of "Charley Brown." Others include "Worried Man," "Show Me The Way To Go Home" and "Ol' Devil Moon."

Outstanding job of backing is done by Porter Thompson on drums; Bob Messenger, bass; and Ronnie Cole, 88. "Dick Wise and The Instrumentalists," a good standard quartet of musicians, alternates with Miss DeCastro, who does three shows nightly. Duke.

Hotel Roosevelt, N.O.

New Orleans, May 26.

Benay Venuta, Jackie Kannon, Leon, Kelter Orch (12); \$2.50 weeknight minimum; \$4 Sats.

New two-act layout in Seymour Weiss' Blue Room adds up to a winning parlay. Show moves fast with songs, music and laughs, and the next two weeks should see biz as hefty as on opening night Thurs. (25).

Topping show is blonde Benay Venuta, playing her first engagement in this plush nocturnal rendezvous. Thrush, a looker with slick gowning, mature stage deportment and a set of pipes that are authoritative and true, easily registers with the tablesetters. She socks over 40 minutes of show tunes; special material and other numbers for enthusiastic response.

Miss Venuta, a pro who knows her way around a supper club, delivers a song in a belting style with irresistible salesmanship. Her tunes include a medley of songs circa the 1920s, plus "Got a Lot of Living," "Make Someone Happy," "Bewitched," "Everything I've Got Belongs to You" and "Miss Me." among others.

Jackie Kannon provides the laughs. It took a while to warm up the tableholders but once he gets going the yucks and howls come fast. He grows on his audience with his many faceted bits which spread his talent.

Comic rapidly jokes his way through a wide range of subjects. His material is topdrawer with an original and fresh flavor and his timing perfect. He was in good form and would have been on longer if the customers had their way.

Leon Kelter and his crew dispense a brand of toe-tlingling music. The dance floor was packed during the knee-action sessions. Kelter also emcees show capably. Show runs until June 7. Lutz.

Crescendo, L.A.

Hollywood, May 23.

Mort Sahl, Hi-Lo's Rene Touret Orch; \$2.50 cover; 2-drink minimum.

Mort Sahl's return proved slightly less patron-packed and lacked originality of earlier stints, but maintained the same pungent punch. He continues to concentrate on world situations and home politics, with several added barbs on colorful personalities and social customs that fit the format. Sinatra, Time Magazine, Richard Nixon (ex-veep applying for a job is cute), Laos and Cuba get plenty of coverage, but top stuff goes to the Kennedy family. President as a film star cast in "North By Northwest" and running across his own Mt. Rushmore face is fun.

Brief newer stuff includes a clever takeoff on the Academy Awards, with Sahl noting that top kudos this year went to "family films—all with an accent on prosties." His comparison of college math, philosophy and psychology depts. is a gasser.

On ahead are the Hi-Lo's, personable male quartet who please with smooth delivery of such oldies as "Georgia," "Little Grass Shack" and "My Sugar is So Refined." Comedy flair shows in barbershop styling on "Home in Indiana." Regular pianist Clair Fisher, aided by members of Rene Touzet orch, back ably.

Touzet's big group offers slick dance music and interact entertainment in Latin mood.

Sahl is in through June 2, with Hi-Lo's holding over through 4. Dale.

Dino's Lodge, L.A.

Hollywood, May 22.

Diane Booth, with Jack Elton; Steve LeFever, bass; no cover, no minimum.

Particularly well suited to this elegantly informal room, Diane Booth opened her third round Monday night (22), serving a light set of standards delivered in strong, straightforward and generally pleasing manner. A looker and warmly appealing, thrush has a rich, full voice and uses it to advantage.

She scores most with solid belting on "Johnny One Note," a good opener, and "There'll Be Some Changes Made." Assurance and a relaxed quality are apparent on jump tunes, but she gets hogged down with heavy speech in ballads like "I Wish You Love." Further experience should improve these areas.

Jack Elton, piano, and Steve LeFever, bass, continue to provide top musical support. Dale.

FRANKIE VAUGHAN DYNAMIC AT LONDON PALLADIUM!

VARIETY
Wednesday, May 10, 1961

Palladium, London

Leslie M. Macdonnell & Bernard Delfont vaude presentation. With Frankie Vaughan, Basil Tait, Arthur Worsley, The Skylons, Robert Bros. Clumps, Page & Brereton, Tony Payne, Co. (4), Sylbano, Morgan & Co. (4), Gladys, Gil Dove, The Bell Church, Maxine Coates, The A. (2), Kenny Ball & His J. (12), the George Carden Orchestra. Palladium last night, act staged by Ernest Maccheering.

Leslie A. Macdonnell and Bernard Delfont have played safe in providing a two weeks' pause between the closing of the roller between the reopening of the house May 19 with Harry Secombe in a summer revue. A brisk lled on Frankie Vaughan, who bet anywhere and a notable favorite at the Palladium. The exuberant Vaughan, who has used his U.S. experience wisely in a familiar act staged by Ernest Maxin and musically helmed by Basil Tait, turns in a 40-minute stint. It has the customer friendly and frenzied fashion. His warm personality sweeps into the audience, with whom he participates in a showmanlike manner.

—THE STAGE and TELEVISION TODAY, May 4, 1961

DAILY MIRROR, Tuesday, May 2, 1961

FIRST NIGHT

By CLIFFORD DAVIS
FRANKIE VAUGHAN, who must be just about the most energetic singer left in the business, kicked through a forty-five-minute act at the Palladium last night. He had the audience

THE NEW RECORD MIRROR, Week-ending May 6, 1961

ADAM AND CLIFF WATCH FRANKIE

ADAM FAITH and Cliff Richard were among the star-studded first house audience on Monday for the start of Frankie Vaughan's two-week season at the London Palladium—and had the experience of hearing "mass hysteria" from a different angle than usual.

This was Frankie at his bubbling best. A polished, mature performer; the real spirit of Vaudeville, yet with an essential appeal to the teenagers.

He is now the complete professional, using the stage masterfully and imaginatively, frequently switching the mood of his performance and pulling out all his old high kicking showmanship gymnastics.

"Give Me The Moonlight", "Green Door" and many other old favourites were included. So was a specially written closer, "I'll Be Back".

At one point, he sang "Teasin'" to a little girl from the audience who was there as a birthday treat.

At another, he sang a smoochie number to a "girl" on a park bench. The audience had just a back view of the long, blonde-haired "cutie" who turned out to be Gladys Morgan, whose family have been fifty years in show business but have never before had a Palladium season.

In every mood, Frankie triumphed. A great show.

Daily Telegraph and Morning Post

VOCAL, VITAL AND VIGOROUS

By W. A. L. RINGTON

It is easy to see why Frankie Vaughan has become in one season a favourite at the Palladium. He is vocal, vital and vigorous. Opening again at this theatre last night, he never spared himself and it was a solemn thought that he had to find enough energy to do it all over again later in the evening. A responsive audience must have seemed to carry him along. Everybody experience, just either by instinct or with a gentle clasp—let him do it!

This was Vaughan at his best

FRANKIE VAUGHAN is pulling out all the stops at his current Variety fortnight at the London Palladium on a bill presented by Leslie A. Macdonnell and Bernard Delfont. Rarely has he been seen to such advantage as here in an act staged by Ernest Maxin and under the musical direction of Basil Tait.

The old magic remains, enhanced by a highly developed professionalism and technique that makes him unique among the popular singer-entertainers of the day. Immaculately dressed as always, impeccable in behaviour and as pleasing in style and mannerisms as ever, he runs through a host of old and new numbers with the minimum of fuss and the maximum of effect.

There is an infectious gaiety about Frankie Vaughan; his chuckle, innocuous innuendos and, above all, his ability to put over a number with inimitable tunefulness and style, all stamp him a worthy top of the bill of this reputedly ace variety theatre of the world.

THE TIMES TUESDAY MAY 2 1961

MR. FRANKIE VAUGHAN SHOWS POLISH

He is a polished performer who knows exactly how to manage his audience and put over his material to maximum effect, which comes as a relief after one or two notably amateurish acts earlier in the programme.

DAILY SKETCH, Tuesday

Frankly, he's good

THEATRE: Palladium.
SHOW: Frankie Vaughan.
THOSE of you who can tear yourselves away from the foggy box will not waste your journey if you get the second half of this show. Frankie Vaughan is great.

DAILY MAIL, Tuesday, May 2, 1961

THE SQUARES ARE COMING BACK

By PETER LEWIS
The London Palladium, it seems, are the counter-attack. Vaughan is singing through the Tulips at the Palladium.

Taking a closer look at Mr. Vaughan one sees he is out of his squeaking teenage following and the delivery of the hand waggling Elliott, the chocolate-coloured moon.

Goodness, how hard he works at being debonair—high-kicking, spicing, panting, and per- sisting. But unlike many pop stars, he has enough genuine appeal to command an audience. And he is quite right in thinking that Tip-top through the jungles of the Hit Parade.

DISC, May 6, 1961

Vaughan shows American influence

FRANKIE VAUGHAN made an impressive return to the London Palladium when he opened a two-week season last Monday, and fully deserved his cheering reception from a packed house. Topping an adequate but hardly outstanding variety bill, he gave his admirers a non-stop 45-minute act which was a model for all aspiring entertainers.

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Sahara, Las Vegas
Las Vegas, May 23.
Kay Starr, Guy Marks, Step Bros. 4; Stanley Boys (4); Moro-Landis Dancers 16; Louis Basile Orch. 12; produced by Stan Irwin, stage direction, Sy Letin; choreography, Moro-Landis; \$4 minimum.

The dynamic Kay Starr, whose strong vocal themes, trim figure, and interesting beauty give her provocative sex appeal not found in other female singers, has returned to the Congo Room, again clicking solidly. Her nostalgic repertoire includes "Ho Ho, Ha Ha, Me Too," "When a Woman Loves a Man," "That's What the Good Book Says," and her trademark "Wheel of Fortune."

She also does "I Really Don't Want to Know" and "If You Love Me" with a pleasing subdued echo chamber effect. The Stanley Boys (4) give a good blend to some of her numbers, and the Louis Basile orch. (12) smoothly guides the festivities.

Guy Marks is back for this one, getting appreciative yocks for his offbeat type of humor. His outlandish impersonation of an ostrich, and takeoffs on "The Unbearables" tv program and a radio band singer are standouts. In questionable taste is his inclusion of Gary Cooper and Humphrey Bogart impressions, otherwise the turn is blue chip.

The oft-imitated Step Bros., an extremely hard act to follow, is sandwiched, and as usual their rapid-fire footwork plus comedy movement and dialog gets brisk applause.

Holdover Moro-Landis production number balances the Stan Irwin production, in for four weeks. Duke.

The Cloister, L. A.
Hollywood, May 24.
Phyllis Diller, Frank D'Rone, Geri Galtin Orch. (8); \$2.50 cover per person, two drink minimum.

Strip club is offering a happy balance of comedy and song with the combination of comedienne Phyllis Diller and singer Frank D'Rone. It's a blend of the new and the featured. Mrs. Diller is crashing the L.A. scene for the first time but D'Rone has been Cloistered for several engagements before, though this is his first time as a feature attraction.

Phyllis Diller is from the lost tribe of female stand-up comics and the way the breed has scattered she can claim a virtual monopoly. She delivers a running stream of short gags centered around her own funny follies and occasionally lapses into a long manicured monolog like, "How to stuff a turkey through the beak."

Comic doesn't rely on material alone as she backs it up with rubbery facial twists, tongue protrusions and fendish, diaphragmatic laughter while she waves, like a baton, an unlit blue cigarette in a long holder. She looks like a leprechaun outfitted by Saks Fifth Ave. and she capitalizes on her appearance as she bats home one sight and think joke after another. She's ridiculous as she is hilarious.

Mother (of five) Diller did her undergraduate nitky work at Frisco's Purple Onion and on tv some 30 times as an adoptee on the "Jack Paar Show." Second round audience opening night was appreciative, but not too hep.

Frank D'Rone is a full voiced, no gimmicks, song-belter, and is very much at home here. His straightforward, tempo changing delivery and his fine, firm, vocal control nches him in as one of the best ballad-jazz stylists. D'Rone handles a guitar (standard equipment these days) with tremendous versatility and his strumming of "Malaguena" is a must hear-see for ringers.

Geri Galtin's eight piece orchestra, a house steady, provides reliable sound for dancing and backing.

Duo of Diller and D'Rone is booked for three weeks. Hart.

Eddys', K. C.
Kansas City, May 28.
Pepper Davis & Tony Reese, Hi-Lite (3), Billy Williams Orch. (6); \$1.50-\$2 cover.

Seldom was a better rounded show seen here. This bill includes Pepper Davis & Tony Reese on their sixth stand in the room, and the Hi-Lites on their first date hereabouts. The nearly 60 minutes

is well paced and full of talent to give the patrons top entertainment value.

The three Hi-Lites, Harry Harding, Jimmy Nolan and Larry Sturino, are out of Toronto and new in these parts. They embellish the three part harmony with well done special material and make their 25 minutes very listenable. "When Vaude Was King" is a vehicle for a quartet of songs from the nostalgic era of vaude greats, and "Rock 'n' Roll Around the World" shows them in songs of many nations. "I May Never Pass This Way Again" closes on a ballad note. Nolan has the lead singer role, Harding the tenor, and Sturino the bass, all of their work being together and registering nicely.

Davis & Reese are among the favorite regulars here. This time they do all their surefire routines, plus some new bits and twists to the established comedy. One of the funniest acts in recent years, they are making their way into the ranks of the all-time comedy greats. Their "Cavalcade of Sports," with Reese as the straight sports announcer and Davis as the punchy fighter, is straight howls.

There's a lot of new fun in the "Hollywood Glamour Gal" bit with Davis working himself to a frazzle as the line boy and Reese taking the bows as the glamour puss. The sequences with Davis telling Reese how to sing keeps the laughs rolling, and there closer with the drum duet and the terps atop the drums is sock.

One of the best of the Eddy shows in recent months, it stays through June 8. Quin.

Sugar Hill, S.F.
San Francisco, May 24.
Barbara Dane, Kenny Whitson, Wellman Braud; no cover no minimum.

This is a new club on Broadway in North Beach, the real night spot area of this city as of now. It opened last Tuesday (23) to a good press and a packed house. It features co-owner Barbara Dane as vocalist, backed by the Whitson-Braud piano and bass duo. Club policy will eventually bring in other traditional jazz and blues performers but not until mid-summer.

Kenny Whitson, who plays piano and occasionally blows trumpet obligato to Miss Dane's vocals, is also featured as intermission vocalist. He sings blues and jazz tunes in a southern accent with a certain charm and gift for phrasing. His piano is in the style of traditional blues and affords a good intermission act for Miss Dane, especially when accompanied by veteran Wellman Braud, still a strong bass player after 30 years.

Miss Dane is a strong-voiced woman whose specialty is presentation of songs formerly associated with veterans blues singers like Bessie Smith, Ma Rainey and Ida Cox. She accompanies herself on guitar and handles the emcee chores when on stage.

Her voice is rich and powerful and her material is good, but she suffers from an occupational hazard; too much chatting down to the audience which seriously interferes with her impact as a performer and gives a surface impression of amateurism which could well be eliminated.

Costumed a la the Roaring Twenties, she induces community singing and clapping for various tunes and, especially when accompanied by Whitson's muted trumpet obligato, gets a fine mood of nostalgic invokeds.

Club looks like a winner. There's room for its style of entertainment. It's a good spot and is attractively laid out. Rafe.

Ye Little Club, L.A.
Beverly Hills, May 23.
Laura Devon, Ric Marlow, Eduardo Sasson; two drink minimum.

Laura Devon chalks up another two weeks, her fourth, at this Canon Drive den and she's sharing the billing with singer Ric Marlow and guitarist Eduardo Sasson who joined her for their first stint. Judging from the abundant audience accolades, host Marshall Edison has a terrific triumvirate.

Sasson, a native of Colombia, former UN European interpreter and master of 10 languages, is making his professional debut and opens full hour and a half spin. He registers big with fine musicianship and folk vocalizing.

His guitar handling is fluid, sensitive and often stretches into the comic, as he plays instrument on top of his head, like a pendulum and as Harpo Marx might tackle it. He sings in French, Spanish, Hebrew and Greek, scoring high in last two with a rousing version of "Taava Nagila" and "Never on Sunday" sung with the uncensored Greek lyrics.

Miss Devon socks along in sultry style, as covered here earlier. Singer has captured a fat U-I contract since her initial opening.

Ric Marlow hits high as he swings across eight numbers in the casual, personable, free style, jazz delivery that Frank Sinatra promoted. Singer has strong table-side contact and he holds it tight throughout his turn. He suffered a few dry throat spells, which he watered down, but it didn't detract one drop from his stand. Actor-singer is a good character type in the late John Garfield vein.

Joe Felix at the keys and Dick Taylor on bass rate hefty plaudits for backing which they get. Hart.

Jazz Workshop, S.F.
San Francisco, May 23.
James Moody orch. (7), Eddie Jefferson; no cover, two drink minimum.

The James Moody band is a stable commodity in the jazz market, combining a consistent hard core jazz fan draw with an ability to please the walk-in traffic which hits a no cover—no admission joint like this and is the basis of its profit.

Moody is a disciplinarian, the sets run smoothly and effectively and are well paced. He is an exceptional soloist on the tenor and flute himself, and the band has a solidly driving style that is very exciting.

Trumpeter Howard McGhee, now on the comeback trail after several years' absence from the jazz scene, is the other instrumental soloist of strength.

Eddie Jefferson is the pioneer of the vocalists who set lyrics to jazz solos, pre-dating Lambert-Hendricks-Ross and King Pleasure by some years. He is featured each set in two or three numbers, including several famed Charlie Parker solos such as "Kansas City Blues" and Miles Davis' "So What" among the newer jazz standards.

The Moody band looks like a good bet for those clubs still fighting the problem of a 52 week booking schedule of jazz. Moody can serve as a handy two-week filler anywhere. Rafe.

Fontaine Bleu, H'wood
Hollywood, May 21.
Dino Donati; no cover or minimum.

For his intimate Champagne Room, owner Albert Califano has an Italian import, Dino Donati Trio

that should keep room filled with contented customers. Donati, exceptionally versatile on the 88, displays his pianistic talents both classically and pop-wise on repertoire which ranges from Bach's Brandenburg Concerto (fifth movement) to Dimitri Tiomkin's "Green Leaves of Summer."

Donati's keyboard abilities are first-rate. His modern, up-tempo versions of some longhair numbers are pleasant innovations.

Among his contrasting selections are "Coma Prima," "Sorrento," "Clao Clao Bambino" and "Non Dimentica" for those who wanted the Italian touch for one set. He also does "Tea For Two Cha-Cha," "Fascination," "But Not For Me" and "Smoke Gets In Your Eyes" in varying styles and tempoes, including a minuet which had the audience bursting into spontaneous applause.

Donati intermixes a few of his improvisations among numbers, setting audio moods with his creative phrasing and interpretations on thematic construction. He does not demean his numbers with introductions nor does he sing. He's rugged-looking, masculine, with crew cut and big grin, adding to visual personality assets.

Lighting is maneuvered by bassist, who adjust spots to reflect musical mood throughout the various 10-15 minute sets. Act is booked for two weeks with two week option; and will probably hold over on basis of warm reception at opening. Donati will appeal to patrons who enjoy musical moods superbly performed with shadings and interpretations. Hous.

Steuben's, Boston
Boston, May 25.
Jackie Vernon, Heller & Helene (2), Don Dennis, Tony Bruno Orch. (5); \$2.50 minimum.

Next to the last show for the freres Max and Joe Schneider in their pleasant 450-seater is jam-packed with parties, engagements, June brides-to-be and early grad parties. Jackie Vernon, of the relaxed comic school, has to battle noise and chatter of celebrants as he goes through a series of one-liners, sight gags and delayed action routines.

Vernon takes his time with his material, and gets off some snappers as he warms up. A flukey con-art bit helps set the pace and he's got a far out finale that's puzzling. Donning a fright mask, he leads the orch in pantomime as it plays "Old Man River." Partyites tend him a nice round of applause.

Don Dennis fills the singing spot with polish and eclat, whamming out a slick "June Is Busting Out All Over" and "I Love Paris." He winds up to big timing. Heller & Helene, perfectly synchronized terps, are expert in their sophisticated ballroom intros, segueing into spin and twirls. Femme looker, in lilac gown, and partner win with a slick "Flirtation Walk" then close to boff returns with a hotsy cha cha.

Tony Bruno and his boys cut the show with verve.

This session exits June 7, and final show for the boffe opens June 8. Guy.

Strawhat Loop
Continued from page 53

dates also being sifted by General Artists Corp.

An unusual booking will be Phyllis McGuire of the McGuire Sisters who will break away from the family act this summer for solo ventures in stock. She's been signed for a date at the Valley Forge Music Fair Aug. 14 in "Annie Get Your Gun." She'll return to the sisters act in the fall.

This tendency to steer variety performers into barns and summer theatres is a happy development for agencies. For one thing many of the lucrative summer nitery bookings are on the downbeat. The percenters also have the general feeling that the barns and tents provide their clients a showcase which may ultimately lead into films and/or a tv series.

The strawhat circuit in some respects provides a degree of employment petition to the summer resort hotels. Some performers who were offered jobs in various barns turned them down in favor of better paying hotel stands. In the Catskills, for example, some acts are able to do as many as three hotels a night at salaries well over those offered by tents.

Flame Room, Mpls.
Minneapolis, May 28.
Nino Nanni, Dolores Perry, Danny Ferguson Orch. (7); \$1.50-\$2.30 cover.

While current fortnighter here is first for Nino Nanni and Dolores Perry since this elegant Hotel Radisson nitery was revamped a year ago, both were familiar acts in the old Flame Room. Pair have won a large following and drew an enthusiastic crowd, largest preem turnout in some time, for their opening.

Duo is also the first to split billing in this spot. Teaming well together, pair provides first-rate performance with Miss Perry serving up nifty vocal acrobatics and Nanni supplying complementing light touch.

Nanni, who heads overseas for a six-week European tour after winding up here, is particularly at home in this supper club. Spotting several familiar faces among first-nighters, he gets patrons into the act with frequent namedropping and sly local references. He's one performer who plays to an audience, not just for it. He also demonstrates his versatility on the 88 with such bits as the whimsical "Story of a Piano."

A gorgeous redhead with a set of pipes capable of filling an auditorium, Miss Perry does a neat job warbling w.k. tunes from current Broadway musicals as well as a couple Italian numbers. While there is nothing special about most of her material, her voice is exceptionally good and she treats table-sitters to some pleasant listening.

First show, running over an hour because of heavy mulling and encores by both stars, was a bit long and likely will be trimmed at subsequent performances. Nanni and Miss Perry remain through June 7.

Deedy and Bill are next in for following two weeks. Rfes.

Tidelands, Houston
Houston, May 23.
Al Bernie, Barbara Russell-ll, Don Cannon Orch. (6); no cover or minimum.

Al Bernie is an engaging comic who draws good response in opener here, despite fact he at times seems in need of a booster shot of new material. Yet some of his heartiest yocks come from the oldies, and who can criticize success? He was onstage 33 minutes.

Thrush Barbara Russell opens show, and her opening, "This Could Be the Start of Something Big," might well describe her. She has nice pipes and can belt, and also has more than just a touch of that rarity, the ability to feel a song.

Perhaps the best moments of her 23 minutes come during a Rodgers & Hart medley, "Funny Valentine" and "Spring Is Here." A well-endowed blonde looker, Miss Russell was well received. The Don Cannon orch again does a slick job. Skip.

Black Hawk, S. F.
San Francisco, May 23.
Oscar Peterson Trio; \$1 admission, two drink minimum.

Oscar Peterson's return to this longtime stronghold of jazz brought out the customers in droves and looks like it will continue to do so during his three-week run (singer Jeri Southern opens June 13).

The Peterson trio is now acknowledged as one of the top box-office draws in jazz and its appeal rests on several factors. Peterson is himself a consistently exciting pianist when he is a stomper and a consistently delightful soloist when he plays melodically.

His bassist, Ray Brown, is one of the very few practitioners on that instrument who can hold an audience's attention. The drummer, Ed Thigpen, combines swing with a sense of dynamic almost unique in jazz.

The result is a first-rate crowd-pleasing musical act. Their Verve records and numerous concert appearances have helped build up their audience until the group is now guaranteed box-office in any jazz club.

Particularly effective in performance are such tunes as "Con Alma," "My Funny Valentine" and the whole litany of Broadway show tunes with which Peterson has associated himself. It's been a lean spring at the Black Hawk but Peterson's three-week stint should make it fatter. Rafe.

Lopez A Showman; Is Taft Hotel?

Vincent Lopez, the longtime dancapation steward in the ample and moderately-priced Taft Hotel (N.Y.) Grill, and ever alert to salesmanship, is masterminding a series of one-shot national "salute" sessions from the Taft bandstand that's profitable all around for the half-hour's network airing with plugs accorded by CBS Radio.

Premer last Thursday (18) "saluted" France, with subsequent once-a-month nosegays due other friendly nations. The Gallic kickoff, melodically keyed to the Paris hit parade, brought out reps from the Paris UN staff, Air France and the French Tourist Office, last two having donated poster decorations plus key ring and parfum gifts for the messieurs et mesdames payees.

Between temp sets, an accordionist took the floor in smock and beret, and that was about as atmospheric as things got. Seems a sound enough project, what with the broadcast exposure, but some showmanship for the Grill clientele wouldn't hurt. Menu, for example, could spotlight a national dish; and in this instance the accordionist could have roamed the room instead of merely sauntering the dance floor. For a few bucks, the Taft management could have lent an assist that might have made beaucoup (vive la) difference. Pit.

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Cafe Mimics 'Walking Through Cemetery' as Top Personalities Die

Recent death of Gary Cooper added to the woes of the cafe comedy impressionists. The manager of one mimic said that an act of this kind takes a walk through the cemetery every time he goes on the floor. Not only do the impersonators have to rely on voices and faces of those who have died, but also on voices that no longer are heard from the tip heap of recording artists.

Generally, the agent said, most impressionists depend on such personalities as Cooper, Humphrey Bogart, Al Jolson and Bela Lugosi. These are still big names in an impressionist's file. But most acts are leaning toward impersonations so their routines don't sound too much like an autopsy cabinet.

"The old names," he pointed out, "are still kept alive via old films on television. Consequently, they're known to the youngsters and many can still be done. However, there are some such as Fred Allen who made comparatively few pictures. They are definitely outmoded on the impressionist's lists."

In recent times Gary Grant, Ed Sullivan and Louis Armstrong have come up on the impressionists' fallo. Others finding greater favor are Johnny Mathis, Robert Mitchum, Bob Hope, Darin and a few others. But, it's pointed out that the present lists of characters will not be discarded because of the difficulty in developing routines.

There has to be rewording of some acts to take the necrological curse off the routine. In the final

analysis, the agent said, it is the skill of the performer that will be the deciding factor of what goes and what stays in the act, obituary columns and popularity lists notwithstanding.

FLAMENCO DOMINATES SAN ISIDRO TOROS

Madrid, May 30. In the wake of the mid-May 10-day San Isidro program of eleven top-notch bullfight programs, flamenco spectacularly took over the limelight in Madrid. Emphasizing the Spanish note in local entertainment circuits, was the long-awaited re-appearance last week of Manolo Caracol and Luisa Ortega, who opened at the folksy Teatro Calderon with their own gypsy package show for an indefinite run.

Another spectacular opening was the "Chunga Carrousel" built around the "queen" of barefoot flamenco, La Chunga. Her act includes a male ensemble of gypsy terps, guitar and vocal talent although the show itself is international music hall. Billings include comic-mimic Harry Poll, Ballet Montparnasse, Tony Sam and others.

One of Spain's great flamenco vocalists, Antonio Maizena, returned to the late spot El Duende, where Pastora and Mario pace the colorful Spanish Southland cuadro. Rounding out the castanet scene is the scheduled opening this week of Arco de Cuchilleros, which is expected to add another true haunt for Spanish dance fans.

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SCOTS BALLET LOSS

Tourists Want The Highland Fling Instead?

Glasgow, May 30. Highland Fling, or dancing in the Scottish idiom is the type of local color that summer vacationers come here to see, after traveling thousands of miles, and should be encouraged in such companies as the newly-formed Scottish National Ballet unit, says William MacLellan, a local publisher and supporter of the arts.

The Scot ballet group recently toured Scotland and England, but suffered a financial loss. At its head was producer Margaret Morris.

He points out that the show had to be mounted on something a little less than \$6,000, and that expert opinion would put the minimum figure at \$15,000 to give adequate rehearsal time and the proper publicity build-up.

Anka Does a Samaritan In Pitt and Gets Biggest Contract in City's History

Pittsburgh, May 30.

Young Paul Anka came to the aid of the Twin Coaches last week when Bobby Rydell turned up with a bad throat the day before he was to open. Frank Day, Rydell's manager, called agent Joe Hiller who books the room and told him of Rydell's condition.

On Sunday (21), Hiller took visiting Joe Higgins, GAC v.p., to the Holiday House to see Anka's last show and talked to the singer after the performance. Hiller mentioned his problem to Anka and latter promptly volunteered to fill in until Hiller could get a replacement for Rose Calderone, owner of the room.

Anka worked Monday and Tuesday and was ready to go on Wednesday (24) when Hiller came up with Jerry Vale as Rydell's replacement. Vale opened Wednesday.

As an aftermath of the "throwing bread upon the waters" theme, John Bertera, owner of the Holiday House, was able to get together with Anka, his advisers and GAC during the two-day holdover on the longest and most rewarding contract ever offered an artist in the city's bistro history—a 10 year deal for Anka to play the Holiday House with a minimum of two weeks a year. Salary was not revealed but, amount involved should be well into six figures.

NAB GIRL WRESTLERS IN TOKYO NITERY RAIDS

Takyo, May 30.

Operators of four Tokyo cabarets were arrested and 120 teenage girls working in their establishments were taken into protective custody last week following raids by the Crime Prevention Dept. of the Takyo Metropolitan Police.

Among those nabbed were girls appearing in cabaret wrestling shows—either sumo-style or in the Western manner. These shows, staged by girls doubling as waitresses and hostesses in caravats patronized mainly by the locals, had achieved a recent popularity.

Of the girls arrested, 50 were between ages of 14 and 17 and 71 were 18 or 19. Thirty had run away from home. They lived in dormitories near the cabarets. All had falsely certified being over 20 when hired, police said.

Stuart Bows In Plaza As Sub for Chanteuse

Enzo Stuart will make his N.Y. hotel bow tonight (Wed.) at the Persian Room of the Plaza Hotel, N.Y., as a replacement for the ailing Katyna Ranieri. Stuart filled in for Miss Ranieri starting Saturday (27) and has been working there since. He'll have a formal opening tonight.

Miss Ranieri has been suffering from laryngitis consistently since the night of her opening two weeks ago. Marguerite Piazza filled in for one night. Benay Venuta, made her first N.Y. appearance in many years also as a replacement for Miss Ranieri, and Stuart came in on Saturday. Room will close June 17 for the season.

Inside Stuff—Vaude

Abe Schiller, of the Flamingo Hotel who is billed as "Las Vegas' Goodwill Ambassador," has created a tremendous stir on his current driving through Europe. He startled Paris gendarmes who didn't even stop him when he wore his gold-plated Colt 45's while walking the Champs Elysees. He is touring Europe in 42 changes of western garb, one said to be fancier than the next. Thus far, he has presented 10-gallon hats to six European mayors.

Bakersfield, Cal., City Council is making a pitch for show biz attention by announcing its new \$11,000,000 amusement center is available for any type of show, either outdoor or indoor. Project includes a 4,000-seat auditorium, now under construction; a double-deck football stadium seating 17,000 between goal lines, a civic theatre seating 1,800, a Greek-type outdoor theatre for 1,800, a new 5,000-seat steel and concrete covered grandstand facing an area approximately 350 by 350 ft. for rodeos, etc., all operated by City Council.

Vaude, Cafe Dates

New York

Sophie Tucker to go to Israel June 20 to dedicate a second youth centre in her name. . . . Kitty Kalen to the Gondola Room, Atlantic City, July 14. . . . Buster Burnell signed to choreograph the shows there. . . . Dave Astor moves to the Steel Pier, Atlantic City, Sept. 4. . . . Al Hirt and Eleanor Powell to do a series of cross country concert stands. . . . Julie London plays the Malibu Beach Club, Lido, L.I., July 28. . . . Joe E. Lewis to work Cal Neva, Lake Tahoe, Aug. 18. . . . Waldorf-Astoria Empire Room opener for next season may be Genevieve. . . . Larry Reed into the Living Room Monday (5) with Sylvia Syms. . . . Allison Starr a newcomer at the Viennese Lantern. . . . Carmel Quinn headlining at the current (Phillipsburg N.J.) Centennial, which opened Monday (29) for six days.

Chicago

Adam Keefe, currently at Playboy, Chi., set for three weeks at Playboy, Miami, June 8. . . . Jerry Shane down for Chi Playboy June 30 for three. . . . Flamingos booked into Roberts Show Club, Chi., June 14-July 2. . . . Jackie "Moms" Mabley down for Chi Playboy June 9 for three weeks. . . . Louise Brown and Jimmy Doyle currently at Danny's Hideaway, Chi. . . . Tom & Betty Tucker at the Tower Club, Hot Springs, May 29 for a week and to the Carousell, Houston, June 9 for a fortnight. . . . Jo Ann Val set for Bali Hi, Dallas, June 22 for two weeks and Carl Hoppi's Baldwin, L.I., July 25 for a week. . . . Adam Wade booked for Twenty Grand, Detroit, July 7-17. . . . Smothers Bros. signed for Exodus Club, Denver, July 17 for six days. . . . Bourbon Street, Six into Tidelands, Houston, July 31 for two weeks. . . . Eddie Barnes set for the Paddock, Winnipeg, June 1 for a month. . . . Glenn Haywood and Sherry Stevens playing Flamingo Club, South Sioux City, Neb., May 29 for a week.

Kansas City

Rusty Draper into Eddy's for his seventh time June 9-22, following Pepper Davis & Tony Reese, and the Hi-Lites. . . . Lavis Reese set for Harrah's, Lake Tahoe, opening June 22 with the Dinah Shore show, for two weeks. . . . Hi-Lites jump to the Lak Club, Springfield, Ill., opening June 9 for their first date in the spot. . . . Bill Tobin and Joey Rlordan currently in Le Chateau C of the Hotel Continental. . . . Date on the Dave Brubeck Quartet at the Brookridge Golf and Country Club shifted from May 21 to June 24.

Hollywood

Billy Gray returns to Crescendo Saturday (3) for two nights, followed by Errol Garner and Dick

Gregory June 8 through 25th. . . . Dianne Gay joined Ben Blue's lineup. . . . Andy Williams launches two-week British tour June 5 in London. . . . The Modernaires open with Peter Lind Hayes at Cal-Neva Lodge, Tahoe, for fortnight starting July 14. . . . Mirrian Johnson joined Duane Eddy as vocalist with his one-niting combo. . . . Tony Di Milo at Latin Quarter, Juarez, for two stanzas. . . . Gary Crosby into The Vapors, Hot Springs, Ark., June 22. . . . Freddy Martin term-in-inked with his band for POP Pavilion, formerly Aragon Ballroom, Santa Monica.

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B'way Tumbles; Donnybrook \$23,797, 'Kuprin' \$15,521 for First Five Perf., 'Becket,' 'Porgy' Set House Records

Business dropped last week for most Broadway shows and, on the basis of individual receipts, around 19 entries are figured likely to fade within the next few weeks. Three regular offerings called it quits last Saturday night (27). The trio included the newcomer, "Mandingo," the limited-run return "Becket," and "Critic's Choice."

"Becket," which established a house record in its final stanza, was a sellout, along with "Carnival," "Mary, Mary," and "Sound of Music." A house record for a musical was also established last week at the City Center by "Porgy and Bess," which ended a two-week run at the theatre Sunday (28). "Wildcat" begins a nine-week lay-off following the evening performance next Saturday (3).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

All the Way Home, Belasco (D) (26th wk; 205 p) (\$6.90-\$7.50; 967; \$38,500). Previous week, \$22,940. Last week, \$22,556.

Best Man, Morosco (C) (60th wk; 472 p) (\$6.90-\$7.50; 999; \$41,000) (Lee Tracy, Frank Lovejoy). Previous week, \$18,815. Last week, \$17,215.

Big Fish, Little Fish, ANTA (CD) (11th wk; 85 p) (\$6.90-\$7.50; 1,185; \$39,178) (Hume Cronyn, Martin Gabel). Previous week, \$18,039. Last week, \$15,492.

Bye Bye Birdie, Shubert (MC) (58th wk; 456 p) (\$8.60-\$9.40; 1,453; \$61,000). Previous week, \$47,438. Last week, \$44,719.

Call On Kuprin, Broadhurst (D) (1st wk; 4 p) (\$6.90-\$7.50; 1,214; \$50,043).

Opened last Thursday night (25) to four favorable reviews (Columbian, Mirror, McClain, Journal-American, Taubman, Times, Watts, Post) and three unfavorable (Aston, World-Telegram, Chapman, News, Kerr, Herald Tribune). Last week, \$13,521 for five performances.

Camelot, Majestic (MC) (25th wk; 201 p) (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$83,458. Last week, \$83,073.

Carnival, Imperial (MC) (7th wk; 52 p) (\$8.60; 1,428; \$65,000) (Anna Maria Alberghetti). Previous week, \$66,578. Last week, \$66,924.

Come Blow Your Horn, Atkinson (C) (44th wk; 109 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$26,495. Last week, \$27,004.

Devil's Advocate, Rose (D) (12th wk; 92 p) (\$6.90-\$7.50; 1,162; \$46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, \$21,391. Last week, \$18,598.

Do Re Mi, St. James (MC) (22d wk; 176 p) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Previous week, \$69,604.

Last week, \$66,226 with parties an, after the deduction of a staggered refund payment for tickets unused because of a blizzard last week.

Donnybrook, 46th St. (MC) (2d wk; 12 p) (\$8.60-\$9.60; 1,342; \$63,371). Previous week, \$28,524 for four performances and two previews. Last week, \$23,797.

Evening With Mike Nichols and Elaine May, Golden R. (33d wk; 266 p) (\$6.90-\$7.50; 773; \$30,439). Previous week, \$22,872. Last week, \$20,517.

Far Country, Music Box (D) (8th wk; 63 p) (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$32,229. Last week, \$32,899.

Fiorello, Broadway (MC) (78th wk; 619 p) (\$5-\$7.50; 1,900; \$59,000). Previous week, \$37,375. Last week, \$37,979.

Happiest Girl in the World, Beck (MC) (8th wk; 64 p) (\$8.60-\$9.60; 1,280; \$62,805) (Cyril Ritchard). Previous week, \$33,826. Last week, \$35,566.

Irma La Douce, Plymouth (MC) (35th wk; 276 p) (\$8.60; 999; \$48,520) (Elizabeth Seal, Keith Michell). Previous week, \$36,357. Michell has withdrawn from the cast and his role was taken over last Monday night (29) by his understudy, Stuart Damon, who'll fill in until Dennis Quilly, of the British company, is ready to assume the part. Last week, \$35,025.

Mary, Mary, Hayes (C) (12th wk; 93 p) (\$6.90-\$7.50; 1,139; \$43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, \$42,398 with parties. Last week, \$42,326 with parties.

Miracle Worker, Playhouse (D) (83d wk; 660 p) (\$6.90-\$7.50; 944; \$36,500). Previous week, \$18,379. Last week, \$17,422.

My Fair Lady, Hellinger (MC) (271st wk; 2,159 p) (\$8.05; 1,551; \$69,500) (Michael Allison, Margot Moser). Previous week, \$51,534. Last week, \$49,711.

Rhinoceros, Longacre (CD) (20th wk; 160 p) (\$6.90; 1,101; \$37,000) (El Wallach, Zero Mostel). Previous week, \$17,963. Last week, \$17,770.

Sound of Music, Lunt-Fontanne (MD) (76th wk; 604 p) (\$9.60; 1,407; \$73,000) (Mary Martin). Previous week, \$75,518. Lays off July 3-15. Last week, \$75,713.

Taste of Honey, Booth (D) (34th wk; 271 p) (\$6.80; 807; \$33,400) (Hermione Baddeley, Frances Cuka). Previous week, \$11,243. Last week, \$10,303.

Unsinkable Molly Brown, Winter Garden (MC) (30th wk; 236 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$55,407. Last week, \$56,671.

Wildcat, Alvin (MC) (21st wk; 163 p) (\$8.60-\$9.40; 1,453; \$65,000) (Lucille Ball). Previous week, \$54,919. Last week, \$48,492 with Miss Ball out of the cast because of illness since last Wednesday night (24). Betty Jane Watson, who subbed for Miss Ball during her absence last week, will continue pinchhitting the current stanza. The musical will lay off following the evening performance next Saturday (3) so that Miss Ball may rest up for the next nine weeks, prior to the show's resumption Aug. 7.

Miscellaneous

Hamlet, Phoenix (D) (11th wk; 86 p) (\$4.60; 1,150; \$29,882). Previous week, \$15,400. Closes June 18. Last week, \$14,400.

Closed Last Week

'Becket', Hudson (D) (3d wk; 24 p) (\$7.50; 1,056; \$42,000) (Laurence Olivier, Arthur Kennedy). Previous week, \$39,460. Ended three-week return engagement last Saturday (27) at an estimated \$40,000 profit on a \$162,000 investment.

Last week, \$42,236, a house record.

Critic's Choice, Barrymore (C) (24th wk; 189 p) (\$6.90-\$7.50; 1,067; \$40,000) (Henry Fonda). Previous week, \$11,848. Closed last Saturday night (27) at an estimated \$40,000 loss, with film income considered, on a \$150,000 investment.

Last week, \$11,688.

Mandingo, Lyceum (D) (1st wk; 8 p) (\$6.90; 955; \$32,000) (Franchot Tone). Closed last Saturday night after initial eight performances at an estimated loss in excess of its \$75,000 investment.

Last week, about \$4,000.

Porgy and Bess, City Center (O) (2d wk; 16 p) (\$3.95; 3,090; \$60,400). Previous week, \$46,523. Ended limited two-week engagement last Sunday (28).

Last week, \$65,928, a house record for a musical.

Opening This Week

Pal Joey, City Center (MC) (\$3.95; 3,090; \$60,000) (Carol Bruce, Bob Fosse, Sheila Bond, Harvey Stone).

Fourth and final revival of the N. Y. Center Light Opera Co. season begins two-week run tonight (Wed.).

CLARIFICATION RE CHICAGO'S AMERICAN

Editor, VARIETY: VARIETY "Inside Stuff—Legit" the allegation is printed that Chicago's American did not attend the opening of The Playwrights at Second City Theatre "because the Playwrights hasn't advertised in the Hearst publication." The item further alleges that "The Chicago American, which reviews only those nightclubs that advertise, apparently is extending the policy to legit."

Reviews of legitimate theatre in Chicago's American, which, incidentally was purchased from Hearst by the Tribune Co. in Oct., 1956, are in no way influenced by advertising. The decision what will be reviewed rests with our theatre editor and critic, Roger Dettmer. He and his assistants, since 1953, have in point of fact, supported by published evidence, covered many theatrical events which not only did not advertise but which were not reviewed by any of the other Chicago metropolitan dailies.

In the specific case of Playwrights at the Second City Theatre, Mr. Dettmer and his department were at no time informed either by mail or by telephone that the Theatre would be opening on May 9. Neither was the invitation extended to Mr. Dettmer to attend the official premiere, which was learned subsequently had been preceded by a series of paid previews. His only mail was a card soliciting attendance at a general press showing on May 12, which night found Mr. Dettmer otherwise occupied with the opening of the Metropolitan Association of New York in McCormick Place Theatre. He returned the card with a notation explaining this situation and suggested an alternate night. The note was never acknowledged. Officially our drama department has not been notified of an opening date, and had in fact to call a former publisher of the Second City to discover the identity of the current press agent.

Luke P. Carroll, Managing Editor

Touring Shows

(May 29-June 11)

Bye Bye Birdie (2d Co.)—Curran, S.F. (29-31); Philadelphia, L.A. (3-10).

Fiorello (2d Co.)—University, Tucson (29); Union High School, Phoenix (30); Fox, San Bernardino (31); Granada, Santa Barbara (2); Harvey, Bakersfield (3); City Center, Los Angeles (4-5); Mendota (7-8); Civic, San Jose (9); Strand, Modesto, Cal. (10).

Flower Drum Song—Aud. Rochester (29-31); O'Keefe, Toronto (30-31).

Gypsy—Shubert, Chi. (29-31).

Majority of One—Biltmore, L.A. (29-31); Philadelphia, L.A. (29-31); Curran, S.F. (3-10).

Miracle Worker (2d Co.)—Erlanger, Chi. (29-31).

Music Man—Shubert, New Haven (29-31); Bucknell, Hartford (29-31).

My Fair Lady (2d Co.)—Hanna, Cleveland (29-31).

Raisin, In the Sun—National, Wash. (29-31).

Sound of Music (2d Co.)—Paramount, Omaha (29-31); Music Hall, K.C. (3-10).

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, York (3-10-61).

American Saver, Mews (4-27-61).

Balcony, Circle in Square (3-3-60).

Black St. Mark, Circle (3-4-61).

Connection, Living Theatre (7-15-59); closes Sunday (4).

Dream, Circle (7-15-61).

Evening, With Chekhov, Actors (4-20-61).

Fantastics, Sullivan St. (5-3-60).

Hedda Gabler, 4th St. (1-18-60).

King David, Chamber, Jan. 8 (5-9-61).

Leave It to Me, Sheridan Sq. (5-25-59).

Meet Peter Grant, Folkstone (3-10-61).

Premise, Premise (11-22-60).

Shew's Prince, Showplace (12-14-60).

Therapeutic, Circle (1-14-60).

Under Milk Wood, Circle (3-29-61).

SCHEDULED OPENINGS

Noon, Marquee (6-1-61).

Red Eye, Living Theatre (6-12-61).

First Leaf, Marquee (6-14-61).

Only Nonsense, Jan. 8 (6-14-61).

CLOSED

Evening With Gypsy, Mayfair (3-9-61).

Good Thursday, 27 after 25 performances.

Jungle C. S., Living Rep. (12-20-60).

Craps & Zoo, Circle (11-14-60); closes May 21 after 382 performances.

Many Loves, Living Theatre (5-15-61).

Closed, Sunday (29) after 89 performances.

'Sound' Huge \$90,159, Des Moines; 'Gypsy' \$90,158 in 2d Wk., Toronto; 'Widow' \$80,200, 'Majority' 57G, L.A.

"The Sound of Music" in Des Moines and "Gypsy" in Toronto were the top road grossers last week, with the former nosing out the latter by \$1. "Merry Widow" and "Majority of One" in Los Angeles and "Bye Bye Birdie" in San Francisco also played to big business.

Receipts for the other shows were mostly satisfactory, but "My Fair Lady" registered one of its poorest takes in the first frame of a three-week Cleveland stand. The bus-and-truck company of "Once Upon a Mattress" ended its tour last Saturday night (27) in Washington.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Miracle Worker, Erlanger (D-RS) (5th wk) (\$5.50-\$6; 1,380; \$45,000). Previous week, \$30,064. Last week, \$26,536.

My Fair Lady, Hanna (MC-RS) (1st wk) (\$6.95; 1,515; \$51,000) (Michael Evans, Caroline Dixon). Previous week, \$58,350, Shubert, Boston. Last week, \$37,380.

DES MOINES

Sound of Music, KRNT (MD-RS) (Florence Henderson). Previous week, \$64,058, Hanna, Cleveland. Last week, \$90,159.

INDIANAPOLIS

Flower Drum Song, Murat (MC-RS). Previous week, \$64,199 with Theatre Guild-American Theatre Society subscription, Shubert, Cincinnati. Last week, about \$50,000.

LOS ANGELES

Majority of One, Biltmore (C-RS) (3d wk) (\$5.50-\$6; 1,636; \$58,000) (Gertrude Berg, Cedric Hardwicke). Previous week, \$51,692 with TG-ATS subscription. Last week, about \$57,000.

Merry Widow, Philharmonic (OP-RS) (6th wk) (\$5.90-\$6.75; 2,670; \$80,200) (Patrice Munsel). Previous week, around \$80,200 with Civic Light Opera Assn. subscription. Last week, approximately \$80,200 with CLOA subscription.

SAN FRANCISCO

Bye Bye Birdie, Curran (MC-RS) (5th wk) (\$6.25-\$6.90; 1,758; \$63,500). Previous week, \$63,144 with CLOA subscription. Last week, \$63,489 with CLOA subscription.

TORONTO

Gypsy, O'Keefe (MC-RS) (2d wk) (\$6.50; 3,200; \$110,511) (Ethel Merman). Previous week, \$93,842. Last week, \$90,158.

WASHINGTON

Once Upon a Mattress, National (MC-RS) (2d wk) (\$4.95-\$6.50; 1,685; \$55,466). Previous week, \$35,369 for two performances at the Palace, Youngstown, and six at the National, where the musical opened May 17 to three favorable reviews (Carmody, Star, Coe, Post; Donnelly, News).

Last week, \$35,471. Ended tour here last Saturday night (27).

WILMINGTON

Music Man, Playhouse (MC-RS) (\$7; 1,251). Previous week, \$55,340. Community, Hershey, Pa. Last week, \$59,007 with TG-ATS subscription.

SPLIT WEEKS

Fiorello (MC-RS). Previous week, \$75,022 with TG-ATS subscription, Auditorium, Denver.

Last week, \$40,727 for seven performances with Broadway Theatre League subscription: Municipal, Amarillo, Monday (22), one, \$8,103; Municipal, Lubbock, Tuesday-Wednesday (23-24), two, \$10,247; Ector High School, Odessa,

Thursday (25), one, \$6,553; Liberty Hall, El Paso, Friday-Saturday (26-27), \$15,824.

Raisin in the Sun (D-RS) (Claudia McNeil). Previous week, \$23,055 with twofers, Blackstone, Chicago.

Last week, about \$30,500 with TG-ATS subscription for eight performances: Auditorium, Louisville, Monday-Wednesday (22-24), four, \$13,600; Hartman, Columbus, Thursday-Saturday (25-27), four, \$16,900.

'MUSIC MAN' HAS MADE \$3,032,367 THUS FAR

"The Music Man" represents a profit of \$3,032,367, as of April 29. The original investment in the Kermit Bloomgarden (in association with Herbert Greene and Frank Productions) presentation was \$310,010. It opened Dec. 19, 1957, at the Majestic Theatre, N.Y., and the original production closed last April 15 after 1,375 performances. The touring company is current this week at the Shubert, New Haven.

Highlights of the April 29 auditor's statement include the following:

Gross, last two weeks on Broadway, \$58,216.

Operating profit for the period, \$5,371.

Gross for road company, last four weeks, \$141,402.

Operating profit for period, \$22,401.

Total profit to date, \$3,032,367.

Distributed profit to date, \$2,949,980.

Bonds, \$54,856.

Balance available for distribution, \$27,551.

Off-Broadway Notes

Jacques Urbont and J. Terry Brown Jr. will be partnered with Stella Holt in the scheduled presentation next season of a revival of Sean O'Casey's "Red Roses for Me."

An Oct. 5 opening at an undesignated theatre has been scheduled by John T. Weems and Robert Buccolo for their production of Josh Greenfield's "Clandestine on the Morning Line."

N. F. Simpson's "The Only Sense is Nonsense" is slated to begin a regular run at the Jan Hus Auditorium next June 14, under the production auspices of William Gyimes. The play had been given several Monday night showings at the Jan Hus earlier this season.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).

Belle Strang (3-4-61).

Beyond Fringe, Fortune (5-10-61).

Bye Bye Birdie, Cambridge (9-13-60).

Camelot, Queen's (4-5-61).

Camelot, Queen's (4-5-61).

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NO REST FOR GEORGIE?

There is an ironic footnote to a brilliant career in the case of the late George M. Cohan. He is being held up by Senator Paul Douglas of Illinois, author of the proposed tax reforms, as the man who got the poor tax collectors confused 30 years ago.

Cohan is affectionately remembered by millions of Americans but to the senator he's the heavy. Exhumed to serve as propaganda, Cohan's tax deductions for 1930 are turned into "politics." This may be (1) a triumph of statesmanship as practiced by a former economics professor or (2) a new instance of the curious tendency of Washington politicians to give no names publicly except show business names. Did Douglas' brave research, or his source of supply, turn up nobody from Detroit, Chicago, Dallas? Why only New York and Hollywood as "proof" of expense account sinning?

President Kennedy opened his administration with warmly welcomed gestures to talent. He was the first chief to have himself a poet, to bid dramatists and choreographers and stars come attend his swearing in. But, that's that. Talent can serve as propaganda for desired laws or as window-dressing. Meanwhile the situation for talent vis-a-vis internal revenue is very bad, and has been for years, and with singularly little sympathy from Washington.

A dramatist may spend years writing a play. The hazards against it being successful are overwhelming but if it is a hit tax must be paid up to 92% on the year of yield. The dramatist is not allowed to pro-rate the tax over the years of effort. That sort of sympathy is reserved for natural gas, not talent. As for stars, a handful end up with a fortune. The rest end up as "guests" of an actors home. Was this due to improvidence or the ghastly hazards of entertainment? To which Main Street primitives will no doubt respond, who asked them to be dramatist or actors, or songwriters or stage directors?

Meanwhile is it absolutely essential to Senator Douglas' purposes that George M. Cohan be taken down from his statute on Father Duffy's Island in Times Square in order to be presented for the hisses of the senator's admirers? Cohan was the symbol of theatrical virtuosity and of personal generosity. It's a little thick to have him being used as a football, Ball Island style.

'Becket' Folds as \$40,000 Sleeper; Had Seemed Prestige-Only Flop

"Becket," which folded last Saturday night (27) at the Hudson Theatre, N.Y., was a prestige project that ended as a financial sleeper. As a result of several fortuitous circumstances and shrewd management by producer David Merrick, the seemingly expensive failure was turned into approximately a \$40,000 success.

Key factors in the show's financial comeback were (1) the smash road tour, (2) a \$37,500 bonus to management for springing Anthony Quinn as costar, (3) the click return engagement on Broadway and the still-indefinite film deal. "Becket" was capitalized at \$135,000 with provision for 20% overall, for a total investment of \$162,000. It opened cold at the St. James Theatre, N.Y., at a cost of about \$189,000. The show earned sizable operating profits on the first few weeks, but then business dwindled steadily, though twofers were a stimulus.

DeLaurentis had a contract to star Quinn in a scheduled film, "Barabbas," but the actor was committed to remain in "Becket" for the New York run. Merrick stalled decision on closing the show until the Italian company paid \$37,500 for Quinn's release. Thereupon, the producer arranged for costar Laurence Olivier to shift from the title role to succeed Quinn as King Henry II. Arthur Kennedy was engaged to succeed Olivier as Becket.

With the payment for Quinn's release, "Becket" closed in New York at a deficit of about \$100,000. However, Olivier, who is more conscious of management problems than most actors, had agreed to a short tour of large-capacity theatres in a few key cities, with the idea of recouping the production's deficit. In smash engagements in Boston, Detroit, Washington, Toronto and Philadelphia, the show earned back about \$75,000. It's figured to have made up to \$10,000 more on the three-week Broadway return.

Although the situation is unclear as to the film rights to the Lucienne Hill adaptation of Jean Anouilh's original French drama, a deal is figured to be assured. Both Hal Wallis and Warner Bros. claim to have acquired the property, the former having offered \$195,000. If that price stands up, it will give the Merrick production \$70,200 additional revenue (representing 40% less 10% agent's commission).

In any case, instead of being a

prestige money-loser, "Becket" has wound up in the black, with the added prestige of a spectacular tour and a triumphal Broadway return to rave reviews.

Met Nixes Future Segregated Dates

Detroit, May 30. Metropolitan Opera Co. will refuse to play to segregated audiences henceforth, Rudolf Bing, general manager, said in a statement to the press. The Met was here on tour.

"I have told our friends in Atlanta and Dallas that we can no longer afford to play to segregated audiences," Bing declared. "I hope something can be worked out."

When pressed for details, he replied: "Don't ask me to elaborate. I am still a British subject and I don't want to get into the political situation."

Bing made it clear, however, that his statement was not wholly the result of current race violence in Alabama. He would not detail his reasons, however.

Met opened its tour in Atlanta where there were two reported incidents of Negroes with downfront locations arbitrarily diverted to balcony so as to be seated by themselves.

(For Atlanta's reaction, see story, page one.)

HAL COHEN'S SURGERY

Post-Gazette Drama Critic High Pressure Operation

Pittsburgh, May 30. Harold V. Cohen, drama critic of the Post-Gazette, will be away from his desk for the next six weeks to undergo vascular surgery at the Cleveland Clinic to correct a high blood pressure condition. He was in the Presbyterian Hospital here for a week undergoing a series of tests prior to operation decision.

While away, his two assistants, Win Fanning and Arnold Zeitlin will review all the new films and shows. Fanning will also put in an occasional column patterned after Cohen's "The Drama Desk."

On KDKA TV here Cohen hosts "Double Feature for a Sunday Afternoon," there will be no replacement.

'Majority of One' to End Tour July 1 in Seattle

Los Angeles, May 30. "A Majority of One" will fold in Seattle, ending a month tour. The Leonard Spigelglass comedy, which ran 70 weeks on Broadway, began its road hike last September after a summer layoff. Still with the Theatre Guild-Dore Schary production in the roles they originated in New York are costars Gertrude Berg and Cedric Hardwicke.

The presentation, which ends a four-week run at the Biltmore Theatre here this week, will put in three weeks at the Geary Theatre, San Francisco, starting June 5, prior to moving to Seattle for its finale. Warner Bros. is currently shooting the author's own film version of his play, with Rosalind Russell and Alec Guinness in the roles essayed by Miss Berg and Hardwicke.

'La Plume' Profit \$385,000 to Date

The Las Vegas-berthed "La Plume de Ma Tante," which is scheduled to reopen the Moulin Rouge niter in Hollywood on June 22, has thus far netted an estimated \$385,000 on its \$150,000 investment. That's based on an April 29 audit, plus estimated income since then.

David Merrick-Joseph Kipness presentation of Jack Hylton's production of the French revue moved last Dec. 23 to the Riviera Hotel in Vegas following a 105-week Broadway run. The show, which ended its Main Stem stand Dec. 17, had netted \$324,222 as of that date.

In Vegas, the production's take has been \$27,000 weekly, of which approximately \$21,000-\$22,000 represents operating costs. Thus, the average weekly operating profit has been around \$5,500. As of April 29, the Vegas operating profit, after the deduction of tour expenses, totaled \$49,472.

Highlights of the April 29 accounting include the following:

Total net profit to date, \$363,694, after the deduction of \$10,000 unincorporated business tax. "On the basis of an average weekly operating profit, it's figured the revue picked up another \$22,000 in the four weeks since the audit, bringing the total profit as of last Saturday (27) to around \$385,000."

Distributed profit to date, \$330,000, evenly split between the management and the backers, giving the latter a 110% return thus far on their \$150,000 investment.

Sinking fund, \$15,000. Balance available for distribution, \$18,694.

Preminger's 'Choice' A Broadway Flop, But Film Deal Cuts Losses

Film income is saving "Critic's Choice" from a loss of nearly its entire \$150,000 investment. Without the picture revenue, the Ira Levin comedy, which folded last Saturday night (27) after a 24-week Broadway run, would probably represented a loss of at least \$130,000. But, with the film coin, the amount dropped on the venture is likely to be around \$40,000 or slightly higher.

As of an April 29 accounting, the Otto Preminger production had a deficit of \$116,042. A conservative estimate of operational losses since the audit, plus closing expenses, is figured to have hiked that amount an additional \$14,000 at least. The above figures, however, do not reflect income due the production as its share of the sale of the film rights to Warner Bros. for \$250,000.

The production's 40% share, less 10% commissions, of the picture revenue comes to \$80,000. Thus, if the presentation's loss on its legit operations is about \$130,000, the film income would reduce that amount to around \$40,000. According to the April 29 statement, covering the four weeks ending that date, there were waivers of salary by Henry Fonda, the play's star, theatre rental and royalties. The production was berthed at the Barrymore Theatre.

During the four-week period grosses ranged from \$20,741 to \$22,662. The show earned an operating profit each of the four weeks, clearing a total of \$7,015 for the April period.

'Sound' Has \$500,000 Profit So Far; Road Co. Paid Off, Film Coin Due; Likely London B.O. Hit; Aussie Next

Leningrad Ballet May Play Return Paris Date

Paris, May 30. The Russians, it seems, can do no wrong as far as dance groups are concerned. The classical Leningrad Opera Ballet played three weeks at the National Opera here to good biz and is expected back for another stint after filling other dates. Most critics raved about the dancing though some thought the sets, costumes and general tenure of the full-length ballet given were somewhat old-fashioned.

They termed "The Sleeping Beauty" heavy in scenery but light and airy in dancing. Leading dancers Brina Uretskaya, Inna Zubkovskaya and Vladimir Semenov were praised to the skies for their lyricism, technique and ability.

Row Over Stock Booking of 'Home'

Plans for the presentation this summer of "All the Way Home" at the Playhouse in the Park, Philadelphia, has aroused a dispute between the management of the Broadway production of the play and Ethelyn Thrasher, managing director of the Philly operation. Arthur Cantor, co-producer of the Broadway presentation with Fred Coe, acknowledges giving Miss Thrasher a verbal okay to do the show this summer, provided the New York run had ended by then. That was several months ago, when its fold appeared imminent.

However, after the play had copped both the N.Y. Drama Critic Circle Award and the Pulitzer Prize the management notified Miss Thrasher that the Tad Mosel adaptation of James Agee's "A Death in the Family" would not be available for stock production in Philly. The decision was predicated on the prospect of the drama touring next fall as a Theatre Guild-American Theatre Society subscription entry. In that event, it's figured that Philly, with a strong subscription setup, would be lucrative territory for the presentation, providing the edge were not taken off such a booking by a prior stock showing in the area.

Miss Thrasher, it's understood is insisting on presenting the play at the Playhouse. She claims she has permission to do so from Samuel French, licensor of the stock rights. However, French's deal with the Broadway management reportedly requires that the producers also give written authorization for such a stock presentation. No such okay has been given.

KARAJAN REORGANIZES PERSONNEL IN VIENNA

Vienna, May 30. Herbert von Karajan who is chief exec and artistic director as well as conductor of the Vienna Opera House has re-blueprinted the organization there. There are now administrators for singers, dancers and general artistic decisions, ditto technical, scenic and rehearsal procedures. Andre Malfonni acts for Karajan in liaison with La Scala of Milan and other opera companies in foreign lands. There is a new ballet master, Henry Plucis from Covent Garden, London.

Something novel for Vienna's opera house, one dark night every week, is contemplated. Personnel is badly overworked since house is on 10-month year plus an additional month's commitment to the Salzburg Festival.

Theatre am der Wien newly refurbished, is becoming the Festival House adjunct. This is part of Karajan's closer collaboration with Egon Hilbert, artistic director of the Vienna June festival, which spans all the cultural arts.

Staatoper's new season opens Sept. 1 with Karajan conducting full Wagnerian "Ring" cycle.

"The Sound of Music" has earned over \$500,000 profit thus far on its \$400,000 investment. That does not include any income from the recently-concluded sale of the film rights to 20th Century-Fox for \$1,250,000, of which the show will get 40%, less agent's 10% commission.

The original production, still drawing approximate capacity in its 77th week at the Lunt-Fontanne Theatre, N.Y., has grossed \$5,783,357, including \$75,713 last week. Profits from the Broadway edition (which was brought in for about \$480,000) were used to finance the touring version, which has just about recouped its \$270,000 cost.

The road company has grossed \$1,071,917 so far including \$80,159 last week at the RENT Theatre, Des Moines. A British production opened May 18 at the Palace Theatre, London, receiving mixed but generally negative reviews but being assured of a lengthy run on the strength of a large advance sale and favorable word of mouth comment. The first week's gross was \$33,376, a house record.

The Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d production has thus far distributed \$400,000 profit, split equally between management and backers. Additional dividends are being issued at the rate of \$100,000 a month.

Mary Martin, the star of the Broadway company, is due to withdraw Sept. 1, at the expiration of her contract. No one has been set as her successor, and it's not even definite whether a star will be engaged. Meanwhile, Miss Martin, who invested \$200,000 in the venture, has sold her 25% interest on a capital gain basis. She is getting 61% of the gross as star.

Florence Henderson is starring in the touring edition of "Sound" and Jean Bayless is billed above the title of the London company. The show has a score by Rodgers, lyrics by Hammerstein and libretto by Howard Lindsay and Russell Crouse, based on the Maria von Trapp book, "The Trapp Family Singers."

B'way to Get Strawhat At 'Off-B'way' 41st St.; Set 'Turtle' as Owner

The Broadway area will have its own summer stock this year. "The air-conditioned 41st St. Theatre, on West 41st St. between Broadway and Sixth Ave., will offer a "Summer Comedy Festival," opening June 27 with Mindy Carson in "The Voice of the Turtle" Barbara Griner and Eleanor Horn, who operate the theatre, will also double as co-producers of the productions.

Each of the plays will run two weeks. Other stars and vehicles already set for the spot include Denise Darrel in "The Little Hut" and Donald Cook in "The Moon Is Blue." The regular special off-Broadway contract for the 41st St. Theatre will apply for the series of summer productions. Because of its being in the Times Square area, the minimum weekly salary at the spot is \$65 and the weekly rehearsal pay, to a maximum of four weeks, is \$30.

The regular present off-Broadway contract calls for a minimum salary of \$45 weekly and rehearsal pay of \$20. The 41st St. Theatre producers will also be required to post a bond for each presentation.

Maggie O'Neill to Tour

Maggie O'Neill, who opens the summer stock season as the biologically-minded Swedish wife in "Marriage-Go-Round" at the Hampton (N.H.) Playhouse, will then play a strawhat tour in the Lellie Stevens comedy, co-starring with her husband, Sheppard Struwick, and Maggie O'Brien.

The Hampton band will be playing its 13th season under the management of John Van and Alfred Christie.

John T. Pool, producer of "The Billy Barnes People" arrived in New York last Friday (26) to prepare the show for its June 13, at the Royale Theatre, N.Y.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middle-aged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, table hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Gay Life" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Equity and open call tomorrow (Thurs.) for male and female singers, at 10 a.m., at the Eugene O'Neill Theatre (230 W. 49th St., N.Y.).

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (c/o Lunt-Fontanne Theatre (205 W. 46th St., N.Y.; JU 6-5555). Available parts: offbeat femme comedienne, 25-35, also sings; understudy for Rudy Vallee to also do a small role. Mail photos and resumes c/o Larry Kasha, above address. Don't phone theatre. Auditions for Equity dancers, June 19; open call dancers, June 20. Equity singers, June 26; open call singers, June 27, all calls at the Lunt-Fontanne Theatre (205 W. 46th St., N.Y.), men, at 10 a.m. and girls, at 2 p.m.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broad-

way, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40's; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lanz (745 Fifth Ave., N.Y.; EL 5-0366). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Monty Shaff, above address. Auditions for Equity dancers June 8 and open call dancers June 9, men at 10 a.m. and girls at 2 p.m., both calls at the Ambassador Theatre (215 W. 49th St., N.Y.).

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Luogoff (337 Bleecker St., N.Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro character comedian, 60s; Negro dancer-singer-actress, 60s; major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, baritone, male and femme. Negro and white singers and dancers, some for small comedy roles. Mail photos and resumes c/o Sidney Eden, above address. Don't phone. Auditions today (Wed.) for open call singers and tomorrow (Thurs.) for open call dancers. All calls at the Ambassador Theatre (215 W. 49th St., N.Y.), boys, at 11 a.m.-2 p.m. and girls, at 3 p.m.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N.Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes c/o above address.

"Nine Million Stars" (D). Producers, Michael Charney & Geoffrey F. Rudaw (340 E. 66th St., N.Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Shalom" (MC). Producer, Gerard Oestreicher (c/o Phil Adler, 424 Madison Ave., N.Y.). Auditions for Equity dancers, tomorrow (Thurs.); Equity singers, Friday (2); open call dancers, June 5; open call singers, June 6; all calls at the Mark Hellinger Theatre (237 W. 51st St., N.Y.), girls, 10 a.m.-12 noon and boys, 1-3 p.m.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"A Word With The Governor" (MC). Producer, Governor's Company (c/o Natt Greenblatt, 10 Fifth Ave., N.Y.; or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: boys, native houseboys, man, 45-50; lovable, comic; woman, 40s, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric; character woman, flamboyant; man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompous, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-50; man, 40-60; girl, 17; two men, 20-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"Evenings With Chekhov" (C). Producer, Greg Reardon (c/o Actors Playhouse, 100 Seventh Ave., N.Y.; OR 5-1036). Parts available for a two-week replacement: character man, over 30; and for a permanent replacement: attractive young femme. Call Bob Stevenson, above number, for appointment.

"Fantasticks" (MC). Producer, Lore Noto (c/o Sullivan Street Playhouse, 181 Sullivan St., N.Y.; OR 4-3838). Singing audition for understudy to the narrator, El Gallo, Friday (2), at 3-6 p.m., at above address. See Geoffrey Brown. Call for only those who have not previously auditioned for the show.

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; young male comic who sings. Mail photos and resumes c/o Geer, rm. 803, above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Part available for a character comedian, 45-55. For interview appointment, call Rose Sultan, above number.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crane, above address.

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Parts available for several men, 65, for small roles. For interview appointment call Rose Sultan, above number.

"Young Abe Lincoln" (MC). Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N.Y.; CI 5-6400). Auditions Monday (5) for male and femme singer-dancers for stock appearances, 2-3:30 p.m., at the York Playhouse (64th Street & First Ave., N.Y.).

OUT OF TOWN

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20's, imaginative, facile actresses to work in an improvisational group. Companies

are being formed for the Coast and N.Y., as well as Chi.

STOCK

BELLPORT, L. I. Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N.Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N.Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD. Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Sea-

HYDE PARK, N.Y. Hyde Park Playhouse. Executive Director, M. David Samples (385 E. 10th St., N.Y.). Parts available for male and femme performers for the Equity resident company. Mail photos and resume c/o above address.

NEWHOPE, PA. Bucks County Playhouse. Producer, Michael Ellis (c/o Lenny Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Parts available for male and femme dramatic performers. Mail photos and resumes c/o Jack Lenny, above address.

PHILADELPHIA Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y. Phenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL. Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N.Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the lead.

STRATFORD, CONN. "Macbeth" (D). Producer, American Shakespeare Festival (Stratford, Conn.; DR 8-4942). Immediate need for an authentic bagpiper, over 18, with his own set of pipes. Contact Richard Penny, 750 E. Broadway, Stratford, or call above number there.

SULLIVAN, ILL. Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

SYRACUSE, N. Y. New Playhouse. Producer, Syracuse University (610 E. Fayette St., Syracuse, N.Y.). Parts available for male, femme and juvenile dramatic performers. Mail photos and resumes to G. F. Reidenbaugh (Box 84, Brodheadsville, Pa.).

THOMPSON, CONN. Quadric Summer Playhouse. Managing director, Alan James, in association with Paul Porter & Andrew Carrington (1271 First Ave., N.Y.). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o James, above address.

TOURING "Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broad-

way N.Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

SHOWS IN REHEARSAL

OFF-BROADWAY

"Red Eye of Love" (C). Producers, Arnold Weinstein & John Wulp (c/o Living Theatre, 530 Sixth Ave., N.Y.; CH 3-4417).

STOCK

"Macbeth" & "As You Like It." Producer, American Shakespeare Festival (Stratford, Conn.).

"Paradise Island" (MC). Producer, Guy Lombardo (104 E. 40th St., N.Y.; TN 7-0080).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and female voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Portrait in Canvas" (dramatic series). Producer, Leonard Small (c/o Houlton Productions, 527 Madison Ave., N.Y.; EL 5-5260). Parts available for male and femme dramatic performers of all types. Mail photos and resumes c/o above address.

Films

"Drop of Youth" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Parts available for attractive males and femmes, 20-23, and a woman, 35-40, heavyset, happy-go-lucky. Mail photos and resumes c/o above address.

Japanese Stage Course

Tokyo, May 23. Yoshimizu Nihonmatsu of Shochiku's Ofuna Studios will leave for the U.S. to teach history of Japanese stage plays at invitation of Yale. He'll be a member of the India and Far East Division as instructor.

At the same time Nihonmatsu hopes to study U.S. tv film practices and problems of pay tele.

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Lindsay's Alarm About Tax Laws Crimping Legit

Congressman John V. Lindsay of New York's 17th District in a letter dated May 18 to Chairman Wilbur Mills of the House Ways and Means Committee expressed alarm lest tax reforms put New York's legitimate theatre out of operation by sudden, thoughtless, arbitrary abolition of corporate expense accounts. To quote Lindsay:

"There are many aspects of the Administration's proposed tax legislation that have given me great concern. I am sure you are in receipt of a large quantity of countrywide mail on the more controversial proposals. There is one aspect, however, which I fear may not get the attention it deserves.

Under the proposed limitations on expense accounts, there is no question but that the legitimate theatre and the restaurant business which surrounds it in New York will be severely damaged. The living theatre is hanging on by its teeth in New York, and should it disappear it will be a major blow to the cultural well-being of the entire country. The whole country benefits from the New York theatre—indeed, we call upon it to represent us abroad, which it does, to America's great credit.

But because it is headquartered in New York, the country figures it is not its problem; and takes for granted that it will continue. I can assure you that under present conditions it will not. This legislation might easily be the final death blow.

"I am in solid agreement that federal tax laws and administrators should be very firm in disallowing outrageous 'business' deductions—the yacht, the hunting lodge, the family trips to Florida, and so on. But it is another thing to fix an arbitrary, across-the-board ceiling which, because of its indiscriminate sweep, can have such an immediate adverse effect on a great American asset—which if anything needs governmental help—that it's 'lights out' once and for all.

HAPPY ADVANCE

Starlight 100s Before 1961 Season's Start

Kansas City, May 30.

Starlight Theatre is heading for one of its more auspicious beginnings with about \$10,000 more in advance ticket sales than at any similar pre-season stage of the past few years. Sales are well ahead of the \$100,000 mark, and much of the reason is being chalked up to the fact that six of the nine shows are newly from Broadway and not seen here before.

Last week Maurice Breyer, civic president of the theatre, announced the signing of Fran Warren in "Flower Drum Song" and Don Cornell and Cathryn Damon for "Redhead" to complete the schedule. The 11-week season begins outdoors in the theatre in Swope Park in mid-June.

Stock Items

Ted van Griethuysen, a member of the casting company this season at the Phoenix Theatre, N.Y., will be in the resident troupe this summer at the American Shakespeare Festival Theatre, Stratford, Conn.

Monique van Vooren, actress-singer who appeared in both the national and Las Vegas companies of "Destry Rides Again," will repeat her role, tonight (Wed.) at the Valley Forge (Pa.) Music Theatre.

Ruth Bailey, producer of the Cherry County Playhouse, Traverse City, Mich., is on the Coast lining up casts for the season, which opens July 4, with Dennis James in "Two For the Seaway."

Dorothy Olim, who has owned and operated the Saranac Lake (N.Y.) Summer Theatre for the past five years, has sold the operation to off-Broadway producer, Marta Byer.

Myrna Loy will appear with Claude Dauphin in an eight-week straw hat tour of "Marriage-Go-Round," under the auspices of Alice Lee Boatwright and the direction of Wynn Handman.

Literati

Saga of Gambling

"Play The Devil" by Henry ("Chip") Chafetz (Potter; \$7.50), is a rollicking, comprehensive history of gambling in the U.S., from 1492-1950. Author, with partner Sid Solomon, operates Pageant Book Shop in fast-disappearing Book Row on lower 4th Avenue in Manhattan. For several years, Chip's friends and customers have been his sounding board for material that now appears in print. In self-defense, many provided information for this account. Chip's Friday night poker-playing has, he admits, suffered during his adventure into authorship. Resulting tome, however, justifies antiquarian bookman's long struggle to place it between covers.

Well-illustrated by Christopher Simon, volume examines U.S. gambling in five sections: from the beginning to the California gold rush; out west, in cities; during and after the Civil War; and in contemporary times. All sorts of games of chance are revealed, together with various modes of playing and cheating. Many colorful characters are profiled. Chafetz's style is breezily suited to his subject, and would appear that in his definitive approach he has left no card unturned. Rodio.

Gal Prosecutor Tells

Early in the field of "conviction cuties" was Terry's T. Olander, and she tells her story in a lively and non-Latin manner in "For The Prosecution: Miss Deputy D.A." (Chilton, Phila., \$4.50). She handled everything, but sex cases for five years under Buren E. Fitts, D.A. of Los Angeles county, which was a sort of bum rap in itself.

Governors, comics (Jessel), other lawyers (Jerry Giesler writes an intro) and actors (Jeff Chandler) have praised her charm, humor and legal skill at prosecuting major felonies.

The bio is full of the sort of stuff that makes good tv serials, and maybe that's where it is headed. Scud.

Woman Pays Reelects

Doris Fleischman Bernays, author and publicist, reelected president of The Woman Pays Club for 1961-1962. Other reelected officers include Caroline K. Simon, N.Y. Secretary of State; Ann Todd Bernstein as v.p.s.; Lillian Gale, sec-treas.; co-chairman entertainment committee, Madeleine Clive; and Dorothy L. Omanski, membership chairman, Blanche Gaines.

Woman Pays Club, founded 1919, has membership of women prominent in arts and is feminine counterpart of Dutch Treat Club.

De Forrest Upped

Joseph M. Mann, publisher of Avon Books, has named Michael De Forrest editor-in-chief of the Avon book division of Hearst Corp. He succeeds Charles Byrne, resigned.

On the Avon staff since 1955, De Forrest has served as trade sales director and assistant to the publisher.

CHATTER

Stewart C. Sloan, former head of mail order books, Prentice-Hall, has been promoted to advertising manager.

Alan Williams is new head of mail order books for Englewood Cliffs, New Jersey firm.

Hal and Halla Linker, of tv and authors, of Doubleday's "Three Passports to Adventure," are leaving early in June on a 10-week journey to India and other countries. Among lands they'll photograph will be Zanzibar. They've been promised cooperation by its sultan.

George Mendoza has written another book scheduled for publication the first of the year. Titled "Unrehearsed," the book is a behind-the-scenes story of show business as seen by Roland Scoll of Dance Players Studios, where theatrical personalities rehearse.

First novel by C. B. Gilford, a Kansas City writer, is due out this week via G. P. Putnam. It's "Quest for Innocence," a religious theme with the story of a search for religion by a non-believer. Most of the characters are Irish Catholics, living in a small midwestern town, per Gilford's own background.

Argues End of Expense Acct. Spending Good Thing, But Showmen Skeptical

J. S. Seidman, the Manhattan Certified Public Accountant who has published various technical pieces in VARIETY and is a frequent angel of Broadway legit productions, appeared May 22 before The House Ways and Means Committee in Washington. He came out, entirely on his own, in favor of the pending proposals to tighten tax allowances for business travel and entertainment expenses.

He takes the position that abuse of expense account privileges in existing regulations has become a national scandal and that unless severe moral regeneration is instituted the nation will be "wrecked economically and morally."

Two points of Seidman's argument are of special interest. One, that given certain tightenings in tax collections and broadened prohibitions of deductibles the present 20% to 91% Federal tax rates could be revised downward to 14% to 64%. That has a cheerful sound. Against that, he favors stiffening expense account rulings against legitimate theatre tickets. What Seidman argues will not have a cheerful sound to many showmen. He puts his case in this language:

"How about the entertainment industry itself? Would it collapse? There is only one field that I can talk about with any degree of familiarity, and that is the theatre. That stems from the fact that, as an avocation, for over 25 years, I have been an active angel of Broadway shows.

"I love the theatre and want to see it grow. I have interested myself in the welfare of the theatre.

I am chairman of the Committee on Economics of the Theatre for the Board of Standards & Planning for the Living Theatre, which is part of the American National Theatre & Academy, a congressionally chartered organization.

Sees Public Benefit

"I give you this as my personal opinion. One of the finest things that can happen to the theatre is to eliminate tax deductibility of entertainment expenses, because then the theatre will go back to the public. The public has not been able to compete with tax deductibility. The public despairs about getting good seats for hit shows, because so often the seats are gobbled up at premium prices by carefree tax deductible spending. The public has therefore been increasingly 'off' the Broadway theatre.

"And so it is my opinion that, instead of fearing for the theatre, the elimination of tax deductibility for entertainment will prove a wonderful boon to the theatre. I have the feeling that, in varying degrees, the same happy result will be enjoyed by other branches of the entertainment industry.

"But suppose I misjudged the situation. Suppose some businesses will suffer. You as the federal Congress concern yourselves with the national scene. You ask yourselves what will be the over-all situation if deductibility of entertainment is eliminated.

"In my opinion, it will have these results: Entertainment expenses will go down. To that extent, more money becomes

available for other things and other people for purchases and services, for investments, for attracting customers by price reductions, for stockholders for taxes if, you will. These other things, in my opinion, are more constructive and productive expenditures than for entertainment. The nation as a whole therefore comes out ahead.

Philosophical

"You have been asked why all business should be curtailed because of abuse by some. The abuse may be by some. The effect of the abuse is on all. Laws come into existence and are needed from just such background. That is the history of the child labor law, the workmen's compensation law, the creation of the Securities & Exchange Commission.

"You have been told that the entertainment expense area is a matter of administration, not legislation. In point of fact, I am one who once told you so. I have tried my damndest to hold on to that conclusion, but I am afraid I can no longer do so. Administration does not get to the heart of the problem.

"For over six years, the Internal Revenue Service has let it be known that entertainment expenses will get special audit attention. I have not seen much evidence of the contraction in what is called our expense account economy. To be sure, administration has been increasingly effective. But administration is necessarily incomplete. We don't have, and probably can never have, the manpower to catch up with all returns.

"What this points up is how dependent we are on voluntary compliance. I submit that entertainment expenses deductibility is impairing voluntary compliance."

'Eager Audience' Ain't!

Broadway managements are contrary-minded. They do not believe that the removal of the class, able to pay broker premiums and/or high printed prices for tickets will have any salubrious results, as does Seidman. At \$9.60 a ticket as present production and operating costs demand, the number of individuals able to purchase admissions is strictly limited, think Broadway showmen. There is no connection between the removal of expense accounts and the influx of a now-excluded audience.

If there is one thing Broadway showmen are hard-bitten about it is their disdain for the "Myth of the eager audience" which allegedly does not attend the legitimate theatre only because tickets are expensive or hard to get in choice locations for hits.

Reaction to the Seidman argument amounts to a charge that he has confused the ideal of the cheap-seat, but government subsidized playhouses of Europe with the commercial theatre. For all his C.P.A. savvy and experience as a theatrical investor, the showmen do not recognize his predictions as probabilities. The legit exists today in an inflated economy and in a society with a hostile attitude toward subsidy of the arts.

Moderate or cheap admissions will not follow curtailment of company and salesman ticket acquisition.

RED ROCKS SEASON

Nature's Theatre Opens July 15 With 'Annie'—Six Events

Denver, May 30

Six events will be presented this year in the 15th annual Red Rocks Music Festival of the Denver Symphony Orchestra starting July 15, per A. Bruce Matthews, chairman of the committee.

Opening event will be "Anne Get Your Gun" followed by five diversified evenings of operatic and popular music under the direction of Saul Caston, conductor of Denver Symphony.

The 10,000 seat natural amphitheatre, nestled in the foothills near Denver is filled each summer for the event. Many come early, bring picnic baskets and watch the setting sun and view the myriad of varied colored lights of the city on the plains below.

Admission, as in the past, will be adults, \$2, and children 75c.

Show on Broadway

A Call on Kuprin

Robert E. Griffith & Harold S. Prince production of drama in three acts (music scenes) by Jerome Lawrence and Robert E. Lee, based on the novel by Maurice Maupassant, staged by George Abbott, scenery and lighting, Donald Oenselaar, costumes, Florence Klotz, Stas Jeffrey Lynn, Eugene Leonovitch, Gordon Kay, features Lydia Bruce, Leon Janney, Claude Horton. Opened May 25, '61, at the Broadhurst Theatre, N.Y., \$6.90 top weeknight, \$7.50 Friday and Saturday nights.

Head tourlet Clerk..... Rita Karin
Mrs. Kendall..... Nicholai Harvart
Assistant Clerk..... Marie Baraffoff
American Couple..... Ludmilla Tchor
Dobney Coleman
Tourist Aide..... Victor Meinow
Woman Porter..... Gedda Petry
Holloway Vendor..... Claude Horton
Jonathan Smith..... Jeffrey Lynn
Nina..... Halyna Harvart
Tourist Guide..... Edmund Shaff
Tourist Couple..... Doris Kay
Andre Pascal
Tourists..... Ted Vadim, Joe Panzavski
Old Woman..... Dabney Coleman
Flower Peddler..... Gedda Petry
Prof. Trifonov..... Leon Janney
Soviet Policeman..... Victor Meinow
Mrs. Kuprin..... Eugene Leonovitch
Vera Kuprina..... Lydia Bruce
Arthur Harrington..... John Allen
Marina Set Loomis..... Dabney Coleman
American Ambassador William Sweetland
Chess Boy..... Louri Keonen
Mrs. Vendor..... Dabney Coleman
Woman Sweeping..... Ludmilla Tchor
Drunk..... Joe Panzavski
Jazz Enthusiast..... Tania Vella
Her Friends..... Halyna Harvart
Edmund Shaff

Book Peddler..... Rita Karin
Russian Sailors..... Andre Pascal, John Harvart
Guard..... Dabney Coleman
Prof. B. V. Kuprin..... George Voskovec
Singing Girls..... Halyna Harvart
Co. I. L. Makarov..... John Garrison
K.G.B. Guards..... Andre Pascal
K.G.B. Interpreter..... Dabney Coleman
Victor Meinow
Guards at Yalta..... Nicholas Saunders
Dabney Coleman

At least on the theory that there's always an audience for a good thriller, "A Call on Kuprin" appears a good bet. But it has serious boxoffice limitations.

The Jerome Lawrence and Robert E. Lee dramatization of Maurice Edelman's novel is a taut thriller with the added asset of up-to-the-second topicality. However, the Robert E. Griffith and Harold S. Prince production, which opened last Thursday night 26 at the Broadhurst Theatre, is only a moderate prospect for Broadway. It's main drawback is that there have been several notable films and numerous television shows on the same general subject of international espionage and intrigue. The public can't be expected to buy picture and tv material at Broadway prices.

Additional complications for "Kuprin" may be the lateness of the season, the lack of an advance sale and boxoffice names, and the fact that, in this period of small cast, simple scenic productions, the show has a fairly heavy onetime setup. The normally d...

likely to be tough to survive, except for musicals and bright comedies. On the other hand, the play should make a finger-nail-gnawing picture.

Recent world events have practically been made to order for "Kuprin" which is about an American journalist (in the original English novel he's British) who to Russia and his attempt to persuade a world-famous Soviet scientist, who his astronomy professor and friend at a midwestern college, to defect to the west. The timely angle is that the scientist, Kuprin, is almost solely responsible for the development of a spaceship in which a Russian is circling the earth, under his own control, and broadcasting to various world capitals as he passes overhead.

After a deliberate situation act, in which the characters, situation and atmosphere are carefully established, tension mounts to a gripping third act, and interest is generally maintained. There are several implausible situations, a rather glib ending, and occasional letdown moments, but the point is that as a whole the show works. It's a frankly commercial vehicle, of course, with standard and therefore old-fashioned technique, but it's effective, with a special kink in the timely subject matter.

George Abbott has staged the play with his customary economy and uncluttered pace. After the preliminaries, when the American and Kuprin come face to face, the action accelerates and tension mounts. The scientist's mother, a daffy relic who's only vaguely aware that she's not still living under the czars and constantly terrified of imagined plots, is a delightful creation but a minor figure in terms of plot and, in consequence, a progressive impediment to story movement.

Similarly, the opening scene in the Moscow tourist office serves to set the locale, and the Gorki Park scene, with the strolling citizens cheering the progress of an international chess match shown on huge board, creates atmosphere, but in the latter case contains only a brief incident of importance. Also, the American's romance with Kuprin's pretty young cousin is primarily a gesture toward traditional dramatics rather than basic in terms of story.

Also, despite the compelling nature of the yarn, certain illogicalities are evident. For instance, although the Soviets are aware of the scientist's previous attempt to get out of Russia and into the free world, they do not seem to be fre-

(Continued on page 63)

Broadway

Liberty Mag of Canada carrying plea by boy torch-singer Paul Anka "Stop Pushing Me Into Marriage."

Mike, 22 years at the Variety Barber Shop, next door to this paper, left to operate his own shop at the Elbars Club.

Part of Maryland owners—Potomac and Del-Mar—have joined the Theatre Owners of America via the Maryland Theatre Owners Assn.

Robert Merrill concludes with *Milk and Honey* next June 5 in *Thru the Fire* to Rome next day with wife and children for six weeks.

Hopie Mildred Dilling to Indomina for four months of note-taking as well as playing Part of new angled fav. by U.S. State Dept.

Jim Morse and Bernice Gurtman, formerly of Business Publicity Services, have reorganized as Morse-Gurtman Associates. Handling Brook Benton and Suzanne Nivola.

J. Sherwood Smith, chairman of the executive committee of the Fletcher, Richards, Calkins & Holden ad agency, returned over the weekend from a three-week Bermuda vacation.

Lewisohn Stadium concerts start June 20 with "Dance Variations for Soprano and Orchestra" by Paul Creston, U.S. composer Pierre Monteux will conduct and Roberta Peters sing.

Playwright Barre Stavis, ("The Man Who Never Died" and other dramas, and wife, known in tv as Bernice Coe, parents of a baby girl, Mrs. Stavis Bernice Coe is an exec at Sterling Television, Jane Devon is their second.

Library of Congress padding its film industry catalog with inclusion hereafter of publications from Theatre Owners of America. Albert Pickus, TOA prexy, said the service was instituted at request of the Library's exchange and gift division.

Roland Gammon, veepee of Peed, Gammon & Co., and religious freelancer, addressed the merger convention of the Unitarian and Universalist churches in Boston. He has religious pieces, current in Think, Christian Herald and Breakthru mags.

Longhair pianist Walter Hautzig on a three-month cultural swing of southeast Asia for the State Dept. Lectures, recitals and appearances with local orchestras. Later he goes on to the Japan-Korea sector, being due back Oct. 1 for his anni cross-country tour under Nat'l Congress & Artists' agents.

In the nitery biz, you've got to boost a little while you can. Brothers Larry Storch and Jay Lawrence mailed a card announcing appointment of boniface Willie Shore, founder of the Composer and Arranger, as managing director of their new Crystal Room. Announcement noted that the Crystal has been, "established since 1961."

G. W. Johnny Johnstone, early-day NBC publicity chief but long-time with Nat'l Assn. of Manufacturers, back from Santa Barbara where he visited his daughter Suzanne, the former harpist with Toscanini. She's now wed to Mahlon E. Balderston Jr., her schoolmate at Oberlin, '49 who is organist at Unitarian Church there. They have three sons.

Philadelphia

By Jerry Gaghan

(319 N. 18th St., LOc 4-4848)
Max Gillis, branch manager Allied Artists, sailing for Europe.
Ben Cossow, former owner of Big Bill's nitery takes over Montez Hotel, Asbury Park, N.J.
Martin Ellis, operator of a chain of film houses and past Chief Barker of the Variety Club, Tent 13, re-upping after surgery.

Leonard Bernstein and N.Y. Philharmonic in a benefit for Cancer Research, Fox Chase (Sept. 21). Eugene Feldman in charge of event.
Van Cliburn to solo with the Philadelphia Orchestra in benefit for the Children's Hospital (Oct. 16). D.D. will be pianist's only live appearance of season.

Philadelphia Orchestra leader Eugene Ormandy will interrupt his vacation in the Berkshires to conduct a concert at Tanglewood, Mass. (July 29).

Janice Rule, starring in the "Happiest Girl in World," voted "best female performer in a musical during the 1960-61 season" by

the Philadelphia Drama Critics Circle.

Alexander Hilsberg exits as conductor of the New Orleans Orchestra. Former Philadelphia Orchestra concertmaster returns to town to be associated with New School of Music.

James Hay pacted for second season as manager for Camden Music Fair. Hay, also an actor, toured with the Guber-Ford production of the "Andersonville Trial."

A Children's Theatre founded as one of special activities of 10th anni celebration of the John B. Kelly Playhouse-in-the-Park. Playwright Richard Mazza named director of project.

Lola Barry ("The Hostage") and Woodrow Parfrey ("Advise and Consent") named first winners of annual Fanny Kemble awards, presented by Charlotte Cushman Club, for performances in non-featured roles during past season.

Rome

By Robert F. Hawkins
(Stampa Est. Tel. 675906)

Dino De Laurentiis hosted cocktail party for Ted Kennedy during his Roman visit.

Sophie Loren due back from U.S. trip June 6 for costume fittings on "Madame Sans-Gene" (Malenotti). Ingrid Bergman back to Paris after local visit to set child custody details with Roberto Rossellini.

Jean Marais reported signed to play "Pontius Pilate" under direction of Irving Rapper in Italy, with start set for June.

John Mills and "The Valiant" unit back to Britain after five weeks of location shooting around Taranto naval base.

Don Murray, Cindi Wood and Walter Wood entertained the press after their local bow of their "Hoodlum Priest" (Dear-USA).

Ermanno Donati and Luigi Carpentieri to Hong Kong for location scouting mission on their upcoming "Maciste at the Court of Genghis Khan."

Las Vegas

By Forrest Duke
(Dulley 4-4141)

Sol Schwartz relaxing at Riviera as guest of Dave Halper, casino exec.

Ben Goffstein, Riviera prexy, in for a checkup at Mt. Sinai hospital in Los Angeles.

Lionel Hampton, packing the Flamingo lounge, already signed his return contract for 1962.

Sunny Spencer, who plays about every musical instrument, closed at Flamingo lounge and opened at El Cortez lounge.

Vivienne della Chiesa, on her opening night at Thunderbird, was named honorary member of the John De Luca Italian-American Social Club, first femme in show biz to receive nod.

Nashville

Red O'Donnell

(AL-pine 5-5401; 1100 Broadway)

Ryman Auditorium manager Harry Draper planning hop to Europe.

Rosemary Clooney and Ann-Margaret (Olson) in for RCA-Victor waxing sessions.

Webber Parrish resigned as Dot Record rep to open platter distribution company here.

Alan W. McCracken, formerly of Abilene, Tex., new manager of Nashville Symphony.

Sam Phillips of Memphis' Sun Records established recording studio in downtown Nashville.

Don Russell of WSM handled NBC "Monitor" segments during Dave Garraway's recent absence.

Barnett Owens, director of New Theatre Nashville, winged out for England to direct group of plays in London's West End this summer.

Costa Rica Meeting

Continued from page 2

employees; and Milton Weintraub, for the Assn. of Theatrical Press Agents & Managers.

Talks in San Jose were on an informal level, with a formal get-together to be arranged for Mexico City, perhaps later this year. Mexican delegation includes Rafael Camacho Guzman representing radio workers; Juan Osorio, musicians; Rodolfo Landa, actors. Francisco Benitez, theatre technicians and Salvador Carrillo, motion pictures.

London

(HYDE Park 4561/2/3)

Playwright Philip King planning a biz and looksee trip to U.S. in July.

Richard Widmark tossed a press party in connection with his pic, "The Secret Ways."

Anne Rogers drops out of "My Fair Lady" for two weeks' vacation on the Continent.

Earl Lloyd George, who wrote a bestseller about his politician father, is dramatizing it under the title of "Storm Lantern."

Metro tossed a reception to show off the Royalty Theatre, where "Ben-Hur" opened on Monday (29) after 76 weeks at the Empire.

Garden Party of the Cinema Trade Benevolent Fund at Gilelands skedd for July 8. Four C.M. Woolf memorial cottages will be opened.

Lord Furness, boss of the newly-formed Furnell Enterprises, has named "Dancer in the Sun" as his first production, due in the West End this fall.

Richard Thorpe, star of "Emergency Ward 10" tv sken, presented the prizes at the Film and Television Sports Assn.'s annual meet last Saturday (27).

Anthony Newley and Leslie Bricusse have penned a musical called "Stop the World—I Want to Get Off." Bernard Delfont will present it. Newley will star.

Lord Chamberlain has, for the third time, ordered cuts in "Fings Ain't Wot They Used T'Be," thought the show's been running at the Garrick for 15 months.

Recent visitors to town include Grace Metalious; Henry Miller, of General Artists Corp., columnist Lydia Lane, Hal Fein, Robert Ryan, Alan Gale and MCA's Joe Connolly.

Newcomer Terence Stamp, who has appeared briefly in two plays but made no films, gets the title role in Peter Ustinov's pic, "Billy Budd," plus a seven-year contract with Associated-British Pictures.

Sarah Churchill has opened at Bristol, with her new travelling stock company, which is prepared to go anywhere, at home or abroad. First production of Jerome Stage & Screen Ltd. is Somerset's Mautham, "Rain."

"Finian's Rainbow," presented by Peter Bridge, was skedd for the Saville Theatre on June 8. But it's tour has been extended and "Albion" will transfer from the Royal Court to the Saville on June 5 for a month's season.

Minneapolis

By Bob Rees

(4009 Xerxes Ave. So.; WA 6-6955)

Western singer Marvin Rainwater on Flame Cafe bill this week.

Theatre l'Homme Dieu, St. Cloud State college strawhattar at Alexandria, Minn., will open June 27.

Comic Nino Nanni and thrush Dolores Perry are toppers at Hotel Radisson Flame Room this next week.

Ray Colihan reopening ballroom at suburban Excelsior amusement park. Dance hall, shuttered for last four years, is renamed Big Reggie's Danceland.

Dancer Little Egypt, who opened at Freddie's last night (Mon.), re-opening until June 10, will be joined by hypnotist Joan Brandon tomorrow (Wed.).

Bar Harbor resort at Gull Lake, 150 miles north of Twin Cities, booked six name bands with Duke Ellington, Les Elgart, Ralph Marterie and the Jimmy and Tommy Dorsey orchestras signed for summer appearances. Nitery has also inked Crew Cuts and Charlie Ventura.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, SUF 5920)

Robert Ryan through on way to London for his "Billy Budd" pic stint.

Arthur Miller in to looksee wind-up of filming of his play "View From the Bridge."

Betsy Blair to Great Britain for a starring role in a new pic to be directed by Basil Dearden.

Very long films will be allowed a 20% hike in admission prices, according to a new ruling here.

The U.S. Army Seine Base doing four performances of Frank Loesser's "Guys and Dolls" at Theatre Recamier.

Thirteen legit theatres already have shuttered for the summer, one month ahead of sked, because of lazing biz.

Suzanne Flon mending and heading back to the hit Shakespeare

legiter, "Twelfth Night," here after passing out on the stage last week.

Comedie-Francaise will do stage version of Feodor Dostoyevsky's "Crime and Punishment" next season, with Robert Hirsch as Raskolnikov. Michel Vitold directs.

Jean Renoir in to finally present a feature he made for tv on loc., the video setup here and in army houses. It is a version of "Dr. Jekyll and Mr. Hyde" called "The Testament of Dr. Cordelier."

The traveling Yank "West Side Story" legit company came back for three more weeks at the Alhambra starting May 14 for okay biz despite the two-week break in its last stay here, for an Italo date.

French tele goes on a 45-hour week of transmissions for the summer but will have 21 live plays aired. The pending second web will have 625 lines, rather than the present 619 of the one nationalized channel.

Jean Aurel, the pic director who lost his first feature film chance to Roger Vadim on the last Brigitte Bardot pic, "The Black Reins," serving as technical adviser for a new director, Jean-Louis Richard, on "Powder and Bullets."

Senator Douglas

Continued from page 1

will gain enactment this session. (MPAA will testify as one of these "special interest" groups opposing parts of the JFK program now under consideration in the House.)

The Illinois Senator, a former economics professor, blamed much of the trouble Internal Revenue has with entertainment and travel expense deductions on the so-called "Cohan rule," arising from a court case involving the late famed playwright-composer-performer. Douglas told the Senate:

"Mr. Cohan was accustomed to living very well and entertaining lavishly. He claimed in his deductions a major portion of his entertainment expenses on grounds that they were necessary to maintain his station in life and his position in his profession."

"However, he kept virtually no records to indicate who he entertained, nor what the relationship of his entertaining was to his professional work."

Internal Revenue efforts to collect led to a Federal court case in 1930 allowing Cohan to deduct the \$22,000 he claimed as deductions, setting the "Cohan rule" precedent.

As for Miss de Havilland, Douglas said the U.S. Tax Court allowed her to deduct the full amount of a gold necklace and gold clips worth \$810 given to her dress designer, as well as a silver tea set and coffee pot, worth \$920, to her dialogue director. In a settlement with Internal Revenue, Douglas continued, she was permitted to deduct a major portion of the \$1,200 she gave a studio maid for services and about \$33,000 to her stepfather "who allegedly served as her business manager." Subsequently, she claimed deductions for over \$2,700 in gifts and over \$4,600 in wardrobe items, according to Douglas, and was allowed most of it either by IRS or the courts.

Douglas also cited a court case involving an unnamed actor who was allowed to deduct \$1,687 for such things as theatre tickets, luncheons, suppers and other entertainment "designed for 'purposes of publicity' with end objective 'to enable him to secure theatrical engagements more easily.'"

Circuit Court of Appeals allowed deductions on grounds the spending "tended to promote the taxpayer's popularity and thereby increase his income from acting." "The expenses were therefore necessary and ordinary," the opinion stated.

Atlanta & Met Opera

Continued from page 1

the fact that the stories published in the north were highly embarrassing to him, a British citizen and recipient of honors from U.S. colored organizations. Another influence may have been, it is now speculated here, the boxoffice importance of the new Negro soprano, Leontyne Price. About eight colored singers are on the Met roster, none of them probably able to live in a first class hotel in the South, if touring with their colleagues.

Hollywood

Rig Vollaerts elected prexy of Episcopal Theatre Guild.

Fred Raphael named veepee-general manager of Filmways Inc. Marty Weiser returned to Warner Bros. publicity dept. after 11 years.

Robert Florey sailed for Tahiti to do "Adventures in Paradise" teleseries locations.

Ingrid Thulin back from European bally of "Four Horsemen." Bob Corryell in London.

Harry Koplan acquired sales rights to "Christmas in Tyrol," color short-lensed in Alps by Elmo Williams.

Bert Reisfeld appointed to "Federation Internationale de la Presse Cinematographique" jury at San Sebastian Film Festival.

M. Spencer Leve and Lloyd C. Ownby will be kudosed with Film Row Club's first annual Outstanding Achievement Award June 6.

Marvin Miller will narrate all trailers, tv and radio commercials for Globe Releasing Corp.'s cartoon feature, "Panda and the Magic Serpent."

Marge and Gower Champion, Rhonda Fleming, Mitzel Gaynor and Dorothy Provine will guest at ANTA's third annual dance festival June 9-18.

Chicago

(DElaure 7-4984)

Howard Mendelssohn tapped as publicist for Melody Top Theatre. Ahmad Jamal prems his moonish-styled Club Alhambra this Friday (2).

Oscar A. Brotmann, director of Oasis Drive-In, elected prexy of Chi Drive-In Assn.

Kermit Russell's newly-formed indie distribution outfit set up offices on Film Row.

Col. Timoshenko, formerly of Club Harlem, joined managerial staff of Gaslight Club.

Al Turner, gossip for the Myers newspapers, penning a new column for the Law Bulletin.

Frank Fiore, late of the Sands, Las Vegas, now keyboarding at Hotel Lincoln Park's Left Bank.

Charles Broadman succeeds Philip Hart as assistant manager of Chicago Symphony, with John Weicher replacing Walter Hancock as personnel manager.

Australia

By Eric Gorrick
(Film House, Sydney)

Guy Mitchell here for Sydney nightclub dates.

Billy Daniels okay biz-puller at Andres, Sydney nite spot.

Church authorities here are seeking a tighter tv censorship. Guy Mitchell a hit at Chequers nightclub in Sydney on thrice-nightly chore.

Several local cinemas will play reissues of Gary Cooper pix over the next few weeks.

Italian community here has invited Sophia Loren to do a p.a. tour coast to coast.

"Inherit the Wind" (WB) playing twice daily policy at Embassy, Sydney, at upped prices.

Metro is seeking hookups with additional suburban cinemas on new blanket release policy.

"Seven Wonders of World" (Cinemarama) bows into Plaza, Sydney, in June under Hoyts' banner.

"Mein Kampf" (Col) an unexpected smash at Palladium, Sydney, for Greater Union Theatres.

Billy Daniels made a quick recovery from ulcer trouble and is back doing Sydney nightclub dates.

"World of Suzie Wong," starring Jacqui Chan, away to a smash start at Minerva, Sydney, for James Laurie.

Raymond Burr planes in soon for personal tv appearances. "The Perry Mason Show" has big following here.

Pic loop execs here now find that tele advertising for top product pays off at the h.o. Metro is keenest tv time buyer.

Universal is importing 35m prints of "Spartacus" for nabe and country playdates. Pic is presently in 24th week at Forum, Sydney, for Greater Union.

Metro is keenly waiting to bring back "Gone With the Wind" at the St. James, Sydney, but "Ben-Hur" continues to do real boxoffice in second year at house.

"West Side Story" wound up in the red for Garnet Carroll on Melbourne and Sydney playdates. Carroll said operational overhead was very high, but the experiment was worthwhile.

Letter Bureau, 1000
at 1000, 1000, 1000, 1000

"The super supper club circuit has a bright new star"

—Lovella Parsons

"GENE BARRY HAS A WEALTH OF NATURAL CHARM, INTELLIGENCE AND EASY GENUINE HUMOR TO GO WITH HIS RELAXED SINGING STYLE.. A BANG UP ACT!"

John Pugones—Washington Post

"GENE BARRY'S SRO OPENING AT THE LOTUS CLUB IS A SENSATION"

Hank Grant
—Hollywood Reporter

"GENE BARRY CONVEYS A LITTLE OF PERRY COMO AND DEAN MARTIN BOTH IN LOOKS AND PERFORMANCE...A PRO"

Jay—Variety

"THE NATION'S ARMY OF NIGHT CLUB PROPRIETORS MIGHT AS WELL START BIDDING FOR GENE BARRY ...A SAVVY BRAND OF SHOWMANSHIP"

Don Hearn—Washington Daily News

"GENE BARRY IS A SINGER! HE HAS RESPECT FOR BOTH MELODY AND LYRICS AND A WINNING PERSONALITY TOO"

Harry Allen—Washington Evening Star

"GENE BARRY'S NIGHTCLUB ACT IS RECEIVING RAVE NOTICES AT THE LOTUS CLUB"

Ted Green—Radio-TV Daily

PERSONAL MANAGEMENT
EDWARD SHERMAN

MOTION PICTURES
GOLDSTONE-TOBIAS AGENCY

PERSONAL APPEARANCES
WILLIAM MORRIS AGENCY

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